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'THE BEAT' KEYS BAND COMEBACK

Too Exciting for Negroes

[WHITE DECISION ON FRENCH IMPORT]

In Dallas, Texas, segregation is being carried to a very fine point.

The French film, "God Created Woman," (Kingsley) played there in several theatres, last in the Esquire, with no problems and no complaints. When it came to booking it into the Forest Theatre, a colored house, Dallas police stepped in and nixed the playdate.

The "unofficial" reason: "It's too exciting for colored folk."

Case may go to court. Both the Esquire and the Forest are operated by the Interstate circuit. Latter isn't eager for a brush with the law on that issue.

CBS Faces Engineer Walkout as IBEW Calls Strike Vote, Rejects 'Final Offer'

CBS faces a fullscale strike by technicians of the International Brotherhood of Electrical Workers. A strike vote is being taken today (Wed.) by the dominant New York local of the union, and some union spokesmen feel that a walkout is imminent.

Yesterday, CBS and IBEW met in Washington and the web reiterated that the offers it made on March 17 were its absolutely final ones. These offers had informally been rejected by the major locals of IBEW in New York and Hollywood.

After CBS' refusal to make a new offer yesterday, New York Local 1212 called for a strike vote at the Hotel Diplomat here. The polls were opened at 4:30 p.m. yesterday and will remain open until 4:30 today in order to give the more than 800 N. Y. rank-and-filers full opportunity to cast closed ballots on whether to authorize a strike.

Hollywood local membership authorized a strike against the network last week.

IBEW negotiators and the heads of the various locals met Monday (31) in D. C. to discuss new demands in light of the disappoint-

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Anti-Semitic Themes In Berlin Art House Chalk Fair-to-Poor Business

Berlin, April 1.

Berliners, who know something about anti-Semitism, were offered six films dealing with that topic recently. Presentation was under the heading of "Against All Racial Delusions" at the artie Filmbuehne am Steinplatz.

All of the six pictures were German-made. Included were: Richard Oswald's "Affair Dreyfus" (1930), Eugene York's "Moriturl" (1947), Herbert B. Fredersdorf and Marek Goldstein's "Long Is the Way" (1948), Fritz Kortner's "The Call" (1949) and Konrad Wolf's (East German) "Lissy" (1957).

According to Gera Gandert, who books the house, business was from fair to poor with the exception of "Dreyfus," which is a classic of the pre-Hitler era.

Bessie Love In Own Play About Actress

Perth, Scotland, April 1.

Former Hollywood actress Bessie Love, a resident of England for some years, has written and will have the lead in a new play, "The Homecoming," which will premiere April 21 at the Perth Theatre. She will portray a former Hollywood actress who returns to the U.S. with her daughter after a long stay in England.

Miss Love, who will be 60 in September, was born in Texas and was in silent pictures and early talkers, including the original "Broadway Melody" in 1929. She has appeared in a number of British films and on the London stage.

'Battle of B'way' Looms in Walters' Name Pitch Vs. LQ

Possibilities of a name war are imminent on Broadway despite the fact that it wouldn't be economically feasible during this recession period. Indications of the extent of the coming war are seen by the fact that Eddie Risman, general manager of the Latin Quarter, planed out for the Coast last week in search of names. He returned Monday (31).

Step was taken to counter the inking of Betty Hutton by Lou

(Continued on page 16)

Telecast of Fox Film's Mayhem Threats Figures In Real-Life Murder Trial

Tucson, April 1.

The television showing of a 1948 feature film has become the central issue in a murder trial here. Crucial testimony in the case surrounds statements by a prosecution witness that he heard the defendant threaten the victim. But the de-

(Continued on page 16)

SEE RECORD HOPS SPARKING RETURN

By ABEL GREEN

The rash of "record hops," emceed by local favorite disk jockeys, and the undeniable appeal of the latterday rock 'n' roll "beat," seems to have finally driven many a veteran in the music business to the conclusion that, unlike almost any other phase of show business—and, for that matter, any other business—experience in the music biz today may be a detriment. All the successful new exponents in the pop singles record field are on a Cloud 7, finely-attuned, direct-wavelength with "the kids."

The youngsters' tastes in today's dance styles, superinduced by the r&r beat, is the answer not only to the calibre of the pop single best-sellers, but to the fact that the independent labels seem to be monopolizing the current crop of hits. The major labels may have it all the way with the packaged goods, but they're way out in left field when it comes to the pop singles.

Coupled with this is a renaissance of the dance vogue which may ultimately bring back the dance bands, although current surveys still give the edge to the disks. That's the whyfor of the deejay record hops, at 50c-a-head, where the local platter-chatterer hires a hall and does nothing but turn the disks as the kids dance to them. One or two were unsmart and tilted the price and priced themselves out of business.

The kids dance to records in schools, at recess or after classes. They patronize the Friday night deejay hops. They love that "beat." The lyrics don't seem to mean a thing to them so long as the dance-appeal is there.

In fact there are two dance

(Continued on page 75)

Briskin To Top Columbia Prod.

Samuel J. Briskin, onetime executive-production head of Columbia Pictures under the late Harry Cohn, who was also the actual film-making topper, is slated to return to the studio in charge of all Col production. This was decided on in New York at an emergency board meeting presided over by the recently elected company president, Abe Schneider.

Mrs. Harry Cohn, widow of the founder-president of Col and the large individual stockholder, was to have made the Gotham trek also but is in Cedars of Lebanon, Hospital, Hollywood, for an emergency appendectomy. She is due to be discharged later this week. Al Hart, Beverly Hills banker and

(Continued on page 20)

U. S. Distribs End Boycott of Spain, Will Participate at San Sebastian

Madrid, April 1.

American film distribution majors grouped in the Motion Picture Export Ass'n have lifted the film embargo on Spain and have so informed government authorities here, in what is interpreted as the most promising move yet taken by MPEA to end the 30-month conflict with this country, prepare the immediate entry of limited Yank pix and reach a full-blown agreement for 1958-59.

Decision to terminate embargo was contained in a letter sent today (31) by Mediterranean MPEA rep Frank Gervasi to Spain's Director General for Cinema, Munoz Fontan. Action, letter explained, was taken as a gesture of friendship and goodwill from the U.S. motion picture industry to further cement Spanish-American relations in all economic, political and military sectors.

Yank embargo, invoked in Aug. '55, was retaliatory move against Spanish decree compelling all local distribs (U.S. branches included) to distribute one native film for every four imported. Embargo became a motion picture Siegfried Line of misunderstanding and recrimination between MPEA and Spain. Current bold removal of this rankling impediment by U.S. companies is considered a forthright mea culpa that can only have positive psychological and commercial repercussions in Spain.

Removal of embargo apparently establishes normal film ties while negotiations are pursued during the post-Easter period to finalize an agreement for the coming film year, effective next October.

Gervasi would not confirm or

(Continued on page 18)

St. Loo Closed-TV For SRO Champ Hoop Game

St. Louis, April 1.

With the third game of the St. Louis Hawks-Boston Celtics pro basketball championship series tomorrow night (Wed.) already a sell-out at the 9,200-seat Kiel Auditorium, Hawks owner Ben Kerner has arranged a closed-circuit television setup to take care of the overflow. Cameras will cover the game and pipe the action into the 4,000-seat Kiel Opera House in the same building.

Auditorium is scaled at $1.50-$2.50, while the closed-circuit at the Opera House will carry a uniform $2 tab. Large-screen setup is being installed by Teleprompters, while Sports Programs Inc., which pipes telecasts of the Hawks' road games into St. Louis, will handle the tv production.

As Church Nod, Bardot Run Ends Before Holy Wk.

Pittsburgh, April 1.

Brigitte Bardot's "And God Created Woman" (Kingsley) was pulled end of 14th week at Squirrel Hill Theatre, nabe arter, not as a result of any sudden drop in business but because Stanley-Warner circuit management didn't want to offend religious groups by playing it through Holy Week.

As a matter of fact, the Bardot blockbuster was still doing highly profitable trade, and could have probably stayed around for a lot longer, when the engagement was terminated. Stanley people had received many protests about "Woman" when it originally went into the Squirrel Hill right before Christmas, but ignored them at the time. However, the Holy Week

(Continued on page 75)

Three Network Prexies Meet With State Dept. On U.S.-Soviet Exchange

Presidents of the three television networks were in Washington last Thursday (27) for State Dept. meetings on the first interchange of television programming between the U. S. and Russia. Meeting was at the invitation of the State Dept. and was similar in nature to that held with motion picture representatives recently.

Talks were described as prelim-

(Continued on page 75)

Name Orchestras For Dawn Patrol Dansants Vs. Juve Delinquency

Chicago, April 1.

Booking offices have had mounting queries from around the country in recent months for name bands to work early morning dances as a further means of curbing juvenile delinquency. Requests come mostly from civic and school heads supervising youth recreation projects.

Dances are usually 1 to 5 a.m. weekend affairs, sometimes coupling additional entertainment. How receptive bands are to such bids generally depends on convenience of the date in terms of travel and prior commitments. One agent here says there's no problem, for instance, where a band's doing a one-nighter and can follow that night with anti-delinquency dansapation in the same or some reasonably nearby town.

Money's good, too, for combatting delinquency, so agents and their AFM'ers are happy to have the fringe market blossoming.

Eglevsky on Tomboys' in Ballet

Americans Must Eventually Sponsor the Art—Doesn't Make, Does Attract Effeminates

By DAVE JAMPEL

Tokyo, March 25.

Andre Eglevsky blames the lack of a serious attitude toward ballet by the American Government for homosexual element in that art in the United States.

Moscow-born Eglevsky, rated the leading male dancer of the U. S. and one of the greatest in the world today, told VARIETY that the Government's failure to subsidize a school of ballet and thereby offer security has led to American companies being forced to accept many homosexuals.

"You must take whatever you can get," declared Eglevsky, here with the New York City Ballet on an ANTA-State Dept. tour of Japan, Australia and Manila.

"But," he noted, "ballet will not make a man effeminate. He is that way from before. What draws these people to ballet? The make-up, costumes and public admiration. But ballet does not make a man that way," Eglevsky insisted. "I've known a lot of actors and singers who are homosexual," he offered.

The most discouraging note, as Eglevsky sees it, is the dancer who is obviously effeminate to his audience. "Anytime you can tell a man's private enthusiasms on stage is wrong," he stated. "You create art on stage. A dancer is not only to dance, but an artist. If you should do something that projects

(Continued on page 20)

U.S. Navy Gets Into Carib Steel Band Act

San Juan, April 1.

Not only are oil firms in the Carib area subsidizing steel bands, but the U. S. Navy has one too. It's a pet project of 10th Naval District Commander Rear Admiral Daniel V. Gallery, who was inspired at last year's Trinidad Carnival to start the sailor's steelmen combo.

For its first birthday, a 33 LP Decca recording with 12 numbers by Admiral Dan's Pandemoniacs will be released next month (17). Outfit is entirely made up of Continentals as the stateside Americanos are known locally), and is the first aggregation of its kind.

Admiral Gallery once having been sent by the effects of the coordinated ping-pong pans, the second pan, the guitar drum, tune booms, bass drums, bonga bonga, shack shacks (gourds filled with pebbles), claves, pieces of wood or bone) and the cutter, a one note

(Continued on page 16)

Reed's Embassy Spot

Paris, April 1.

Joseph Vernor Reed, former Broadway producer and author of several theatre books, has joined the American Embassy staff here.

He will be in the Cultural Division, in charge of theatre matters.

ART COHN'S WIDOW COMPLETING TODD ODE

Hollywood, April 1.

Original copy of Art Cohn's "The First Nine Lives of Mike Todd"—together with "irretrievable" notes—was on plane which took both the showman and his Bossworth to their fiery deaths, but another copy with 90% of the manuscript has been found in late author's library.

Book will now be completed by widow, Marta, former San Francisco newspaperwoman. The ending, which Cohn couldn't find during his life and which had held up publication, wrote itself in tragic crash. Random House will publish.

It was feared at first that only copy of tome, on which Cohn had worked for two years and one-half, was on plane and consequently destroyed.

Ford If-Pledges $10-Mil to N.Y.'s Culture Center

Ford Foundation has given an additional $10,000,000 to the Lincoln Center for the Performing Arts. The pledge brings to $12,500,000 the total that the Foundation is contributing to the cultural center in the Lincoln Square redevelopment on Gotham's West Side. The total gift is the largest ever made by the Foundation to any institution for a cultural purpose.

FF will pay $7,500,000 to the Center when its campaign has raised $45,000,000. Foundation will give remaining $2,500,000 as matching funds on a one-to-five ratio for contributions received after the Center has raised $60,000,000. Center's total of announced gifts to-date amounts to $25,050,000.

Vic Meyers, Ex-Music Man, Heading for Congress

Seattle, April 1.

Vic Meyers, who hit the political trail, after a career as bandleader becoming lieutenant-governor and presently secretary of state of Washington, has thrown his hat into the ring for Congress.

He's on a Democratic ticket, seems sure to be nominated; likely to be elected, as he is a great vote getter—outside of Seattle. Third district includes Olympia, the state capital, where Vic now lives.

Meyers was lieutenant governor for 20 years.

Giraud's Bookings For Genoa's Int'l Dance Fest

Paris, March 25.

Mario Porcelli, director of the International Dance Festival of Genoa has named Claude Giraud as sole booking agent for this year's July show.

To date Giraud has signed Svetlana Beriosova, David Blair and other soloists from Covent Garden plus a group of Polish dancers from Warsaw Opera House to appear in "Hommage to Cechetti," July 1-2-3; July 5-6, Vienna Opera Ballet; July 11-13, London Festival Ballet; July 15-17, "Hommage to Bonneville" with soloists from Royal Danish Ballet.

Dino's 120G Russo Sale; Pans Par

Rome, March 25.

Dino DeLaurentiis today confirmed reports that he's sold the rights to "War and Peace" to Soviet Russia in a deal just concluded. Sale price, he said, was "about $120,000."

Negotiations were handled through the Italian legation in Moscow. It's known that Russia is also planning a version of this classic.

The Italian producer took time out from his recent chores on "The Tempest" to point out that though his recent differences with Paramount were healed (Par has healthy investment in "The Tempest"), he still felt that the Yank distributory has "improperly handled" the pic "Peace" in the U.S. market. Instead, says DeLaurentiis, the roadshowing of "10 Commandments" got the big attention.

With proper handling, he adds, "Peace" could have grossed "two or three times as much" in the U.S. He cited its great b.o. in Italy, France and Germany where he estimates combined returns to date already are past the $6,000,000 mark.

N.Y. TO L.A. TOOT TOOT CHOO CHOO GOODBYE

Chicago, April 1.

For economy reasons, the New York Central R.R. is halting its through passage to the west coast for passenger rides on April 25.

In recent years, the line has hooked up one car each from its 20th Century Limited and Commodore Vanderbilt to trains traveling west from Chicago, to accommodate coast-to-coast travelers. Cross-country rail tickets apparently have become rare of late.

MET'S HINES FILLS IN

His Opera About Christ Playing Church Circuit

Atlanta, April 1.

When tenor Jussi Bjoerling was stricken and hospitalized in Fort Lauderdale, Fla., and could not fill his Atlanta All Star Concert Series finale date, basso Jerome Hines, an Atlanta favorite, was rushed into the breach by Manager Marvin McDonald.

Hines gave Atlantans a warmup of what they can expect when he comes back for Metropolitan season here in May and to sing Mephistopheles role in "Faust."

Hines planed out Wednesday (26) for New York for a performance at Met in "Faust" Friday (28) night and to appear at a N. Y. area church in his own opera based on the life of Christ Sunday (30).

Plans are under way to bring the Hines Christ opera to Atlanta in September, 1959.

Polish Ballet to Paris

Paris, March 25.

The Ballets Slansk (Polish) will make its first appearance this side of the Iron Curtain in a four-week engagement at the Alhambra here opening April 16.

Troupe consists of 120 ldancers, singers and musicians, specializing in Polish folklore and will appear under joint banner of Fermin Lombroso and Agence Litteraire. Latter is organization set up to handle all attractions coming from countries under Soviet domination. Same combo will likewise sponsor visit of Pekin Opera for Paris Theatre Festival at Sarah Bernhardt in June.

They Nude What They Wanted

Artists Equity Revives 'Altogetherness' at Ball, But Too Late for B.O. (Body-Ogling)

By JOE COHEN

No nudes is not good news in art circles, especially where the bal masques are concerned. Attendance was down at both the major affairs in New York, the Artists Equity Ball, held Friday (28) at the Hotel Waldorf-Astoria, and the Art Students League opus the week before. As against last year's AE event, the 2,200 attendance this year was off by about 1,000, and the deficit, generally, was in the $25 department, which was in the reserved section, entitling a purchaser to a spot at a table. The trouble, it's now believed, was in the fact that nudes were discouraged last year, and that error came home to plague the grosses this season.

As a result, Artists Equity, in effect, told all the revelers to come back, all is forgiven. The grapevine prior to the ball seemed to indicate that the shirtless ones would be welcomed, and at the ball itself, the organization went all-out by permitting nudes in the costume parade and even awarded major prizes to both males and females in thin pelts. The second prize, for example, was one of the best nudes of all, a "Spectre a Rose," femme bedecked in white body makeup throughout, with only a few strategically placed sequins and a single rose in front. There were several nudes in the first 10, both male and female—a complete reversal of form of previous years. The boxoffice build-up for next year by such action is seen as being tremendous.

The costumes generally were kept in check by a faulty theme, Americana, which restricted the

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LAMBS SPRING GAMBOL HONORS R. W. DOWLING

Robert W. Dowling will be guest of honor at this year's Lambs Spring Gambol on Saturday, May 10, at Waldorf-Astoria. The club is honoring him "because of his devotion to the theatre, the actors and all that our great profession stand for," William Gaxton, shepherd of The Lambs, said in a letter to members. "All over this country, particularly in the metropolitan area, there are monuments, in the form of theatres, that tell the story of this great man."

The Lambs will also present special awards to Victor Borge, Maurice Chevalier, Cecil B. DeMille, Irene Dunne, Conrad N. Hilton, Clare Booth Luce, Helen Menken and Adolph Zukor for their efforts on behalf of the American theatre.

The Actors Fund of America and The Lamb Relief Foundation will participate in the proceeds. Mickey Alpert is chairman of the entertainment committee of the Gambol.

'Father of Blues' Just Misses His 'St. Louis' Biopic

Like Jerome Kern, William Christopher Handy, who succumbed to pneumonia and uremic poisoning last week at the age of 84, never lived to see his biopic, Paramount's upcoming "St. Louis Blues." Kern also never lived to see Metro's filmization of his songs and career under the title of "Till the Clouds Roll By." As in most such instances, the film title is borrowed from one of the subject's standout pop song hits, viz., "Three Little Words" (Kalmar & Ruby), "Rhapsody In Blue" (Gershwin), "Night and Day" (Cole Porter), "Best Things in Life Are Free" (De Sylva, Brown & Henderson) etc. "Alexander's Ragtime Band," was not an Irving Berlin biographical—any analogy was of a most loose nature.

In Handy's case, at the all-industry dinner at the Waldorf-Astoria, N. Y., last November, the blind composer, a cheerful guest of honor despite being wheelchaired on the dais—a condition of quite a few years—declared himself that Nat King Cole's personation of him would be not only his "proudest achievement" but "would be forever a monument to my race."

"Seeing" his biopic is not as

(Continued on page 22)

50G Anonymous Grant To Manie Sacks Memorial

Philadelphia, April 1.

An anonymous grant of $50,000 has been made in memory of Emanuel "Manie" Sacks to the Albert Einstein Medical Center by a lifelong friend of the late vice president of the Radio Corp. of America and National Broadcasting Co.

Sacks was formerly a member of the board of trustees of the Einstein Center. Paul J. Johnson, president of the center, announced that the gift would be used to set up a special closed-circuit television facility and a special classroom in the new Medical Surgical Bldg., now under construction.

The money will purchase tv equipment and facilities, including cameras and monitors for classroom use to enable doctors to observe closeups of vital surgery and hear the surgeon's commentary, Johnson said.

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SHARE-HOLDERS SHARE IDEAS

Why Keep Whipping Theatre Screens?

Showman Asks If J. Edgar Hoover of FBI Owns A TV Set—Cites Hammer Fiend in Parlor

Hollywood, April 1.

Samuel Arkoff, v.p. of American-International Pictures, chided J. Edgar Hoover, chief of FBI, for requesting the Hollywood motion picture industry to softpedal crime and completely failing to mention television for glorifying criminals in their programs.

"We're tired of motion pictures being used this way," he said, in a reply to G-man's protest in a letter to MPAA prexy Eric Johnston that films were hero-izing criminals.

"Hoover has ignored the tv industry that comes into your parlor," he told newspapermen here. "If the FBI is legitimate in its complaint that gangsters are glorified in films, let them go to the homes and do something about the television screen."

He cited as an example a recent Tab Hunter tv subject, in which actor as a juve delinquent hammered two women to death. This, he said, has not caught the FBI's attention.

However, he added he's sure that Hoover is "sincere" in his pitch to the motion picture industry and probably hasn't yet gotten around to the parlor medium. "Perhaps

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Justice Will 'Talk' Iffy Okay of NT's Film Handling

Los Angeles, April 1.

National Theatres has been advised by Dept. of Justice of its willingness to explore a modification of the consent decree to permit its engagement in domestic distribution of a "limited number" of NT-produced films.

Providing, it was pointed out, NT "will surrender pre-emptive rights to other exhibitors."

NT's consent judgment restricts it from participating in domestic distribution except on court order. Circuit last October requested a modification of the judgment, including its right not only to engage in production and distribution but also the right to exhibit such films in its own theatres.

FILM CLASSICS DRAG ON

Defunct Since 1951—Seek New Path To a Settlement

Creditors of Film Classics, a distribution outfit defunct since 1951, have been directed to show cause before N. Y. Supreme Court Justice Joseph A. Gavagan on April 11 why attorney Stanley L. Gluck should not be named assignee for benefit of claimants as replacement for the late Irving Kaufman.

Following the hearing it's expected that the court will order Kaufman's estate to turn over $16,996, representing the balance of monies due FC creditors, to Gluck. Law firm of Gainsburg, Gottlieb, Levitan & Cole will probably be named to handle any legal proceedings on behalf of the assignee.

Max Arnow Rejoins Col

Hollywood, April 1.

Maxwell Arnow, who left Columbia Pictures two years ago to join Hecht-Hill-Lancaster as exec veepee, returns to Col tomorrow (Wed.) in a newly-created exec post.

Arnow, first addition to the newly-announced reorganization of the exec staff, will function in various creative branches of production, including important casting. During his prior 15 years' association with company, he was talent exec, a spot unfilled during his absence.

Popcorn & Passion

Memphis, April 1.

Jim Blevins, "Mayor of Popcorn Village" at Nashville came here to commission Elvis Presley just before he donned his khaki garb as a "kernel" of his Popcorn village staff.

Blevins and his Memphis rep, Tommy Baldridge, exec of the Variety Club, Tent No. 20 here, gave Presley a plaque and his "kernel commission" in a special stint held at the local club rooms. The Popcorn Mayor asserted award was made in recognition of a "survey finding that Presley's motion pictures sold more popcorn in theatres during 1956 and 1957 than any others."

Bank of America Folds Gotham Film Financing

Bank of America at the end of April will close its theatrical and television office in New York, with the department to be shifted to Los Angeles under the supervision of v. p. Francis Harwood. Peter W. Geiger, who headed the Gotham branch, is leaving bank's employ.

B. of A. opened the Manhattan office eight years ago for the purpose of playing off 30 features which had been acquired via foreclosure, including a package originally made by Enterprise Productions, now defunct. Distribution was taken over by General Teleradio for television and Favorite Films for theatrical reissue.

Residual rights recently were sold to Mundus Television Corp.

MG Shorts Next For TV Selloff

Hollywood, April 1.

Metro's vast library of thousands of short subjects may be sold to television.

J. Donald Wilson has been brought in to make a study and analysis of studio's briefies to determine the best means of unloading the shorties to home screen syndicators.

Working with Metro tv v.p. Bud Barry, Wilson is now going over the library of thousands of Metro shorts to decide which might be best to knit together for a tv series, as is contemplated in the Bert

(Continued on page 18)

NEWMAN OF GOLDWYN'S STAFF TO JOIN WAYNE

Hollywood, April 1.

Robert V. Newman, vp of Samuel Goldwyn Productions for past seven years, has signed to head John Wayne's Batjac Productions, in an expansion of indie's operations. He assumes new duties probably in two to three months, after Goldwyn gets underway with "Porgy and Bess" around June 1.

Batjac's expansion, according to Wayne, will be in theatrical and vidpix production. Prior to joining Goldwyn, Newman was a Broadway producer, then Republic Pictures vp.

Frank Gervasi's recent visit to Spain from his (MPEA) Rome base has "untensed" the situation there somewhat and feeling is things may be headed back on the right track again.

PRESS OPINIONS ON FILM EXECS

Stockholders through the years have made suggestions concerning the operation of film companies in which they had holdings, of course. But now, more so.

This is indicated by several film execs, who stated the investors in motion picture securities are keeping a closer watch on the industry because of the current box-office unsteadiness and, in a couple of instances, passed dividends.

A specific case is provided by an investor who himself is involved. He's David Unger, who owns fairly substantial blocks of stock in several film corporations.

Unger this week related how he pressed Paramount on the matter of buying top story properties, including novels and plays. He said he complained to the Par management that Par let "get away" such works as "Diary of Anne Frank," "The Nun's Story," "Rally Round the Flag, Boys," "On the Beach," "The Scapegoat," etc.

Unger states that he's now had word from a couple of Par execs of a change in policy. Par will bid actively for important novels and plays, he was told, and the policy of placing a ceiling on purchase prices has been abandoned.

The stockholder said he's not so "egotistical as to believe that I was the one who got them to change the policy." But he does believe his prodding "brought the matter of such a policy change to a head."

BRITAIN'S CANNES ENTRY

'Orders To Kill' (Lion) Gets This Year's Nod

London, April 1.

"Orders to Kill" starring Paul Massie, Eddie Albert and Lillian Gish has been named as the official British entry for next month's Cannes Film Festival. The film, which is released overseas through Lion-International, had its West End preem last week. It is an Anthony Asquith-Anthony Havelock-Allan production.

In addition to the sole official British entry, the Cannes authorities are expected to invite another British pic to be screened at the fest.

Zinsser's Swan Song as a Critic: 'I'm Glad to Get Off Jumpy Seat'

Star Gets Measles

Hollywood, April 1.

Something new hit at Hollywood film last week. A film had to halt production due to its star coming down with an attack of measles.

Star was Susan Hayward, in Figaro's "The Barbara Graham Story." Due to her being in virtually every shot, director Robert Wise was unable to shoot around her and shuttered production.

New York Herald Tribune film critic William K. Zinsser declared himself elated and very much relieved last week over his promotion to the editorial page of the paper. He had been the reviewer for the Trib for three and a half years and is succeeded as acting critic by Paul V. Beckley.

Zinsser said he had originally taken the reviewing job for one year only, but had agreed to stay on at the urging of the paper. Last summer, he tried to leave the job. He is writing a book, "Seen Any Good Movies Lately?" which will relate his experiences as a critic and his impressions of Hollywood. Doubleday will bring it out in the fall.

Zinsser's remarks counterpointed the impression in New York film circles that he was "pushed" out as a consequence of some very tough reviews he'd written. His latest involved "South Pacific." However, he wasn't alone in that one. The Post also lambasted it, and Time Magazine this week gave it a rough going-over. Earlier, Zinsser had written one of the most cutting reviews of "A Farewell to Arms."

Zinsser emphatically denied that the tenor of his reviews had anything whatever to do with his joining the editorial page. "This is a promotion for me," he said, "something I've wanted a long, long time." He said he regretted to

(Continued on page 18)

Cost of New Coin Still Stymies A Loew's Divorce

Loew's Inc. and the Dept. of Justice are undertaking a new approach to the problem of splitting the corporation's production-distribution division from domestic theatres and dividing the approximately $30,000,000 indebtedness between the two surviving companies.

Tentative formula had been worked out but subsequently became regarded as imposing too much of a hardship on the film division because of a downturn in the profit-&-loss column. Under this arrangement the film end was to assume $25,000,000 of the indebtedness and the theatre department the balance.

Basic problem also stems from the fact that the borrowing carries an interest rate of 2.9% and in taking new money, which would be necessary upon the divorcement to retire the old loans, the rate could about double that rate.

In past there were occasional queries from the Loew's side about the possibilities of averting the split, this on the grounds that, for example, Paramount had re-entered exhibition and United Paramount was back in production. D. of J. turned a deaf ear on this idea, it's understood, for the reason that no company has gone back into a pre-divorcement field on any extensive basis.

National Boxoffice Survey

Trade Remains Strong; 'Kwai' No. 1 for 3d Week, '80 Days' 2d, 'Run Deep' 3d, 'Snow White' 4th

Additional strong product, some just spotted in a few key cities this week, is giving the national cinema scene a rosier hue. Pix, which figured substantially in the Academy awards, are being helped this year more than ever before. Improved weather in many sectors also was a plus factor.

"Bridge on River Kwai" (Col) is b.o. champion for third week in a row, this time soaring on the basis of numerous Oscars to nearly $600,000 gross in some 24 keys covered by VARIETY. In virtually every city, excepting those in which it already was capacity, biz is soaring ahead of last week.

"Around World in 80 Days" (UA) is pushing up from fourth place of a week ago to second place. "Run Silent, Run Deep" (UA), out for first time this stanza, is landing third money, and is likely to be heard from much more.

"Snow White" (BV) (reissue), with a boost from many vacationing kids is climbing to fourth spot. "Search for Paradise" (Cinerama) is moving up to fifth place. "Brothers Karamazov" (M-G) is finishing sixth.

"Witness for Prosecution" (UA) is copping seventh position while "Teacher's Pet" (Par) will be eighth. "God Created Woman" (Kings) is taking ninth money. "Peyton Place" (20th), long high on the list, rounds out the Top 12.

"Seven Wonders of World" (Cinerama), "Raintree County" (M-G) and "Farewell to Arms" (20th) are the two runner-up films.

"South Pacific" (20th), which has been virtually capacity since it opened in N.Y., started out great in Chicago, its second playdate. "Merry Andrew" (M-G), bigger in second week than opening round at N.Y. Music Hall, is rated lusty in Balto and bright in Washington.

"Long, Hot Summer" (20th), torrid in Chi, looms big in Cincy and sock in L.A. "Paris Holiday" (UA) is rated brisk in L.A. "Marjorie Morningstar" (WB) is rated stout in L.A.

"Man in Shadow" (U) looks fairish in Providence. "Saddle Wind" (M-G), mild in N.Y., is slim in Portland. "Cowboy" (Col) is okay in Omaha.

"High Cost of Loving" (M-G) looms nice in Chi. "Ft. Dobbs" (WB), mild in Minneapolis, shapes nice in Providence.

"Gervaise" (Cont), nice in Balto, is good in N.Y. and Chi. "Bonjour Tristesse" (Col), fancy in Toronto and good in Boston, looms slow in Omaha and L.A. and St. Louis.

"Tarnished Angels" (U) looks fairish in Cincy. "Big Beat" (U) is okay in K.C. "Sayonara" (WB), helped by Academy awards, is great in Omaha, hefty in Louisville and great in L.A.

(Complete Boxoffice Reports on Pages 8-9)

Dan O'Shea Out As RKO Pres.; Part-Time Aide

Daniel T. O'Shea, who became president of RKO in 1955, this week relinquished the job but will remain with the company on a non-exclusive basis. An attorney, O'Shea henceforth will function as an aide to Tom O'Neil, president of the parent RKO Teleradio, representing him in product negotiations.

O'Shea, whose employment contract as chief exec had more than two more years to run, said the change in status was made at his own request. He previously was president of David O. Selznick's Vanguard Films and a v.p. of Columbia Broadcasting.

New move is seen as further reflection of the lessened role RKO is taking in the film industry. Although continuing its sales functions in the foreign market, the company's administrative work and physical film handling abroad last week were taken over by the J. Arthur Rank organization.

John B. Poor, key figure in RKO Teleradio, this week was named top exec in the RKO film company subsid with the title of general manager. Appointment came in the wake of Daniel T. O'Shea's bowout as president.

Poor was president of the Mutual Broadcasting division of Teleradio until board chairman Thomas O'Neil disposed of this property last year. The 42-year-old exec has been a v.p. and director of Teleradio since 1956.

20TH-FOX BUYS NOVEL

Not-Yet-Published Novel and Flop Play Set

"The Lost Country," novel by J. R. Salamanca to be published this fall by Simon & Schuster, has been bought by 20th-Fox for $50,000 plus percentage. It's a story about an adolescent boy and how he finds himself.

Another purchase involves the comedy, "Plaintiff with a Pretty Hat," by Margaret and Hugh Williams, which Paramount acquired in London. Play was put on in Palm Beach, Fla., and flopped, but may arrive on Broadway this fall.

CORPORATE WEB BEHIND RKO THEATRES TAKES WIZARDRY EVEN TO DECIPHER

Rarely if ever has a show business enterprise become envolved in such a corporate mishmash as RKO Theatres, which is among the five top national chains. It looks now to be tucked in within the fold of List Alden Corp. That's the official title, presuming that the various stockholders will approve everything at a meeting April 11.

Observers not privy to the innerworkings of the stock deals involving RKO et al., are a little bit baffled. The circuit had been controlled by RKO Pictures which, in turn, had Howard Hughes at the helm. Albert A. List, textile manufacturer and financier bought out Hughes' interests in the circuit and the corporate complexities have grown ever since.

List started thing rolling by an amalgamation of his outside holdings with the exhibition outfit. This placed RKO under the same aegis as the USF-Aspinook Finishing Division, which concerns itself with the textile finishing business; Triplex of America Division, manufacturer of aluminum pistons for the automotive and diesel engine industry; warehousing through the Otis Terminal and Railway Warehouses, Cleveland, plus interest in oil and gas properties and various real estate and other investments.

Enter Alden Corp.

Early this month, the official word was flashed that a deal was set for Glen Alden Corp. to take over the business and assets of List Industries—theatres, textiles, oil and all. The Alden company, which is headed by Francis O. Case, deals in anthracite coal basically and in the past few years spread out with the acquisition of the Mathes Co., which manufactures and sells air conditioning equipment and heat pumps, and Ward LaFrance Truck Corp., which manufactures and sells fire trucks.

Stockholders of both corporations at the aforementioned April 11 meeting will be asked to vote on a reorganization that provides for the transfer of the List assets to Alden, on the basis of five shares of Alden for every six shares held of List.

Adding to the complication is the fact that a subsidiary of List Industries, in the fall of 1957, bought and still owns about 38½% of the stock of Alden. Also, not long ago List worked on a deal providing for about $20,000,000 in new financing from a group of banks. This deal was on the brink of the official announcement stage but suddenly disappeared and nothing's been said about it since.

48.4c Per Share

List in 1957 had consolidated income of $2,037,769, or 48.4c per share, before special items and $1,540,461, or 36.6c per share, after special items. Previous year's net was 37c per share before special items and $1.04 per share after special items. Not explained: "Special items."

If the get-together goes through, the present owners of List Industries will be owning approximately 76½% of the List Alden shares and, as previously noted, the new corporation will apply for listing on the New York Stock Exchange.

Through it all, Sol A. Schwartz is continuing as president of RKO Theatres.

Semenenko Piles Up WB Holdings

Serge Semenenko, first v.p. of the First National Bank of Boston, continues to build up his holdings of Warner Bros. stock. Having recently acquired 23,500 shares, he now has bought an additional 56,000 shares of WB common. This brings his total holdings to around 185,000.

Last December, Semnenko, a leading voice in the Warner management, sold 80,000 shares in a capital gains move to a syndicate headed by David Baird. Word was circulated at that time that he intended to re-purchase the stock.

John L. Warner, WB prexy, still is the major shareholder in the outfit.

Lou Costello Solo

Hollywood, April 1.

Lou Costello will make his film bow solo sans former partner Bud Abbott in an indie tentatively tagged "The Giant Woman," a fantasy science-fiction film. Pic marks his return to screen after two-year absence.

Packaged by Famous Artists, feature will be made by DRB Productions, firm in which Costello is partnered with his manager, Eddie Sherman, and special effects men Jack Rabin, Louis Dewitt and Irving Block. Budgetted at $700,000, film rolls in June. No release set yet.

Odell: No Fears About Tax End Of Todd Setup

"Mike's as clean as a whistle tax-wise."

That was the reaction last week of Herman Odell, the late Mike Todd's attorney and also v.p. of Michael Todd Co. Inc., to reports that the income tax people were checking on Todd's income and expenditures over the past couple of years.

"We've nothing at all to fear from the Internal Revenue department and our Washington people tell us that no such investigation has either been ordered or is going on," Odell stated.

Todd's will is to be probated in N. Y. this week, when Michael Todd Jr. arrives from the Coast. Court will appoint an executor who then will establish Todd's assets. Reports that have appeared re the latter are inaccurate, said Odell.

He estimated that between $200,000 and $300,000 already had been spent on preparing "Don Quixote," which was to have been Todd's next film project, but said the picture definitely would not be made.

Odell confirmed the VARIETY story last week re the division of the profits on "Around the World in 80 Days." Story said that Todd had sold 10% of the net to the Columbia Broadcasting System, another 10% to United Artists and 25%—up to $500,000—to Mrs. Lorraine Manville-Baxter who had invested $1,829,000 in the picture. She recoups the coin before she starts sharing in the profits. "80 Days" is two-thirds paid off but is $2,100,000 short of going into the black.

L. A. to N. Y.

Barney Balaban
Pat Boone
Maurice Chevalier
Mike Colin
Jackie Cooper
Arlene Dahl
Martha Davis & Spouse
Martin Davis
Stanley Donen
Mitzi Gaynor
Gil Golden
Sy Gomberg
Russell Holman
Martha Hyer
Howard Keel
Gene Kelly
Hope Lange
Sophie Loren
Hal March
Dorrell McGowan
Stuart McGowan
Dick McKay
Jerry Pickman
Carlo Ponti
Milton R. Rackmil
Paul Raibourn
Irving R. Rubine
Abe Schneider
Jack Sher
Sylvia Sidney
George P. Skouras
Robert Stack
Raoul Walsh
Jack L. Warner
George Weltner
Herbert J. Yates
Gig Young

PARAMOUNT PLAYING NEW FILMS BY EAR

Barney Balaban, Paramount president, and other top-level homeoffice execs returned to New York this week after a series of Coast meetings on a new production schedule which, it was said, will represent expanded and more ambitious efforts. However, all concerned declined to give any details.

That the company would embark on a more elaborate program than in past had been indicated previously. This still prevails. Apparently, though, the uncertainties involved in lining up production values are such that the Par officers are refraining from any announcements.

It was stated, significantly, that Par is convinced of a growing market potential for top features and in line with this will give new emphasis to big-budgets. At least, that's the way things are in the broad blueprint stage.

Back in Gotham with Balaban were George Weltner, global distribution head; Paul Raibourn, v.p.; board chairman Adolph Zukor and ad-pub chief Jerry Pickman.

Joanne Woodward Tops Within Trade, Is Vox Pop Next?

Academy Award to Joanne Woodward last week, for her performance in "Three Faces of Eve," had 20th-Fox figuring that it not only would help "Eve" and her upcoming "The Long, Hot Summer," but also that it would catapult the actress into popular stardom.

While Miss Woodward had long been recognized as a very capable actress, she's hasn't yet caught the popular fancy to the point where her name has become a top marquee attraction. Yet she is one of the new, young faces on which Hollywood is betting heavily. 20th thinks the Oscar award will spotlight Miss Woodward as a unique and appealing new personality, aided by her sock performance in "Summer."

All things combined, 20th expects that the Woodward Oscar will mean about $2,000,000 to the company. That's not only counting in her enhanced popular appeal, but also the lift for "Three Faces of Eve," which has had a disappointing playoff despite good reviews.

N. Y. to Europe

Marilyn Boshnick
Alfred E. Daff
S. M. Felson
Massimo Freccia
Hy Gardner
L. Wolfe Gilbert
Marcel Hellman
Edward F. Kook
Abe Olman
William Primrose

Europe to N. Y.

Jack L. Dunfee
Drew Frazer
Jean Paul Guibert
Mike Holt
Zizi Jeanmaire
Roland Petit

N. Y. to L. A.

Herb Banke
Mortimer Becker
Harry Belafonte
Walter Brooke
Reg Connelly
Harry Fox
George Joy
Mike Merrick
Mike Nichols
Leonid Kipnis
Elaine May
Jack Rollins
Phil Stein

New York Sound Track

Arthur Freed, producer of "Gigi," when asked whether he had made an offer to **Lerner & Loewe** on their "My Fair Lady": "What's there to offer?" he cracked.

Reason for **Mike Todd's** insistence to convoy some Hollywood pals to New York, on his illfated flight to the Friars Club dinner scheduled in his honor, was a natural desire to "dress" to dais. Absence of so many personalities and pals in Florida and California, on nitery and other commitments (such as **Milton Berle, Joe E. Lewis, Eddie Fisher**), made the showman anxious to "import" other names for the event. As was publicized he wanted **Kirk Douglas** and **Joe Mankiewicz**, for example, to accompany him from the Coast; also Todd hoped to pick up **Jack Benny** in Kansas City, where latter was doing a concert with ex-President Truman in behalf of the K. C. Symphony.

Loew's prexy **Joseph R. Vogel**, who hasn't been able to take a vacation because of the company's corporate and financial problems, finally took a week off. He returned from Florida over last weekend . . . **Syd Stogel** appointed unit publicist for "The Naked Maja," which is being filmed in Rome . . . Title theme music of "Run Silent, Run Deep" will be released by Decca Records . . . "The Immortal," first novel by BMI publicity director **Walter Ross**, issued by Simon & Schuster this week. Metro has the film rights . . . Producer **Sy Gomberg** and director **Jack Shor** in from the Coast in connection with their new Universal picture, "Kathy O." . . . Universal's insurance manager **Benjamin Lorber** re-elected president of the Jewish Community Council of Perth Amboy, N.J. . . . **Jamed Card**, curator of motion pictures at the George Eastman House in Rochester, is the first American film historian to be elected a vicepresident and member of the board of the International Bureau of Historical Research. Bureau is sponsored by the International Federation of Film Archives with headquarters in Paris . . .

French producer, **Paul Graetz**, has acquired **Andre Maurois'** "The Titans" for filming. French title of the book was "Les Trois Dumas" and it's a massive tome . . . 20th's new title for "The Hell-Bent Kid"; "From Hell to Texas." Stars **Don Murray** and **Diane Varsi**.

Comes Academy Awards time and the Harvard Lampoon puts out its own traditional awards looking the other way. This year, the salt-and-pepper list is a little longer than usual. **Rock Hudson** (in "Farewell to Arms") emerged as the worst actor and **Kim Novak** (in "Jeanne Eagels" and "Pal Joey") as the worst actress. It's in the extraneous awards that the Lampoon outdoes itself. There is the **Janos Kadar** award, for instance, to **Tyrone Power** "for his superlatively impotent performance in 'The Sun Also Rises.'" Then there's the **Elsa Maxwell** award "Given for the first time in 37 years to 'The Bachelor Party' as the most unattractive social event of the season." **Pat Boone** got the **Suzy Parker** award for "the most inauspicious male debut in 'Bernardine.'" And Miss Parker in turn got the Pat Boone Award for the inauspicious femme debut in "Kiss Them for Me." The **Gloria Swanson** award for The Most Unexpected Comeback went to **James Dean** in "The James Dean Story."

Walter Winchell still feudin' with Hecht-Hill-Lancaster's "Sweet Smell of Success," which concerned a vicious columnist and a parasite pressagent. WW on Monday (31) itemed the entry as a "$2,000,000 fiasco" which has given rise to the rumor H-H-L "may divorce." Rumor has been around, true. "Success," brought in at a negative cost of slightly over $2,000,000, will have a net loss of over $400,000. **Burt Lancaster** and **James Hill** joined **Harold Hecht** at the latter's Coast home Sunday night (30) in hosting a social for visiting United Artists execs.

Davi March, with plans to produce four gangster films this year, hops from L.A. to Washington, in mid-April to huddle with **J. Edgar Hoover**, who recently indicated concern over rash of such biopix . . . producing team of **Guy Madison-Helen Ainsworth** has hit temporary hitch in unit's plans to produce two pix this year in Spain, due to Spanish government's refusal to accept payment in British pounds and holdout for American dollars . . .

Canada's Liberty Mag won its gamble in putting **Alec Guinness**, "Academy Awards' Unknown Star," in "River Kwai" uniform, on its April cover. It hit the stands March 27, Oscar Day. Profile inside, by **Flora Rosa**, says Guinness has a parrot, Percy, that recites "with grisly retchings," Hamlet's soliloquy "Oh, what a rogue and peasant slave am I!" That wasn't in the Satevepost profile.

Film labs in a price-cutting war with some offering as much as 12% below normal scale . . . **Harry Belafonte** left for the Coast yesterday (Tues.) to do studio work on his "End of the World" film. It'll costar **Mel Ferrer** and **Inger Stevens**. Location work was done in New York.

Martin Rackin and **John Lee Mahin** purchased **Harold Sinclair's** Civil War yarn, "The Horse Soldiers," as first on their new indie program . . . producer **Sidney Harmon** set a May 1 starting date for Negro film version of "Anna Lucasta," to star **Sammy Davis Jr.**, and **Eartha Kitt** for United Artists release . . . **Milo Frank** will produce "The Millionth Man" for his second Metro producer chore under newly-signed pact . . . **Roy Rowland** Productions has been officially incorporated . . . Ritco Productions Inc. has been formed, prexied by **William D. Coates** and with actor **Forrest Tucker** as majority stockholder.

"Das Wirthaus im Spessart" (The Tavern in the Spessart), **Kurt Hoffmann's** "romantic gangster" film, is the official German entry for the Cannes Festival in May. Film has been classified as "especially outstanding" by the German Film Classification Board, meaning that German theaters which show it receive some special tax reductions.

Probable French entries for coming Cannes Film Fest, May 2-18, are between **Jacques Becker's** "Montparnasse 19," **Jacques Tati's** "Mon Oncle," and **Roger Vadim's** "The Night The Sky Fell In" (Col) with **Brigitte Bardot**. England's entry will be "The Key" (Col) and Italy's "Fortunella" with **Giuletta Massina**. Probable jurists are Russo director, **Sergei Youtkevitch**, Italo scripter **Ceasare Zavattini**, German director **Helmut Kautner**, Hispano director **Ladislao Vajda**, Yank director **Billy Wilder** and Frenchman **Bernard Buffet**; the artist, film critic **Jean De Baroncelli** and playwright **Marcel Achard**. The latter will probably be jury prexy.

VARIETY review of "The Young Lions" last week (19), going by credits provided by 20th-Fox, said **Liliane Montevecchi** was making her debut in the picture. Miss Montevecchi has appeared in several prior films, notably "The Living Idol," "Meet Me in Las Vegas" and "Sad Sack."

Time captions this item "The Voice of Authority" in the current issue: "'Hollywood at last has made a motion picture about a newspaper and newspapermen that is thoroughly authentic and technically perfect from the newspaperman's point of view.' Thus wrote **Norton Mockridge**, city editor of the N.Y. World-Telegram & Sun last week in a full-page ad for 'Teacher's Pet' in the trade journal Editor & Publisher."

VARIETY's March 26 issue obit on **William K. Hollander**, retired ad-pub chief for the Balaban & Katz circuit in Chi, overlooked at least two other prominent alumni— Chi Tribune columnist **Herb Lyon** and the late **Jimmy Savage**. Latter was 19 years under Hollander before switching to the Tribune to start its "Tower Ticker" pillar, which now carries the Lyon byline. Lyon spent 11 years with B&K.

Scalpers were asking up to $25 per ticket for the **Robinson-Basilio** fight at Loew's State last week (See Tollvision Page for bout news. . . . American Broadcasting-Paramount Theatres has $3,000,000 invested in the preferred stock of Hobart Productions, which holds the contract on **Frank Sinatra's** services . . . Glamor galore on the Oscar show last week, with **Lana Turner** among the standouts. And at least some viewers were puzzled by the Oriental slacks-worn by **Rosalind Russell** . . . Much talk, too, about the sardonic veteran **Mae West** and her timing.

Theatre Owners of America has completed its new edition of its For-

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LABOR 'FISTS ACROSS THE SEA'

Publicists Hold Their Drumfire

The Screen Publicists Guild, a union of homeoffice pub-ad staffers, called off a planned demonstration against Warner Bros., Columbia, 20th-Fox and Universal when the film companies, according to an SPG spokesman, displayed a "slightly more favorable attitude" in talks for a new contract.

The demonstration was scheduled for Thursday (27) after three meetings with representatives of the four film companies. "We were getting absolutely nowhere," declared the spokesman. At the urging of the members of each unit, he said, plans for a demonstration were set. The film companies and Broadway theatres at which films of these companies were showing were notified that the demonstration would take place.

However, at the urging of the management representatives, leaders of the SPG prevailed upon the membership to delay the demonstration until it could be determined what the new attitude of the four companies would be. The new meetings with the film companies, the SPG spokesman said, revealed a slight break in the previous adamant attitude of the management negotiators.

The SPG is primarily concerned with strengthening the security clauses in any new contract that is signed with the film companies. The union's main objective is to prevent the wholesale firings of pub-ad staffers which has taken place recently as part of the drastic economy programs instituted by the film companies.

Contract talks have been deliberately opened early although the present two-year agreement does not expire until April 11. In addition to WB, Col; 20th and U, the SPG also represents pub-admen at United Artists and Metro. Talks with the latter two companies will be held separately since their pacts expire at a different time. In addition, the present UA contract already has a security clause.

BOS CROWTHER PEERS INTO FILMS' FUTURE

Albany, April 1.

Bosley Crowther, N. Y. Times film critic, predicted that the motion picture industry and particularly the exhibition end will survive with fewer but better pictures. And these pictures, he added, would have the firm support of "a discriminating and selective audiences—a thing we critics have long waited to see come about."

The Times reviewer gave a 65-minute analysis of the state of the film industry in an address at the Albany Institute of History and Art Thursday (27) entitled "What You Don't Know About the Movies."

If by some chance the present-day type of theatre does not survive, Crowther anticipated that another type would develop—perhaps one connected with Churches, schools and other places where people congregate.

Despite the hold tv has on the public's time and interest, Crowther did not believe that the American people wanted to stay at home all the time. Crowther assigned to television the "non-discriminating" group, those who formerly attended regularly the "B" and "C" pictures shown in theatres.

Discussing Hollywood's casting of "old timers" opposite femmes who could be their daughters or granddaughters, Crowther declared their portrayals of leading and romantic roles constituted "anomalies, contradictions and inconsistencies."

The audience for "a picture that people want to see is larger than ever," Crowther pointed out, but it is highly selective. He cited the grosses chalked up by such films as "The 10 Commandments," "Sayanora" and "Peyton Place."

Yates' Battle Hymn of Republic: TV, Rentals, Lab—But No Theatres

The obit on a picture company virtually was formally written in New York yesterday (Tues.). Republic's foreign offices all are closed, theatrical production has ceased, the United States offices have been cut from 36 to 19 and "the sooner we close all of them the better," said Rep president Herbert J. Yates.

Yates made the statements at Rep's annual meeting of stockholders and it came hardly as a surprise. Rep has been veering toward television activity for some time, this including the rental of studio space on the North Hollywood lot to tv telefilm producers and the laboratory work on tv pictures. Theatrical production and distribution have come to an end, so far as Rep is concerned. Company's remaining domestic releases will go through franchise holders, similarly as in foreign.

Yates had no easy time at the stockholder session; the barbed questions that might be expected came in abundance. How come, he was asked, in the 1955 annual statement he announced that Rep was set to spend big sums on theatrical film-making when in 1956 he told stockholders that theatre earnings had been trending off for four years. Yates' answer was that several film companies were experiencing an economic downbeat.

What's My Salary?

Republic's president Herbert J. Yates was asked at yesterday's (Tues.) annual meeting of stockholders the amount of his remuneration in 1957. Chief exec paused, consulted the stockholder proxy statement and then answered, $150,000. It seemed curious to some investors that Yates found it necessary to look to the records to ascertain his payoff.

Prez. in reply to another query, said the post-1948 library, which is available to television, was not set for immediate sale because (1) perhaps Rep is asking too much money and (2) television interests don't have the cash on hand.

Tell us about the pictures made in the last two years which starred Vera Ralston (Mrs. Yates) and which were produced by her brother, Rudy Ralston. Yates responded he didn't have the record at hand and, furthermore, these were made by Joseph Kane with Rudy Ralston as an associate. Yates conceded that Rep guaranteed the financing.

Meeting was held after minority stockholder Charles Reader failed in a court action to delay it. Plaintiff, following the conclave, said he's going ahead to seek to examine the Rep books and obtain a list of other stockholders. This, of course, indicates another stockholder suit but Reader stressed he's not aligned with Joseph Harris who's currently suing Yates for alleged failure to fulfill a stock sellout commitment. That the two were in the same camp had been indicated earlier.

At the outset of the session, stockholder rep George T. Vogel asked that the meeting be called

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Rome Holds Back On U. S. Licenses; See Pact Breach

Rome, April 1.

The Italians are holding up the rest of the American companies' seasonal import permits, numbering about ten licenses, pending determination by the Foreign Trade Commission on whether or not the remaining permits are to be charged to next season's quota.

Move, it's felt, is aimed at giving ANICA topper Eitel Monaco a stronger position in his upcoming meeting with Frank Gervasi, Mediterranean manager for the Motion Picture Export Assn. Meet is skedded to take place here Thursday (3).

As interpreted here, the Italian move in blocking issuance of the licenses is contrary to the Italo-Yank agreement.

The Italians have made it plain they'd like the American companies to stop laying off Italian employees as they close branches, but it's denied that an official protest in this connection has been sent to the American Embassy here.

BRUNSWICK, N.Y., FAILS TO EXCLUDE DRIVE-IN

Albany, April 1.

Town of Brunswick, near Troy, lost its fight to prevent construction of a drive-in by James Giordane, of Troy, and James H. Connell, of Wynantskill, last week. The Appellate Division, Third Department, unanimously upheld the action of ex-Supreme Court Justice Christopher H. Heffernan, acting as an official referee, in granting an injunction restraining the Town from barring the automobiler.

Giordane and Connell contended that after they acquired property and made plans, the Town passed a zoning ordinance expressly prohibiting a drive-in theatre. The Town claimed that a zoning ordinance, previously enacted, generally barring such an outdoor operation.

The Appellate Division, in its opinion, said that the later ordinance, specifically prohibiting drive-ins "is an attempt to zone the town against drive-in theatres," without complying with the requirements of the Town Law.

Brunswick failed to comply with this statute, the court ruled, in that it requires the appointment of a zone board, holding of hearings and the filing of recommendations.

Columbia Studio Outlook

Hollywood, April 1.

Columbia Pictures, which will produce "only a limited number of productions" under its new policy of "United Artists" operations, will streamline (i.e. cut down) studio departments in changeover to the new format, according to prexy Abe Schneider. This new policy, he reported, "had been determined after discussions with Harry Cohn prior to his death."

Indie units headed by George Sidney, William Goetz and Sam Spiegel, Schneider disclosed, are to be expanded under new program, "and there are a number of other deals under consideration."

The Sam Katzman unit, said Schneider, "will be moved over to the main lot and the Sunset Studios will be available for rental to television producers or independent producing theatrical pictures."

Schneider said some functions of Screen Gems also will be merged "to effect economies as well as more efficient operations." Aim of the overall changes, he declared, "is to have resources, facilities and manpower at our studio which will make it more attractive to independents than any available elsewhere."

Executives of Columbia earning over $500 weekly reportedly will be asked to take a voluntary pay cut of 10%. It's stressed that contract employees will be asked to do so purely in the interest of the company, with the proviso that the cuts will be restored as soon as the company is in a better financial position.

Similar requests have been made of top-salaried employees in the past at 20th-Fox and Metro when those companies faced adverse economic conditions. The slices were eventually restored.

Money Talks IA New York Hands Out of Strike

A last-minute offer by the film companies of a $5.25 per week across-the-board wage hike averted a strike of 2,100 homeoffice white collar employees. The offer came at 5:30 p.m. Thursday (27), one hour before the scheduled general membership of the white collar union was set to vote on a walkout.

At the meeting, officials of the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees, recommended that the offer of the film companies be accepted. Earlier, the union leaders had indicated that they would ask for a strike. The meeting had been called originally for the authorization of a strike after Richard F. Walsh, IA prexy, had given permission that a vote be taken. Final details of the settlement were worked out by Walsh with the film companies negotiators in last-ditch talks.

The $5.25 across-the-board increase, plus some minor fringe benefits, constitutes a 7¾% boost for the white collarites. The union's original package would have represented 9½%.

The new pact is a two-year deal, starting Jan. 1, 1958. However, the wage increase is retroactive to Sept. 1, 1957, expiration date of the previous two-year contract.

Fringe benefits obtained included a three-week vacation after 14 years instead of the previous 15 years and severance pay for a maximum of 12 years service instead of 11 years.

Promise Boycott of O'Seas Music

Brussels Free Trade Unions HQ Asks Members To Shun AFM-Ducking Sound Tracks

Brussels, April 1

International Confederation of Free Trade Unions, a worldwide "secretariat" for mutual assistance among anti-Communist labor movements, has lined up behind the American Federation of Musicians in its present strike against the major Hollywood film studios.

Representatives of European and American unions meeting at the Confederation headquarters here sent promises of support to the AFM. Hollywood strike involves 400 musicians and is now in its fifth week. Secretariat will ask all member groups to boycott any sound track recording intended for American films, which would ordinarily be handled in Hollywood.

Meanwhile, and a separate matter, the delegates here are working out organization details for the "founding congress" in October of this year at Paris which will bring the International Entertainment Workers Federation into being. Latter will span musicians, actors, vaudevillians, film, radio and television crafts.

UNION ROW OVER JOHN PAUL JONES

Hollywood AFL Film Council is planning organization of a nationwide consumer boycott against the Warner Bros. release, "John Paul Jones," protesting the filming in Spain of the Samuel Bronston production. Notice to this effect was served Sunday on Warners. Council also will lodge formal protests with President Eisenhower and U. S. Congress against U. S. Navy cooperation in production of picture.

"We do not think the American public will approve the photographing in Spain of the signing of the American Declaration of Independence and other historic American events, especially when such foreign production deprives American craftsmen of sorely needed work," said the Council.

Spokesman for WB pointed out yesterday that company "has nothing to do with producing 'John Paul Jones,' but merely has arranged to distribute the picture. We distribute many pictures produced all over the world."

A spokesman for producer Samuel Bronston rejected Monday (31) a union charge that the film "John Jaul Jones," now locationing in Spain, was depriving American craftsmen of "sorely needed work."

Attorney Irving Margolies, who put the "John Paul Jones" package together, also countered the Hollywood AFL Film Council's charge that the picture would show reproductions of Independence Hall and the signing of the Declaration of Independence, shot in Spain. He said Bronston planned to go on location in Philadelphia and in Williamsburg for these scenes.

(Unions in France and Britain are reportedly ready to reta iate via a boycott of Hollywood films that reproduce foreign landmarks in Coast studios.)

Among other American scenes to be filmed in Spain is a ballroom sequence, supposedly laid in Virginia, in which 150 Spanish women will portray early-day Virginia belles.

Council pointed out it isn't protesting the filming abroad of scenes legitimately laid abroad. In addition to asking all labor organizations throughout the U. S. to urge members to withhold patronage from pic, Council also said matter is being brought to attention of patriotic groups.

Action against "Jones" is the second such action taken by the Council, the first having been against Albert Gannaway's "Daniel Boone," on the same basis, since later pic was shot in Mexico. Council claimed this pic was later withdrawn from release because of boycott.

The Council said it planned to organize a national consumer boycott against the picture, which is to be distributed by Warner Bros. though the company has no financial interest in it.

Producer's rep pointed out that the film was employing some 38 technicians and actors on the Spanish location. Apart from that, he said, it wasn't a question with this film where it'd be shot, but whether it'd be made at all. Budget is $3,500,000 and the major companies refused to finance it. "This project has been kicking around for some 20 years, with no one willing to tackle it," he said.

Bronston finally managed to finance the film independently, with some of the top financial families—the Nelson and Lawrence Rockefellers, Pierre DuPont III, C. D. Jackson, formerly of Time Inc., and advisor to President Eisenhower, Stuyvesant Pierpont, the Charles Dana family and others—making available the coin in both dollars and lira and pesetas.

Availability of the Italian and Spanish currencies alone made it necessary to shoot in those areas, it was explained. Picture will be done in the Technirama (Technicolor) process and stars Robert Stack, MacDonald Carey, Charles Coburn and others.

A Time to Love and a Time to Die
(C'SCOPE—EASTMANCOLOR)

Erich Maria Remarque's big-selling novel made into a sensitive love story against war background. The German side of everyday bombings and soldier love. Warm, human screen fare. Lacks names.

Universal (Robert Arthur) production and release. Stars John Gavin and Lilo Pulver; features Jock Mahoney, Don DeFore, Keenan Wynn. Directed by Douglas Sirk. Based on Erich Maria Remarque's novel. Screenplay by Orin Jannings; cameraman, Russell Metty, with special photography by Clifford Stine; music, Miklos Rozsa. Previewed in N.Y. projection room, March 19, '58. Running time, 133 MINS.

Ernst Graeber	John Gavin
Elizbeth Kruse	Lilo Pulver
Immerman	Jock Mahoney
Boettcher	Don DeFore
Reuter	Keenan Wynn
Pehlmann	Erich Maria Remarque
Captain Rahe	Dieter Borsche
Woman Guerrilla	Barbara Rutting
Green Binding	Thayer David
Joseph	Charles Regnier
Frau Lieser	Dorothea Wieck
Heini	Kurt Meisel
Frau Witte	Agnes Windeck
Sauer	Clancy Cooper
Political Officer	John Van Dreelen
Gestapo Lieutenant	Klaus Kinski
Frau Langer	Alice Treff
Medical Warden	Alexander Engel
Husband	Dana J. Hutton
Sgt. Muecke	Wolf Harnisch
Dr. Karl Fresenburg	Karl-Ludwig Lindt
Frau Kleinert	Lisa Helwig

At a suitable interval after World War I, Universal made and cleaned up with "All Quiet on the Western Front," presenting the German view of war. Unavoidably the question now arises, and indeed Universal's own publicity poses the thought, has the same author, Erich Maria Remarque, done as much screenwise for World War II? The answer can only be no.

"A Time to Love and a Time to Die" is not so broad a canvas. It is less a panorama of the battle horrors of war, though these are implicit, than a poignant telling of the anguish of being in love while civilian bombings rage, and decency is held hostage to vicious character traits. In unfolding the Remarque novel as a motion picture, producer Robert Arthur and director Douglas Sirk have been long on "heart" and "sentiment" and the result, in entertainment, is a bitter-sweet love story.

As a love story, Universal has an appealing entry. Along the way the film contains much that is informative about German suffering during the Hitler fiasco. There are glimpses of the lecherous life of a weakling party official and a sadistic monster who describes his techniques in operating a concentration camp. The picture informs the Americans that there were privileged V.I.P.'s who "enjoyed" the war, that illegal luxury cafes functioned in the midst of austerity, that not everybody suffered in like measure (though the luxury speakeasy is bombed and destroyed —depriving the local elite of their rendezvous).

The story is somewhat slow in development. Orin Jannings opens his screenplay with the hero (John Gavin) on the Russian front under the cloud of defeat in 1944. The wretchedness of modern war, the compassion and pity felt by the better type of German soldier in contrast to the malice and murder in the hearts of the zealots is established before the boy gets his long-delayed furlough and goes off to his native town, only to find his home in rubble and his parents disappeared—though not, it later is stated, dead.

Nearly all the action comprises the experiences of the furloughed soldier: with the townspeople, the Nazis and the Gestapo as counterpoint to his budding romance and hurry-up marriage to the girl (Lilo Pulver) and the denouement comes back at the Russian front. All of this is quite tender, very human, and makes the point that nobody escapes in modern war.

Will American audiences like this film, to be released in July? One supposes that they will. There will be a special appeal to German-Americans. Everyone will be struck by the resemblance of civilian life in Germany to the sufferings in Britain. The woman's angle has been underscored so this is a war picture with strong family and he-she angles. That may be considered a boxoffice value.

Dubious factors are the lack of names. Only the face of Keenan Wynn in a small role (a bon vivant whose stay in a military hospital is due to gout) is notably familiar to American film patrons, the two leads may well get a leg-up careerwise but neither John Gavin nor Lilo Pulver can be considered of boxoffice value in the U.S. Their performances, under Sirk's guidance, are extremely likeable.

This release stands or falls for the American public as romance. (Europe's victim nations may be something else). Its merits are basic humanity. The soldiers are plausible, most of them decent. One poetic type commits suicide for very horror when forced to execute Russian civilians, including a cursing girl. Remarque makes clear the thesis that these Germans were guilty chiefly in not opposing the Nazis, in excusing their deeds as done under orders. The Nazi party functionary (Thayer David) has an automatic gate to close his conscience but is not a bad fellow and honestly wishes to share his black market luxuries with his old school chum, the soldier on furlough.

Orin Jannings has translated German character dialog into American idiom and something unconvincing lurks in many of the speeches. They sound just too Yankee on occasion. While director Sirk, born a Dane but film-educated in the old pre-war Ufa, catches much of the "Deutsch" quality he may have overplayed the gaiety-in-spite-of-all sequence which is so large a part of the footage.

Author Remarque has turned actor to play a German high school professor, released from a camp but still suspect. He does well enough as a thespian, though it adds nothing to realism to intrude this kind of stunt.

On the broad count what emerges in this film, shot mostly overseas, is touching drama of believable folk. One likes many of the characters, believes in the situations and senses the tragic, insane waste of human values. But in the end there is a certain "detachment," almost like scientific observation. This spells the difference between a good and a great "movie."

Plainly Universal has a job of hard sell facing it. At 133 minutes, without stars, the stress must fall on theme and author. It seems fair to pronounce the script inferior to the direction and the acting. Russell Metty's photography in Eastmancolor (Pathe) and the CinemaScope sweep add strong pictorial values. The spectators sense of "presence" should be strong and the technical credits rate spotlighting.

Running through the script are hints of German sensitivity and shame for the hate they have inspired in other nations and their need to explain to themselves the rise (by public assent) of the Hitler hoodums. In the end Gavin kills a fellow-German intent upon slaughtering three Russians caught hiding in a barn. He releases the Russians who are puzzled by his quixotic generosity. One of the Russians proceeds to shoot him dead and the picture ends with the idealistic German boy dying, the letter from his bride falling from his hand and floating off in the spring thaw of a brook—reminiscent of the death scene in "All Quiet."

The film may be remembered more for types than performances. There is a mad air raid warden (Alexander Engel), a Jew hiding in a Catholic church tower (Charles Regnier) and a Teutonic hellion (Dorothy Wieck, remembered from long ago in "Maedchen in Uniform").

Historically, it is to be noted that the Germans are treated very compassionately, that the villainy of their baddies is more suggested than central. Remarque condemns the system rather than the people, their pliability rather than their culpability. This will hardly please those who have blamed the whole Prussian credo from Von Clauswitz to Bismarck to Ludendorff to Hitler. Be that as it may. "A Time to Love and a Time to Die" rejoices in the conviction that human beings differ little from uniform to uniform. The film carries a sometimes acute "shock of recognition" in its resemblance to the conditions and types on "our side." (Several recent U. S. films, including "The Young Lions" have been literal about Noel Coward's sarcastic "Let's Not Be Beastly To the Germans." In this Hollywood has gone along with John Foster and the market.)

All in all, Universal has a strong romance against war's background. The picture fails of "sensational," but has no need to apologize. This is a picture of considerable distinction. *Land.*

Red Cross' New 3-Reeler

Three-reel film, depicting Red Cross Disaster Services in action and sponsored by Radio Corp. of America, had its first showing last week at Torrington, Conn.

Many scenes of the 27½-minute picture were shot in Torrington following the disastrous flood there in August, 1955. Film also contains many scenes of the wreckage left in the wake of tornados and hurricanes.

Film was produced by Wilding Pictures and directed by Arthur Wright. It's in 16m and will be available soon for free at Red Cross chapters.

Robinson-Basilio Fight
United Artists release of Leslie Winik production. Narrated by Jimmy Powers. Running time, 18 MINS.

The motion pictures of Ray Robinson's victory over Carmen Basilio for the middleweight championship have been edited to a sharp 18-minute reel of exciting fisticuffs. For those who witnessed the closed-circuit telecast, with its somewhat unclear and dark images, the fight pictures will prove an eye-opener.

The telecast may have provided the overall action, but the clear films of the bout sharply outline each punch and reaction. Basilio's closed eye is unmistakingly seen in the pix.

The pix have been edited so as to include the rounds that provided the most action. These are 1, 3, 5, 9, 10, 11, 13, 15. The final round, during which both fighters were exhausted, is reprised in slow motion. Many of the actions missed in the closed-circuit telecast, such as Robinson's unintentional clout of the referee, are presented sharply in the pix.

The films were produced by Leslie Winik for the International Boxing Club. United Artists, which is releasing the films, has set an initial print order of 850 and anticipates a total of 7,000 bookings. N.Y. News sport columnist Jimmy Powers provides the narration. It's short and to the point. *Holl.*

Orders to Kill
(BRITISH)

Excellent psychological study of the mind of a wartime killer; lack of star names may make it less easy to sell to public than pic merits.

London, March 25.

British Lion release of an (Anthony Havelock-Allan) Lynx production. Stars Eddie Albert, Paul Massie, Lillian Gish, James Robertson Justice. Directed by Anthony Asquith. Screenplay, Paul Dehn from original story by Donald C. Downes; adapted by George St. George; camera, Desmond Dickinson; editor, Gordon Hales; music, Benjamin Frankel. At Studio One, London. Running time, 111 MINS.

Major MacMahon	Eddie Albert
Gene Summers	Paul Massie
Mrs. Summers	Lillian Gish
Naval Comdr.	James Robertson Justice
Leonie	Irene Worth
Marcel Lafitte	Leslie French
Kimball	John Crawford
Interrogator	Lionel Jeffries
Blonde	Sandra Dorne
Lecturer Lieutenant	Nicholas Phipps
Mme. Lafitte	Anne Blake
Louise	Miki Iveria
Mauricette	Lillie Bea Gifford
General Nolan	Launce Maraschal
Colonel Snyder	Robert Henderson
Mitchell	William Greene
Patronne	Selma Vaz Dias
Psychiatrist	Ralph Nossek
F.A.N.Y.	Ann Walford
Old German Officer	Boris Ranevsky

Yet another British film turns to war espionage as its theme. Though the subject is getting a shade threadbare, "Orders To Kill" stacks up as one of the best in the stable. A more star-studded, cast might have been useful for bringing in patrons. But this is such a satisfying and intelligent picture that word-of-mouth recommendation should insure it a brisk boxoffice reception at discriminating houses in Britain and the U.S.

"Orders" gets away to a flying start because of a firstclass, adult and observantly written screenplay by Paul Dehn. It is clear that the writer, director Anthony Asquith and the players were in complete harmony. The main fault is that it slightly falls apart towards the end. More ruthless cutting in the last 20 minutes or so would have been useful.

Adapted from an original by Donald C. Downes, the yarn has Paul Massie as a grounded Yank flyer switched to espionage on a special job. The chore is to kill a small-time Paris lawyer who is suspected of double-crossing France by selling out radio operators to the Nazis.

Massie approaches the job with tremendous enthusiasm as he trains for this legalized murder. Not till he gets to Paris, meets his victim and gets to know and like him does his stomach begin to turn at the task ahead of him. But he does the job reluctantly and then goes on a mighty binge, broken up at the thought that he might have murdered an innocent man. It turns out that he has.

As the sensitive killer Massie enjoys a well-written meaty role. He is a young newcomer to films, under contract to Metro and Ealing, and looks to be a winner. His performance in this film is over-studied but he admirably suggests the transition from the carefree officer who approaches his mission almost as a lark to the uneasy, conscience-stricken killer.

There are also half a dozen other sterling jobs of acting. Eddie Albert, as an understanding officer; James Robertson Justice, as a trainer-commander who approaches the job of teaching Massie to kill with a breeziness that masks his real feelings; Irene Worth, as a French resistance agent, and Leslie French, as the victim, are all outstanding. There are neat cameos provided by veteran Lillian Gish, as Massie's mother, and Miki Iveria, as his childhood nurse.

Desmond Dickinson's photography matches Anthony Asquith's shrewd, imaginative direction. "Orders to Kill" may have come a little too late in the British film war cycle to make full impact, but it is a production of which all concerned can be proud, despite a few loose ends which may puzzle the earnest filmgoer. *Rich.*

Gideon's Day
(BRITISH—TECHNICOLOR)

Slick combo of director, star and scripter provides satisfying Scotland Yard yarn which offers good boxoffice prospects.

London, March 25.

Columbia release of a John Ford (Michael Killanin) production. Stars Jack Hawkins, Dianne Foster. Directed by John Ford. Screenplay, T. E. B. Clarke, from novel by J. J. Marric; camera, F. A. Young; editor, Raymond Poulton; music, Douglas Gamley. At Gaumont Theatre, London. Running time, 91 MINS.

Gideon	Jack Hawkins
Joanna Delafield	Dianne Foster
Kate Gideon	Anna Lee
Sally	Anna Massey
Simon Farnsby-Green	Andrew Ray
"Birdy" Sparrow	Cyril Cusack
Mason	James Hayter
Paul Delafield	Ronald Howard
The Chief	Howard Marion-Crawford
Sayer	Laurence Naismith
Kirby	Derek Bond
Mrs. Kirby	Grizelda Hervey
Det. Sergt. Liggott	Frank Lawton
Ponsford	John Loder
Mrs. Saparelli	Marjorie Rhodes
Dolly Saparelli	Hermione Bell
Sergeant Golightly	Michael Trubshawe
Rev. Julian Small	Jack Watling
Rev. Mr. Courtney	Henry Longhurst
Sir Rupert Bellamy	Michael Shepley
Inspector Cameron	Nigel Fitzgerald
Dawson	Robert Raglan
Ethel Sparrow	Maureen Potter

Screenwriter T. E. B. Clarke first earned applause for his police screenplay, "The Blue Lamp." Now, with his adaptation of J. J. Marric's novel, "Gideon's Day," Clarke returns successfully to crime, with the spotlight on Scotland Yard. Film offers nothing new, but the combo of Clarke, director John Ford and actor Jack Hawkins makes a solid team and an orthodox, but expert film, which promises satisfying boxoffice results.

This merely purports to be one busy day in the life of a C.I.D. chief inspector and it turns out to be quite a day. He accuses one of his sergeants of taking bribes. A pay snatch ties up with the killing of the sergeant in a hit-and-run car crash. A murder in Manchester has a maniac killer headed for London, and it all finishes up with a safe robbery which involves another slaying. During this time (and in between routine duties), the cop finds himself held up by a killer and shot at by a robber, pulled up for a traffic offense and "in dutch" with his family for not remembering to bring home some salmon and for being too late to attend his daughter's first concert. All in all, quite a day.

Hawkins has played this type of role so often that he could probably do it blindfolded. And it is a tribute to him that he can hold the interest with such a run-of-the-mill character. Apart from his own skill, he is greatly indebted to writer Clarke, who has made the character of Gideon a likeable one, completely credible and with many wry touches of comedy which Hawkins tackles with zest. He is also surrounded by some firstrate thesps who bring a touch of distinction to routine parts.

Among such characters are Frank Lawton, John Loder and Nigel Fitzgerald, as Scotland Yard cops; and Michael Trubshawe as a comedy sergeant. Young Andrew Ray also scores heavily as an overzealous, young policeman who runs in a murderer in between handing out tickets for speeding offenses to Hawkins and the Chief of Scotland Yard. Cyril Cusack, Derek Bond, as the bribed dick; Jack Watling, as an ex-Commando vicar; Ronald Howard, as the pay-snatch criminal, and Laurence Naismith, as the maniac murderer, also contribute greatly to the authenticity of the goings-on.

On the femme side, Dianne Foster, Grizelda Hervey and Anna Lee also take their respective opportunities with verve. Marjorie Rhodes, as the mother of a murdered girl, gives a particularly touching cameo. Anna Massey, one of Britain's up and coming young actresses, has little chance with the small, expendable role of Hawkins' teenage daughter.

Ford, four-time Academy Award winner, is unlikely to add another to his bag with "Gideon's Day," but he has directed with a nicely blended sense of drama and comedy. F. A. Young's color lensing is top drawer. The Scotland Yard and domestic interiors and the London locations cannot be faulted. Altogether, a more than useful tribute to the work of the police and another proof that crime doesn't pay. *Rich.*

Girls On the Loose

Routine crime yarn okay for smaller program situations.

Hollywood, March 20.

Universal release of Harry Rybnick-Richard Kay production. Stars Mara Corday, Lita Milan, Barbara Bostock; costars Mark Richman; features Joyce Barker, Abby Dalton. Directed by Paul Henreid. Screenplay, Alan Friedman, Dorothy Raison, Allen Rivkin; story, Friedman, Raison, Julian Harmon; camera, Philip Lathrop; editor, Edward Curtiss. Previewed March 19, '58. Running time, 77 MINS.

Vera Parkinson	Mara Corday
Marie Williams	Lita Milan
Helen	Barbara Bostock
Lt. Bill Hanley	Mark Richman
Joyce Johanneson	Joyce Barker
Agnes Clark	Abby Dalton
Doctor	Jon Lormer
Danny	Ronald Green
Mr. Grant	Fred Kruger
Joe	Paul Lambert
Cigarette Girl	Monica Henreid

"Girls on the Loose" is the story of a $200,000 payroll robbery committed by five young women and the effect, both psychological and actual, of the crime upon them individually. An indie produced by Jewell Enterprises for Universal release, film fits into the smaller program category as a routine entry.

Action is principally devoted to distaffers, with a single major male character in for romantic overtones. Opening is reminiscent of the Brink's case, with the femme holdup artists here all dressed alike in masculine attire and rubber masks. Boodle is buried in the woods, then the various reactions set in.

Gang, led by Mara Corday, a ruthless nitery operator, consists of her sister, Barbara Bostock—innocently involved as driver of the getaway car—Lita Milan beauty shop worker; Joyce Barker, masseuse; and Abby Dalton, employee of the company robbed. When it's apparent latter is cracking, she's murdered by gang leader. An attempt is made by the masseuse to murder the young sister, but at finale she's the only one left alive, the others meeting violent ends by each others' hands.

Cast, mostly unknown with exception of Miss Corday, performs creditably in stock characters. Mark Richman, as a detective investigating apparent suicide of first of the five to go, is in for romance with Miss Bostock. One of the weaknesses of the Harry Rybnick-Richard Kay production is lack of any police work on the holdup to give suspense, a quality Paul Henreid overlooks, too, in his direction. Miss Bostock also is in for one production number, warbling "How Do You Learn to Love?" She also sings "I Was a Little Too Lonely."

Technical credits are okay, headed by Philip Lathrop's camera work. *Whit.*

The Proud Rebel
(COLOR)

Fine heartwarming film for family audiences especially; Alan Ladd and Olivia de Havilland for marquee dressing.

Hollywood, March 29.

Buena Vista release of Samuel Goldwyn Jr. production. Stars Alan Ladd, Olivia de Havilland; costars Dean Jagger, Davis Ladd; features Cecil Kellaway, James Westerfield, Henry Hull, Dean Stanton, Thomas Pittman, Eli Mintz, John Carradine, King. Directed by Michael Curtiz. Screenplay, Joe Petracca, Lillie Hayward; original, James Edward Grant; camera (Technicolor), Ted McCord; editor, Aaron Stell; music, Jerome Moross. Previewed March 28, '58. Running time, 100 MINS.

John Chandler	Alan Ladd
Linnet Moore	Olivia de Havilland
Harry Burleigh	Den Jagger
David Chandler	David Ladd
Dr. Enos Davis	Cecil Kellaway
Mirm Bates	James Westerfield
Judge	Henry Hull
Jeb Burleagh	Dean Stanton
Tom Burleigh	Thomas Pittman
Gorman	Eli Mintz
Carpetbagger	John Carradine
Lance	King

Warmth of a father's love and faith, and the devotion of a boy for his dog, are the standout ingredients of this Samuel Goldwyn Jr., production, which emerges as a truly heartwarming film. With names of Alan Ladd and Olivia de Havilland for b.o. lure release seems a cinch to score strongly with public and trade, if well sold.

Goldwyn the Second establishes himself firmly as a producer of substance in this third effort of his, in which he skillfully blends the best elements of poignant drama and exciting melodrama into a suspenseful and fast-action post-Civil War yarn. Michael Curtiz, too, has achieved fine feeling in his direction of the Joe Petracca-Lillie Hayward screenplay, based on an original by James Edward Grant, and is backed by some of the finest color photography of the year, Technicolor-lensed by Ted McCord.

While an interesting story is presented, it's the characterizations that hold forth most strongly, topped, perhaps, by the very appealing performance of David Ladd, star's 11-year-old son who plays Ladd's boy in the pic. Young-

(Continued on page 16)

DID OSCAR GET MESSAGE OVER?

BIZ SEEN SURE TO STAY SPONSOR

By GENE ARNEEL

Comment of film officials closely associated with last week's Academy Awards television program, indicated odds-on that the industry will continue sponsorship of the Oscar airer in the future.

Many key men apparently were satisfied with the results, believing the show on Wednesday (26) night was a colorful entertainment for the public and gave the industry new stature at a time when it's particularly needed.

Opinion was general that the Jerry Wald production got across the message that the trade itself bankrolled the presentation as a "public service." (At the outset of the program George Seaton, president of the Academy of Motion Picture Arts & Sciences, announced there would be no commercials.)

Several N. Y. film execs said their non-industry friends commented re their awareness of the absence of old Oldsmobile commercials and were impressed with this fact. Film men themselves praised enlistment of so many stars.

Plaudits were not coming from all precincts, however. The consumer press in many areas rapped the show on the charge that it was frequently listless and lacking the ingenuity of which Hollywood should have been capable. This downbeat attitude was taken, for example, by the N. Y. Times and Daily News. (VARIETY's review in the tv section herewith.)

One critical distribution rep put it this way: "A lot of the industry is congratulating itself on doing a big job. Actually, these are the same people who voted to pay for the program and they're now deluding themselves into thinking they did the right thing."

Some execs privately queried by a reporter thought the institutional idea a good one but made the point that the program, with its audience of over 60,000,000, would have been ideal showcasing for new product. Excerpts of upcoming theatrical productions are given as an entertainment segment of commercial shows, such as Ed Sullican's, it was noted. Same could be done on the Oscar airer without detracting from the "public service" values. "This is the kind of thing that sells tickets," said one source.

Oscarcast Not Too Hurtful In Minneapolis

Minneapolis, April 1.

Although the theatres here plugged it on their screens well in advance for the first time and some of them even called attention to it in their newspaper ads, the first Academy awards show televised by the film industry itself apparently didn't do much, if any more, boxoffice harm than its less publicized predecessors.

This, too, despite the fact that industry leaders here believe more people, paradoxically, were watching the telecast hereabouts.

Charles Winchell, United Paramount circuit president-general manager here, says "business was pretty good" at his three downtown firstrun houses. There was no apparent drop, either, at the Mann and Cinerama houses playing "Witness for the Prosecution," "Around the World in 80 Days" and "Search for Paradise."

If there was any b.o. suffering, it occurred in some of the uptown houses, it's believed.

The telecast was generally very well received and the recipient of much praise, but Minneapolis

(Continued on page 20)

Advertest: Oscar Whips Up Film Yen

By BOB CHANDLER

First research study made of the effects of last Wednesday's (26) Academy Awards telecast indicates that the Oscarcast did in fact stimulate interest in moviegoing among viewers. Study was made in interviews with 600 adults in the New York metropolitan area by Advertest Research Inc. of New Brunswick, N.J.

Of the 600 respondents, 57% saw all or part of the 105-minute telecast. To these viewers, question was put, "Did the program make you feel that you want to go out and see a new movie soon?," to which 63% replied "yes."

Those who answered "yes" gave reasons such as "seeing the old actors and actresses made me homesick to see a movie," "it made me realize that I haven't been to a movie in a long time, and that there are movies worth seeing," "it mainly made me feel that I had missed some pictures that were worthwhile seeing," "I mainly want to see the pictures that won awards," and "seeing the wide screen certainly impressed me—made me want to see a movie soon."

Seeking to pinpoint the reaction, Advertest then asked, "How likely do you think you will be to go to the movies during the next few weeks?" Of the viewers, 48% replied "very likely or somewhat likely"; only 38% of the non-viewers said "very likely or somewhat likely." Contrariwise, 58% of the non-viewers replied "somewhat unlikely or very unlikely," as compared with 50% of the viewers of the Oscarcast.

Advertest points out that "viewers, to a much greater degree, appear more likely to attend a movie within the next few weeks." Although it was not possible within the scope of this study to determine differences which may have existed among these groups before exposure to the program, there is a strong indication that the movie industry has at least made a start at recreating interest in its product."

Survey, before going into the effects of the Oscarcast, looked into moviegoing habits of its sample, and found that 59% of the respondents had not attended a movie at all during the past four weeks, 16% went once, 12% twice, 7% three times and 6% four or more times. Asked about the frequency of their film attendance compared with "three or four years ago," 58% of those questioned said they attend less often, 27% "about as often," only 6% more often. Advertest also asked who had seen the pictures nominated as best of the year. Only 36% had seen "Sayonara," 24% "Peyton Place," 8% "Bridge on the River Kwai" and 5% "Witness for the Prosecution." 48% had seen none of them. But 60% of those respondents who viewed the program said it made them more interested in wanting to see one or more of these pictures.

As to the Oscarcast itself, 68% of those who saw it found it "very enjoyable," 21% somewhat enjoyable and 11% "not at all enjoyable." Of those who saw the program, 73% watched all of it, 14% watched most of it and 13% watched only some of it.

Advertest, which does research primarily for television and radio, did the survey on its own but is distributing its results to some of the motion picture majors as well as NBC. The company (10 years this week) is now in the process of setting up a motion picture research division.

Winners of Academy Awards

Best Picture

"BRIDGE ON THE RIVER KWAI," A Horizon Picture, Columbia, Sam Spiegel, Producer.

Best Performance By An Actress

JOANNE WOODWARD, "Three Faces of Eve," 20th-Fox.

Best Performance By An Actor

ALEC GUINNESS, "Bridge On the River Kwai." A Horizon Picture, Columbia.

Best Performance By A Supporting Actress

MIYOSHI UMEKI, "Sayonara," William Goetz Production, Warners.

Best Performance By A Supporting Actor

RED BUTTONS, "Sayonara," William Goetz Production, Warners.

Best Direction

"BRIDGE ON THE RIVER KWAI," A Horizon Picture, Columbia, David Lean.

Best Screenplay

(Based on Material from Another Medium)

"BRIDGE ON THE RIVER KWAI," A Horizon Picture, Columbia. Pierre Boulle.

Best Story And Screenplay

(Written Directly for Screen)

"DESIGNING WOMAN," Metro. George Wells.

Cinematography

"BRIDGE ON THE RIVER KWAI," A Horizon Picture, Columbia, Jack Hildyard.

Best Original Song

"ALL THE WAY," "Joker Is Wild," A.M.B.I. Production, Paramount. Music, James Van Heusen. Lyrics, Sammy Cahn.

Best Music Scoring

"BRIDGE ON THE RIVER KWAI," A Horizon Picture, Columbia, Malcolm Arnold. (Dramatic or Comedy picture).

Art Direction

"SAYONARA," William Goetz Production, Warners. Ted Haworth.

Set Decoration

"SAYONARA," William Goetz Production, Warners. Robert Priestley.

Costume Designing

"LES GIRLS," Sol C. Siegel Productions, Inc., Metro, Orry-Kelly.

Special Effects

"THE ENEMY BELOW," 20th-Fox, Walter Rossi (Audible Effects).

Sound Recording

"SAYONARA," Warners Studio Sound Dept. George R. Groves, Sound Director.

Film Editing

"BRIDGE ON THE RIVER KWAI," A Horizon Picture, Columbia. Peter Taylor.

Short Subjects (Live)

"THE WETBACK HOUND," Walt Disney Productions, Buena Vista Film Distribution Co., Inc. Larry Lansburgh, Producer.

Short Subjects (Cartoon)

"BIRDS ANONYMOUS," Warner Bros. Edward Selzer, Producer.

Documentaries (Feature)

"ALBERT SCHWEITZER," Hill and Anderson Production, Louis de Rochemont Associates. Jerome Hill, producer.

Best Foreign Language Film

"THE NIGHTS OF CABIRIA," Dino De Laurentiis Production (Italy).

Jean Hersholt Humanitarian Award

SAMUEL GOLDWYN.

Special Awards

CHARLES BRACKETT, special honorary award, for his long service to the film industry and as a past Academy prexy.

B. B. KAHANE, special honorary award, for his many years of devotion to the motion picture industry.

"BRONCHO BILLY" ANDERSON, special honorary award, first cowboy star.

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS, for 40 years of continuing effort in standardization of engineering of motion pictures and dissemination of information to film industry.

Scientific and Technical Awards

Class I (Statuette)

TODD-AO CORPORATION and WESTREX CORPORATION, for development of Todd-AO process of production and projection.

MOTION PICTURE RESEARCH COUNCIL, for design and development of a high efficiency projection screen for drive-in theatres.

Class II (Plaque)

SOCIETE D'OPTIQUE ET DE MECHANIQUE DE HAUTE PRECISION, for development of a high-speed vari-focal photographic lens.

HARLAND L. BAUMBACH, LORAND WARGO, HOWARD M. LITTLE and UNICORN ENGINEERING CORPORATION, for development of an Automatic Printer Light Selector.

Class III (Certificate)

PARAMOUNT, Charles E. Sutter, William B. Smith, and GENERAL CABLE CORPORATION, for engineering to studio use aluminum lightweight electrical cable connectors.

MANY ASK AIM OF OSCAR RITUAL

By FRED HIFT

Just what is the latterday aim of the Academy Awards show on television?

Question became pertinent in the wake of last week's televising of the Oscar ceremonies which, in the N. Y. trade at least, sparked extremes from "great" to "awful."

This isn't to mention the tv reviewers, several of whom really went to town on the show. Jack Gould in the N. Y. Times called it "a bewildering and saddening occasion." Both the News and the World Telegram said it was "dull."

Film people generally thought the awards show was better than last year, but many felt it could stand radical improvement and there was sharp and almost unanimous criticism of two aspects of the industry-sponsored program: (1) The scene between Mae West and Rock Hudson, which struck some as tasteless, and (2) The deliberate caricaturing of television's old movies via the Donald Duck bit.

There was comment also re the lack of competence on the part of several of the singers on the show and some felt the ceremonies stretched overlong. Show ran 105 minutes.

"It was like an out-of-town tryout for next year," commented one film industry observer. On the whole, the industry applauded the elimination of the commercial sponsor, though here and there was a comment echoing Bob Hope's "the industry's off its rocker" crack in connection with the televising of the awards which kept millions throughout the country glued to their sets.

Visiting in Manhattan last week, the J. Arthur Rank Organization's John Davis made it plain that he couldn't quite see the point. "You mean you're telling people to stay home and watch television?" he asked incredulously. In Britain, he said pointedly, the industry doesn't televise its awards, partly because they aren't that important, but partly "because we don't think it's a good idea."

Two main questions are being raised in the industry by the awards telecast. One is whether a show such as this shouldn't be used in some way to promote the

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Japanese Actress' 30th Anni Oscar's Single Surprise

Hollywood, April 1.

For its 30th year of awards the Academy of Motion picture Arts & Sciences ran pretty much to expectations. One surprise was for "Best Supporting Actress" which went to the Japanese cutie, Miyosha Umeki.

The monumental mishmash over *author! author! who was really the author?* which marred last year's Oscar seemed momentarily in hazard of repetition but Carl Foreman cabled from London categorical denial that he screenplayed "Bridge on the River Kwai" and the award to Pierre Boulle was thus cleansed of suspicion.

Tendency of awards to "bunch" around a couple of top releases was again evident with Sam Spiegel's Columbia "Kwai" snagging seven Oscars and four going to Bill Goetz' Warner production, "Sayonara."

Twentieth-Fox garnered three wins, including a special honorary award to Charles Brackett. Metro ended with two and Paramount and Disney's Buena Vista one each. Columbia also copped an honorary

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L. A. Area Hits New Peak; 'Sayonara' Giant 200G, 17 Spots, 'Snow White' Ditto 20, 'Marjorie' 18G, 'Paris' 14G

Los Angeles, April 1.

With two new bills accounting for $200,000 each, first-runs expect to hit an alltime high mark this week at boff $707,000. Of course, 26 nabes and 24 drive-ins are included in this total though the record figure shows 27 regular hardtops running up a smash $256,100, making 77 situations in all playing 16 programs with only four newcomers. Aiding this mighty gross are showings of the Basilio-Robinson fight pix and extra matinees for some houses.

Fact that school vacations have started and that Oscars accrue to several current films will help. "Sayonara," one of Academy winners, and "Snow White," showing in some spots with "Tammy and Bachelor," are landing $200,000 apiece, the former in 17 locations and latter in 20. For "Sayonara," it is the picture's first multiple house run.

"10 Commandments," too, in second week of first general run, looks to get great $108,400 in 14 situations. Among new bills, "Marjorie Morningstar" shapes stout $18,000 at Warner Beverly. "Paris Holiday," also a newie, is rated brisk $14,000 at Fox Wilshire.

Oscar-winning "Bridge on River Kwai" at Egyptian is feeling the effect of these honors by climbing nearly $6,000 to a terrific $25,500 in current (15th) frame. "Long, Hot Summer" is rated solid in third lap in four houses. "Teacher's Pet" also is hefty in second session at Hollywood Paramount. Two hard-ticket pix, "Around World in 80 Days" and "Seven Wonders of World," are looking for upped biz.

Estimates for This Week

Warner Beverly (SW) (1,612; $1.25-$2.40) — "Marjorie Morningstar" (WB). Stout $18,000. Last week, "Golden Age of Comedy" (DCA) (3d wk), $1,500.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Paris Holiday" (UA). Brisk $14,000.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Bitter Victory" (Col) and "Cell 2455, Death Row" (Col) (reissue). Handy $6,000. Last week, with Iris, Uptown, "Jet Attack" (AI), "Suicide Battalion" (AI) $13,800.

Downtown Paramount, Wiltern, New Fox (ABPT-SW-FWC) (3,300; 2,344; 765; 90-$1.50) — "Sayonara" (WB) (1st multiple-theatre run) and "Forbidden Desert" (WB). Great $53,000 or close. Last week, Downtown Paramount, New Fox with Ritz, "Heaven Knows, Mr. Allison" (20th), "12 Angry Men" (UA) (reissues) $10,200. Wiltern with Downtown, Hollywood, "Cow-

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Broadway Grosses

Estimated Total Gross

This Week $522,000
(Based on 24 theatres)

Last Year $575,200
(Based on 25 theatres)

'Kwai' Great 26G In K.C., 'Beat' 9G

Kansas City, April 1.

"Bridge On River Kwai" at the Midland is giving the house one of its biggest opening weeks in years, the great take insuring a holdover. Other newcomers are moderate to slow. "Lafayette Escadrille" at Paramount looms light. "Big Beat" in four Fox Midwest houses shapes modest. "Last Paradise" in four Dickinson theatres is rated slow "Brothers Karamazov" is still okay at Roxy in fourth round. Weather is not much removed from wintry tenure as yet.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Last Paradise" (UA) and "Fort Bowie" (UA). Light $6,000. Last week, "Oregon Passage" (AA) and "Sabu" (AA) $4,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (8th wk). Big $4,000. Last week, same.

Midland (Loew) (3,500; 90-$1.25) —"Bridge on River Kwai" (Col). Looks great $26,000; hold. Last week, "Cowboy" (Col) and "Return To Warbow" (Col) (2d wk), $5,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (32d wk). Oke $5,000 as end of run approaches. Last week, ditto.

Paramount (UP) (1,900; 75-90)—"Lafayette Escadrille" (WB) and "Spanish Affair" (Par). Light $5,000. Last week, "Darby's Rangers" (WB) (2d wk), $5,500.

Rockhill (Little Art Theatres) (750; 75-90) — "Only French Can" (Indie). Moderate $1,600. Last week, "Cyrano de Bergerac" (Indie) (reissue), $1,500.

Roxy (Durwood) (879; 90-$1.25-$1.50) — "Brothers Karamazov" (M-G) (4th wk). Okay $3,000. Last week, $4,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90)—"Big Beat" (U) and "Summer Love" (U). Helped by personal appearances of Gogi Grant in theatre lobbies Friday and Saturday. Medium $9,000. Last week, "Enemy Below" (20th) and "Rockabilly Baby" (20th), $12,000.

'Kwai' Whopping $25,000, L'ville; 'Sayonara' Trim 7G, 'Arms' $6,500, 4th

Louisville, April 1.

Giant standout locally this week is "Bridge on River Kwai" at United Artists. Hitting town with perfect timing, Academy Awards and advent of spring-like weather, all combining for something to shout about. "Sayonara" at the Mary Ann, another timely booking is doing okay at $1.25 top. This one played this same house for six weeks when first released. "Farewell to Arms" in fourth stanza at the Brown still is big.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 99-$1.45) — "Farewell to Arms" (20th) (4th wk). Big $6,500. Last week, $8,000.

Kentucky (Switow) (900; 50-85) —"Jumping Jacks" (Par) and "Sacred Stiff" (Par) (reissues). Good $5,000. Last week, "Female Animal" (U) and "Escape in Japan" (U), $6,000.

Mary Anderson (People's) (1,000; 85-$1.25)—"Sayonara" (WB). Solid $7,000. Last week, "Lafayette Escadrille" (WB) and "Steel Bayonet" (UA), $5,500.

Rialto (Fourth Ave.) (3,000; 50-85)—"Gift Of Love" (20th) and "God Is My Partner" (20th). Mild $7,000. Last week, "Enemy Below" (20th) and "Escape Red Rock" (20th), $8,500.

United Artists (UA) (3,000; 99-$1.25)—"Bridge on River Kwai" (Col). Smash $25,000 looks sure. Long lines really have this big-seater jumping. Last week, "Saddle Wind" (M-G) and "Underwater Warrior" (M-G), $7,000.

'Brothers' Fat $15,000, Buff; 'Kwai' Great 20G

Buffalo, April 1.

Despite Holy Week, biz is holding very well here currently. City is loaded with weak newcomers and oldies. Standout is third session of "Bridge on River Kwai," which is whopping at Century and near second week's take. "Brothers Karamazov" still is fancy in second round at the Buffalo. Reissue combo of "House of Wax" with "Phantom of Rue Morgue" is fairly good at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Brothers Karamazov (M-G) (2d wk). Fancy $15,000 in 9 days. Last week, $18,300.

Center (AB-PT) (2,000; 70-90)—"18 and Anxious" (Rep) and "Girl in Woods" (Rep). Perky $9,000. Last week, "Beautiful but Dangerous" (20th) and "Blood Arrow" (Indie), $8,200.

Century (UATC) (2,700; 70-$1.50) — "Bridge on River Kwai" (Col) (3d wk). Mighty $20,000. Last week, $21,800.

Lafayette (Basil) (3,000; 70-90)—"Bride and Beast" (AA) and "Beast of Budapest" (AA). Modest $7,000. Last week, "Big Beat" (U) and "Summer Love" (U), $7,500.

Paramount (AB-PT) (3,000; 70-90)—"House of Wax" (Indie) and "Phantom of Rue Morgue" (Indie) (reissues). Good $9,000 or close. Last week, "Lafayette Escadrille" (WB) and "Abominable Snowman" (20th), $8,700.

'Kwai' Record 35G In Mildish Pitt

Pittsburgh, April 1.

Holy Week is only separating the men from the boys. It's having no effect on "Bridge on River Kwai" at Harris, biggest blockbuster this house can remember, or the reissue of "Snow White" at Warner. Squirrel Hill pulled "And God Creaed Woman" at end of 14th sensational week rather than to incur the displeasure of religious groups by running it through the holy days. Elsewhere, however, the town's downright dull, with reissue of "Song of Bernadette" doing nothing at Fulton and "Darby's Rangers" drab at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 99-$1.25)—"Song of Bernadette" (20th) (reissue). Can thank some of overflow from next-door Harris, or else it would be much worse than $4,000, which is lean enough. Last week, "Lady Takes a Flyer" (U), $5,500 in 9 days.

Guild (Green) (500; 99-$1.25)—"Please, Mr. Balzac" (DCA) (3d wk). Slim $1,600 or close. Last week, $2,100.

Harris (Harris) (2,165; 99-$1.50) —"Bridge On River Kwai" (Col). Nothing ever like this one. Raves, word-of-mouth and, of course, all those Oscars all in its favor. Could easily hit all-time record of $35,000, which is fantastic this week. Have to stop selling tickets every night. Last week, "Beautiful But Dangerous" (20th), $3,000.

Penn (UA) (3,400; 99-$1.25)—

(Continued on page 22)

Det. Solid; 'Run Deep' Boff $18,000, 'Witness' 25G, 'Kwai' Mighty 35G

Detroit, April 1.

Downtown deluxers continue doing good biz this stanza with Academy Award hoopla adding cash to the good totals of three holdovers which figured in the Oscar derby. "Bridge on River Kwai" stays wham in third week at the Madison. "Witness for Prosecution" is enjoying a great second trial at the Michigan. "Raintree County" stays sturdy in sixth week at the Adams.

Newcomer, "Run Silent, Run Deep," is displaying sock results at the Palms. "Last Paradise" looks slow at the Fox. "Search for Paradise" is hotsy in eighth frame at Music Hall. "And God Created Woman" is drawing plenty of cash in 11th round at the Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Last Paradise" (UA) and "Cattle Empire" (20th) plus Robinson-Basilio (fight films UA). Slow $15,000.

Michigan (United Detroit) (4,100; $1.25-$1.50)—"Witness For Prosecution" (UA) and "Safecracker" (M-G) (2d wk). Great $25,000. Last week, $30,000.

Palms (UD) (2,961; 90-$1.25)—"Run Silent, Run Deep" (UA) and "Fort Bowie" (UA). Sock $18,000 or close. Last week, "Saddle Wind" (M-G) and "Underwater Warrior" (M-G), $16,000.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (3d wk). Wham $35,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Scared Stiff" (Par) and "Jumping Jacks" (Par) (reissues). Oke $10,000. Last week, "Mark of Hawk" (U) and "All Mine To Give" (U) (2d wk), $10,500.

United Artists (UA) (1,667; 90-$1.25)—"Song of Bernadette" (20th) (reissue). Okay $10,000 in 4 days. Last week, "Seven Hills of Rome" (M-G), $7,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raintree County" (M-G) (6th wk). Good $9,000. Last week, same.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65) — "Search for Paradise" (Cinerama) (8th wk). Swell $24,500. Last week, $19,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"God Created Woman" (Kings) (11th wk). Oke $8,000. Last week, $9,000.

Hub Hotsy; 'Run Deep' Great $24,000, 'Viking' Virile 22G, 'Days' 28G, 51st

Key City Grosses

Estimated Total Gross

This Week $2,910,100
(Based on 23 cities and 251 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,539,700
(Based on 23 cities and 247 theatres.)

'Pacific' Hot 18G, Philly; 'Pet' 20G

Philadelphia, April 1.

Sock weekend here proved a big booster for new fare, with a generally strong session in prospect. Awards, of course, kited the gross of "Bridge on River Kwai" to a big figure at Randolph where it is in its third stanza. "Teacher's Pet" looks giant on opening round at Viking while "And God Created Woman" shapes great in second frame in two arty houses. "South Pacific" is rated terrific in opening week at the Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Farewell to Arms" (20th) (5th wk). Good $8,500. Last week, $9,000.

Fox (National) (2,250; 65-$1.25) —"Peyton Place" (20th) (13th wk). Big $12,000. Last week, $11,000.

Goldman (Goldman) (2,250; 65-$1.25) — "Snow White" (BV) (reissue). Hot $16,000. Last week, "Underwater Warriors" (M-G) and "True Story Lynn Stuart" (Col), $5,500.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "All at Sea" (M-G) (7th wk). Mild $2,100. Last week, $2,500.

Mastbaum (SW) (4,370; 99-$1.49) — "Beautiful But Dangerous" (20th). Fair $11,000 despite sneak preview of "Three Faces of Eve" (20th), added to bill later. Last week, "Paths of Glory" (UA) and "12 Angry Men" (UA) (reissue) (2d wk), $8,000.

Randolph (Goldman) (1,250; 65-$1.25) — "Bridge on River Kwai" (Col) (3d wk). Mighty $38,000. Last week, $35,000.

Stanley (SW) (2,900; 99-$1.80)—"Witness for Prosecution" (UA) (7th wk). Stout $10,000. Last week, $13,000.

Stanton (SW) (1,483; 99-$1.49)—"Escape from San Quentin" (Col) and "Decision at Sundown" (Col). Par $6,500. Last week, "Slim Carter" (U) and "Gunsight Ridge" (U), $7,000.

Studio (Goldberg) (385; 99-$1.89) —"God Created Woman" (Kings) (2d wk). Socko $8,500. Last week, $11,000.

Trans-Lux (T-L) (500; 99-$1.80) — "Brothers Karamazov" (M-G) (4th wk). Tall $12,000. Last week, $14,000.

Viking (Sley) (1,000; 99-$1.49)—"Teacher's Pet" (Par). Wow $20,000 or better. Last week, "Seven Hills of Rome" (M-G) (7th wk), $6,000.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (2d wk). Lusty $7,500. Last week, $10,000.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th). Terrific $18,000. Last week, "Raintree County" (M-G) (12th wk), $7,500.

'Run Deep' Dandy 14G, Seattle; 'Kwai' 25G

Seattle, April 1.

Paramount hit hefty pace on its comeback trail with "Bridge on River Kwai" in second stanza hitting smash figure. Fifth Avenue is holding "Brothers Karamazov" for a third week. Orpheum is back in the groove with "Run Silent, Run Deep" soaring to a great take.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around the World" (UA) (50th wk). Great $10,000 in final 9 days. Last week, $4,800.

Coliseum (Fox-West Coast) (1,870; 95-$1.50)—"Country Music Holiday" (Par) and "High Hell" (Par). Poor $5,000. Last week, "Cattle Empire" (20th) and "Sing, Boy Sing" (20th), $7,300.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50)—"Brothers Karamazov" (M-G) (3d wk) and "Diamond Affair" (20th). Fair $5,500.

(Continued on page 22)

Boston, April 1.

Little new product arrived this week, but biz is perking with the first good weather in weeks which brought in out-of-towners Saturday (29). Hard-ticket shows picked up, with "Bridge On River Kwai" hypoed by Oscars zooming in 14th round at the Gary. "Around World in 80 Days" at Saxon in 51st round soared on closing notices. "Viking Women" looms fancy at the Paramount-Fenway combo. "Run Silent, Run Deep" shapes great at Orpheum.

"Teacher's Pet" is holding okay in second round at the Met. "Witness For Prosecution" is fine in sixth week at the State. "God Created Woman" rolling along in high gear at Beacon Hill in eighth. "Search For Paradise" holding good in 19th at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Bonjour Tristesse" (Col) (6th final). Oke $3,200. Last week, $3,800.

Beacon Hill (Sack) (678; 90-$1.50) —"God Created Woman" (Kings) (8th wk). Hotsy $8,000. Last week, same.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (19th wk). Good $16,500. Last week, ditto.

Capri (Sack) (990; 50-$1.50)—"Light Across Street" (UMPO) and "Beachcomber" (U) (5th wk-final). Good $4,800. Last week, $5,500.

Exeter (Indie) (1,300; 75-$1.25)—"Man Escaped" (Cont) and "Naked Eye" (FR) (3d wk). Second week, slick $6,500. First week, $8,000.

Fenway (NET) (1,373; 60-$1.10)—"Viking Women" (AI) and "Astonishing She Monster" (AI). Fancy $6,500. Last week, "Lafayette Escadrille" (WB) and "Panama Sal" (Rep), $3,000.

Gary (Sack) (1,340; $1.50-$2.75)

(Continued on page 22)

'Run Deep' Sock $10,000, Mpls.; 'Kwai' Lusty 28G 'Snow White' Fast 10G

Minneapolis, April 1.

Shaping best of all current pix is "Bridge on River Kwai," in third Radio City week. It's far ahead of nearest competitors. Standout new entry, "Run Silent, Run Deep," looms smash at the Gopher. "Snow White" shapes sturdy opening round at Orpheum. Fourth week for "Brothers Karamazov" is stout at Lyric. Naturally, Holy Week is expected to cost some patronage loss all around.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (38th wk). Still a substantial moneymaker at good $7,500. Last week, $7,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (5th wk). Showing noteworthy strength. Healthy $13,000. Last week, $14,800.

Gopher (Berger) (1,000; 85-90)—"Run Silent, Run Deep" (UA). Combo of Gable and Lancaster spells b.o. Smash $10,000 or near. Last week, "Sing Boy, Sing" (20th) (2d wk), $4,000.

Lyric (Par) (1,000; 90-$1.25) — "Brothers Karamazov" (M-G) (4th wk). Stout $7,000. Last week, $9,000.

Radio City (Par) (4,100; $1.25-$1.50)—"Bridge on River Kwai" (Col) (3d wk). Already smash business spurted with Academy Awards. Remarkable $28,000. Last week, $21,000 in six-and-half-days engagement being interrupted by fight telecast Tuesday night.

RKO Orpheum (RKO) (2,800; 75-90)—"Snow White" (BV) (reissue). Sock $10,000. Last week, "Day of Badman" (U) and "Damn Citizen" (U), $4,500.

RKO Pan (RKO) (1,800; 75-90)—"Steel Bayonet" (UA) and "Man on Prowd" (UA) split with "Girl in Black Stockings" (UA) and "Hellbound" (UA). Slow $3,000. Last week, "High and Mighty" (WB) and "Hondo" (WB) (reissues), $3,500.

State (Par) (2,300; 85-90)—"Ft. Dobbs" (WB). Mild $6,000. Last week, "Jet Attack" (Lip) and "Suicide Battalion" (Lip), $7,000.

Suburban World (Mann) (700; 85) —"Peyton Place" (20th) (2d run). Stuck in because of publicity attendant upon its Academy award nominations. Smash $3,500. Last week, "Gervais" (Cont) (2d wk), $1,800.

World (Mann) (400; 85-$1.25)—"Lost Continent" (Lopert). Satisfactory $3,000. Last week, "Witness for Prosecution" (UA) (5th wk), $4,800.

New Pix Perk Up Chi; 'Summer' Hot $37,000, 'Pacific' Big 25G, 'Run Deep' Smash 29G, 'Kwai' Wham 57G, 3d

Chicago, April 1.

Oscar impetus, plus solid new entries figure to boom downtown wickets this session. Hard-ticket "South Pacific" is shaping great, with $25,000 in four days at McVickers. "Long Hot Summer" looks for a torrid $37,000 in Oriental bow.

"Run Silent, Run Deep" expects a smash $29,000 in first at United Artists. The Loop's opener with "Sing Boy Sing" looks okay $7,000.

"Girl in Black" is busy in second World week. "Bridge on River Kwai" rates a smash third term at the State-Lake. "Snow White" at Garrick still is wow in third. "Paths of Glory" and "Man on Prowl" look just okay in third at Roosevelt.

"Brothers Karamazov" shapes a good fourth at the Woods while "Peyton Place" is great in fifth session at the Chicago.

Estimates for This Week

Carnegie (H&E Balaban) (485; $1.25) — "Gervaise" (Cont.) (8th wk). Fair $1,700. Last week, $2,300.

Chicago (B&K) (3,900; 90-$1.80) —"Peyton Place" (20th) (5th wk). Great $34,000. Last week, $40,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50) — "High Cost of Loving" (M-G) (3d wk). Fair $5,000. Last week, $9,800.

Garrick (B&K) (850; 90-$1.25)— "Snow White" (BV) (reissue) (3d wk). Great $13,600. Last week, $15,400.

Loop (Telem't) (606; 90-$1.50)— "Sing Boy Sing" (20th). Okay $7,000. Last week, "And God Created Woman" (King) (13th wk), $7,500.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th). Sock $25,000 in 4 days.

Oriental (Indie) (3,400; $1.25-$1.80) — "Long Hot Summer" (20th). Hotsy $37,000. Last week, "Seven Hills of Rome" (M-G) (2d wk), $18,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Seven Wonders of World" (Cinerama) (67th wk). Fine $17,300. Last week, $16,000.

Roosevelt (B&K) (1,400; 75-90)— "Paths of Glory" (UA) and "Man

(Continued on page 22)

'Run Deep' Boffo $19,000, Frisco; 'Snow White' 18G 'Kwai' Bangup 31G, 3d

San Francisco, April 1.

First-run trade here this stanza is excellent, with Academy Awards boosting "Bridge on River Kwai" to a giant total in third session at the St. Francis. "Run Silent, Run Deep" is rated wow in first week at the 1,207-seat United Artists. "Snow White" looms fine opening round at Fox.

"Teacher's Pet" is good in second week at Golden Gate while "Brothers Karamazov" is okay in fourth Warfield stanza. "Around World in 80 Days" is up some 20% with an excellent take in 66th frame at the Coronet, with story of Mike Todd's death drawing attention to the pic. Reissued "House of Wax" shapes good at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Teacher's Pet" (Par) and "High Hell" (Par) (2d wk). Good $13,000. Last week, $16,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Snow White" (BV) (reissue) and "Ambush At Cimarron Pass" (20th). Fine $18,000. Last week, "Long Hot Summer" (20th) and "Diamond Safari" (20th) (2d wk), $11,000.

Warfield (Loew) (2,656; $1.25)— "Brothers Karamazov" (M-G) (4th wk). Oke $9,000. Last week, $11,000.

Paramount (Par) (2,646; 90-$1.25) —"House of Wax" (WB) and "Phantom Of The Rue Morgue" (WB) (reissues). Good $12,000. Last week, "Lafayette Escadrille" (WB) and "Going Steady" (Col), $10,000.

St. Francis (Par) (1,400; 90-$1.25) —"Bride On River Kwai" (Col) (3d wk), great $31,000. Last week, $27,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (3d wk). Nice $19,500. Last week, $20,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Run Silent, Run Deep" (UA). Wow $19,000. Last week, "Paths of Glory" (UA) and "Girl In Black Stockings" (UA), $10,000.

Stagedoor (A-R) (440; $1.25-$1.50) — "Song Of Bernadette"

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Andrew' Hep 20G Wash.; 'Bros.' 19G

Washington, April 1.

Mainstem biz shapes along generally solid lines, despite the bad weather most of week. "Merry Andrew," most promising of 3 newcomers, looks bright at Loew's Capitol. Best bets continue to be a few sock holdovers. "Bridge on River Kwai" in third stanza at Trans-Lux, remains dazzling. "Brothers Karamazov" in third at Palace, is also solid.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,100; 80-$1.10)—"Jumping Jack" (Par) plus "Scared Stiff" (Par) (reissues). Nice $9,000. Last week, "Lafayette Escadrille" (WB), $10,500.

Capitol (Loew) (3,434; 90-$1.25) —"Merry Andrew" (M-G). Bright $20,000, despite tepid critical reaction. Stays. Last week, "Saddle" (M-G) (2d wk), $8,500.

Columbia (Loew) (1,154; 90-$1.25)—"Raintree County" (M-G) (2d run) (9th wk). Fine $7,500 for second consecutive week. May go another stanza.

Keith's (RKO) (1,850; 70-90)— "Damn Citizen" (U) plus "Day of Bad Man" (U). Only 6,500 for dualer. Last week, "Missouri Traveler" (BV), $7,000 at tilted scale.

Palace (Loew) (2,350; 90-$1.25) —"Brothers Karamazov" (M-G) (3d wk). Fast $19,000 after $22,000 in second. Holds again.

Plaza (T-L) (276; 90-$1.50)— "God Created Woman" (Kings) (21st wk). Still big at $4,500 with no signs of dipping. Same last week. Stays.

Trans-Lux (T-L) (600; $1.25-$2) —"Bridge on River Kwai" (Col) (3d wk). Dazzling $22,000, same as last week. Continues.

Uptown (SW) (1,100; $1.25-$3)— "Around World" (UA) (52d-final wk). Great $37,500 in 10 days.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (12th wk). Climbing, thanks to tourists, to great $15,000 after $13,000 in 11th. Stays.

'Kwai' Rousing $21,000, Indpls.; 'Snow White' 17G

Indianapolis, April 1.

While "Oscar" night on tv didn't help other first-runs here, it did wonders for "Bridge on River Kwai," now in second week at Loew's, with biz well above first stanza. "Snow White" also is drawing big at the Circle. Grosses elsewhere are just fair. "Raintree County" is up a little in seven week at Lyric. "Summer Love" at the Indiana is slow. "Female Animal" at Keith's looms fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Snow White" (BV) (reissue). Sock $17,000. Will hold through Easter. Last week, "Darby's Rangers" (WB) and "Forbidden Desert" (Indie), $7,500.

Indiana (C-D) (3,200; 75-90)— "Summer Love" (U) and "Big Beat" (U). Slow $7,000. Last week, "Love Slaves Amazon" (U) and "Monolith Monster" (U), $5,000.

Keith's (C-D) (1,200; 75-90)— "Female Animal" (U). Fair $5,000. Last week, "Wild Is The Wind" (Par), $4,500.

Loew's (Loew) (2,428; 90-$1.25)— "Bridge on River Kwai" (Col) (2d wk). Great $21,000 or better. Last week, $16,500.

Lyric (C-D) (850; $1.25-$2.20)— "Raintree County" (M-G) (7th wk). Good $9,000. Last week, $8,000.

'SAYONARA' STOUT 7G, OMAHA; 'BONJOUR' 6½G

Omaha, April 1.

Combo of "Ice-Capades" at Ak-Sar-Ben Coliseum and a lack of new entries has tossed a wet towel on downtown first-runs this week. Heading the parade are "Sayonara," which is lively at the Omaha, and "Snow White," out on reissue again and hotsy the State. Only new film, "Bonjour Tristesse," is slow at Orpheum. "Cowboy" is slowing up in second stanza at the Brandeis but obtained some help from the Robinson-Basilio fight films.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)— "Cowboy" (Col) and "World Was His Jury" (Col) (2d wk). Okay $4,000. Last week, $7,500.

Omaha (Tristates) (2,066; 75-90) —"Sayonara" (WB). Great $7,000 or close on return date. Last week, "Sing Boy Sing" (20th) and "Ride Violent Mile" (20th), $4,500.

Orpheum (Tristates) (2,980; 75-90)—"Bonjour Tristesse" (Col). Slow $6,500. Last week, "Lady Takes Flyer" (U) and "Damn Citizen" (U), $5,000 for 6½ days due to fight.

State (Cooper) (850; 75-90)— "Snow White" (BV) (reissue). Good $5,000. Last week, "Saddle Wind" (M-G), $3,500.

'Kwai' Lofty 31G, Cleve.; 'S.W.' 18G

Cleveland, April 1.

Academy awards are boosting "Bridge on River Kwai" at the Allen. Despite being in third session, it is easily topping the second week to land a great total. "Snow White" shapes fine at Hipp while "Around World in 80 Days" is hitting a bright total in three days of final (42d) week at the Ohio. "Brothers Karamazov" looms trim in third stanza at the State but "Wild Is Wind" is mild in second Stillman round.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)— "Bridge on River Kwai" (Col) (3d wk). Great $31,000. Last week, $27,000.

Continental (Art Theatre Guild) (850; $1.25)—"God Created Woman" (Kings) (m.o.). Okay $2,000 for seventh lap after $2,200.

Embassy (Community) (1,200; 70-90)—"Plunder Road" (20th) and "Escape From Red Rock" (20th). Average $4,000. Last week, "Deep Sir" (WB), $4,200.

Heights Art (Art Theatre Guild) (925; $1.25) — "Mlle. Striptease" (DCA) (3d wk). Ordinary $2,400 after $2,900 last week.

Hippodrome (Telem't) (3,700; 70-90)—"Snow White" (BV) (reissue). Fine $18,000. Last week, "Rodan" (DCA) and "Hell in Korea" (DCA), $19,000.

Lower Mall (Community) (500; 70-90)—"Garden of Eden" (Indie) (6th wk). So-so $1,200. Last week, $1,900.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World in 80 Days" (UA) (42d wk). Final lap is hitting bright $10,000 in 3 days. Last week, $9,000.

Palace (SW - Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (9th wk). Light $12,700. Last week, $13,900.

State (Loew) (3,500; 90-$1.25)— "Brothers Karamazov" (M-G) (3d wk). Neat $12,000. Last week, $15,000.

Stillman (Loew) (2,700; 90-$1.25) —"Wild Is Wind" (Par) (2d wk). Modest $6,500. Last week, $8,000.

'Kwai' Smash $27,000, Port.; 'Run Deep' 13G

Portland, Ore., April 1.

Biz is on the upbeat this round with several houses having strong newcomers. "Bride on River Kwai" looks smash at Orpheum, with Oscar awards naturally helping. "Run Silent, Run Deep" is rated loud at Paramount with Robinson-Basilio fight pix some help. "Brothers Karamazov" is fine in third round at the Fox.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Saddle Wind" (M-G) and "Tammy and Bachelor" (U) (reissue. Slim $5,500. Last week, "Big Beat" (U) and "Summer Love" (U), $4,200.

Fox (Evergreen) (1,536; $1-$1.50) —"Brothers Karamazov" (M-G) and "Town On Trial" (M-G) (3d wk). Fine $6,000. Last week, $11,100.

Liberty (Hamrick) (1,890; $1-$1.50)—"Snow White" (BV) (reis-

(Continued on page 22)

B'way B.O. Better; 'Run Deep' Great $40,000, 'Andrew' Plus Easter Show Sock 155G, 'Pet' Pert 40G, Both 2d

Although many deluxers are just marking time until they bring in their Easter fare, Broadway is displaying a much healthier tone in the current session. And this is mainly because of much better weather even if some days were dampened by steady rain or drizzle.

Lone newcomer on Broadway, "Run Silent, Run Deep" is heading for a wow $40,000 opening stanza at the Victoria. Pic drew fine notices and got away with a big opening day. "South Pacific," which rates its regular week as ending on Sunday, came through with virtual capacity $46,000 in the first stanza concluded last Sunday (30) at the Criterion.

"Merry Andrew" with Easter stageshow surged forward in second session at the Music Hall to top the initial week by $10,000 and a socko $155,000 for first holdover round ending today (Wed.). This show really began to roll starting last Friday, with extra-long lines both last Saturday and Sunday.

Second week of "Teacher's Pet" at the Capitol looks to get a slick $40,000. First holdover round of "Saddle the Wind" is heading for a modest $16,000 at the State.

"Witness For Prosecution" looks to climb to great $22,000 in current (8th) week at the Astor and to hit big $14,000 at the arty Plaza. "Desire Under Elms" is heading for a good $12,000 at the Odeon and a lively $8,500 at the arty Sutton, where day-dating.

"Bridge on River Kwai" finished its 15th stanza at the Palace with a capacity $33,400. "Around World in 80 Days" also was capacity at $37,700 in 76th session ended yesterday (Tues.) at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Witness For Prosecution" (UA) (8th wk). Current session ending today (Wed.) looks like great $22,000. Seventh, was $18,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Chase Crooked Shadow" (WB) (2d wk). Initial round completed Sunday (30) was nice $8,400.

Baronet (Reade) (430; $1.25-$1.70) — "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (2d wk). First stanza ended last Thursday was solid $8,200.

Capitol (Loew) (4,820; $1-$2.50) —"Teacher's Pet" (Par) (3d wk). First holdover stanza ended yesterday (Tues.) was robust $40,000 or near. Initial round, $49,000.

Odeon (Moss) (854; 90-$1.80)— "Desire Under Elms" (Par) (3d wk). This stanza finishing today (Wed.) looks like good $12,000. Second was $14,000.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (2d wk). This session started Monday (31), and looks to be capacity. First week concluded Sunday (30) was virtually capacity at $46,000.

Fine Arts (Davis) (468; 90-$1.80) —"Demoniaque" (UMPO) (5th-final wk). Fourth week ended Sunday (30) was sturdy $9,500 after $10,000 in third. Stays three extra days through today (Wed.), with "Long, Hot Summer" (20th) opening tomorrow (Thurs.), day-dating Mayfair.

55th St. Playhouse (Moss) (300; $1.25-$1.80)—"Henry V" (Rank (reissue) (4th wk). Third round ended yesterday (Tues.) was okay $3,600 or near. Second, $4,000.

Guild (Guild) (450; $1-$1.75)— "Confessions of Felix Krull" (DCA) (4th wk-10 days). Holding three extra days to wind up week tomorrow (Thurs.) with okay $5,500 likely for extended week. Third was $6,500. "Marcellino" (Indie) opens Friday (4).

Mayfair (Maurer) (1,736; 79-$1.80)—"Unholy Wife" (20th) (4th-final wk). Week ending today (Wed.) looks like mild $6,000 despite using previews on nearly every day of final week. "Long, Hot Summer" (20th) opening tomorrow (Thurs.) night, with regular run starting Friday (4).

Normandie (Trans-Lux) (592; 95-$1.80)—"Merry-Go-Round" (T-L). Opens today (Wed.). Last week, "Snow White" (BV) (reissue) (8th wk-5 days), oke $5,000. Seventh was $9,000.

Palace (RKO) (1,700; $1-$3)— "Bridge on River Kwai" (Col) (16th wk). The 15th stanza finished last night (Tues.) was $33,400 for 10 performances. The 14th was $35,800 for 11 shows. The numerous Oscars pic received could not swell the current total but it has greatly increased the advance sale, especially for Easter week which will have a number of added performances.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th). Opens today (Wed.), after house had been shuttered one week to prep for preem, with Par flagship refurbished and new screen installed. This pic launches policy of new, strong 20th-Fox product.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (12th wk). The 11th session ended yesterday (Tues.) was big $4,400 or near. The 10th was $5,100.

Paris (Pathe Cinema) (588; 90-$1.80)—"God Created Woman" (Kings) (24th wk). The 23d week finished Sunday (30) was great $12,500. The 22d was $13,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Merry Andrew" (M-G) and annual Easter stageshow (2d wk). This session winding up today (Wed.) is heading for socko $155,000. First week, $145,000, two days of rain hurting somewhat. Continues well past Easter, with demand for reserved seats now reaching new peaks for Hall.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (77th wk). The 76th stanza ended yesterday (Tues.) was capacity $37,700 for 10 performances. The 75th week was $34,200 for nine shows, theatre being closed Tuesday night (25) because of Mike Todd's funeral.

Plaza (Lopert) (525; $1.50-$2)— "Witness For Prosecution" (UA) (8th wk). This stanza finishing today (Wed.) is heading for smash $14,000 or near. The seventh was $15,500.

State (Loew) (3,450; 50-$1.75)— "Saddle Wind" (M-G) (2d wk). This week winding up today (Wed.) likely will dip to mild $12,000 or near. First was $20,500.

Sutton (R&B) (561; 95-$1.75) — "Desire Under Elms" (Par) (4th wk). Third frame ending tonight (Wed.) looks to reach lively $8,500. Second, $13,400.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Lovemaker" (T-L) (4th wk). Third session ended Sunday (30) was fair $5,000. Second week, $8,500. "Rouge et Noir" (DCA) opens April 8.

Victoria (City Inv.) (1,060; 50-$2) —"Run Silent, Run Deep" (UA). First week winding today (Wed.) is heading for wow $40,000 or close. Holds. In ahead, "Last Paradise" (UA) (4th wk-6 days), $6,600.

Warner (SW - Cinerama) (1,600; $1.80-$3.50) — "Search For Paradise" (Cinerama) (28th wk). The 27th round finished Saturday (29) was fine $28,200. The 26th week, $24,800.

World (Times) (400; 95-$1.50)— "Bride Is Much Too Beautiful" (Ellis) (11th wk). The 10th round ended Sunday (30) was okay $5,100. The 10th was $5,400.

'Female' Big $10,000 in Toronto; 'Kwai' Sockeroo 40G, 'Peyton' 17G, 4th

Toronto, April 1.

Of major newcomers, "Female Animal" is fine at uptown. "Bridge On River Kwai," now in third frame at Carlton, is leading the city to turnaway biz and will swing back to its opening-week gross. Also well in lead are "Peyton Place," now in fifth frame and showing little change, and "Raintree County" in third stanza.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$1.75)—"Bridge on River Kwai" (Col) (3d wk). Socko $40,000. Last week, $38,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, **State** (Taylor) (1338; 1,059; 995; 1,089; 1,393; 752; 684; 694; 50-75)—"Darby's Rangers" (WB) and "Dalton Girls" (UA). Fine $23,000. Last week, "Big Beat" (U) and "Summer Love" (U), $17,000.

Colony, Danforth, Humber, Hyland (Rank) (838; 1,330; 1,203; 1,357; $1)—"Naked Truth" (Rank). Nice $16,000. Last week, "Beautiful But Dangerous" (20th), $12,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)— "Farewell To Arms" (20th) (8th wk). Okay $11,000. Last week, $13,500.

Fairlawn (Rank) (1,165; $1.25; $2.50)—"Bolshoi Ballet" (Rank)

(Continued on page 22)

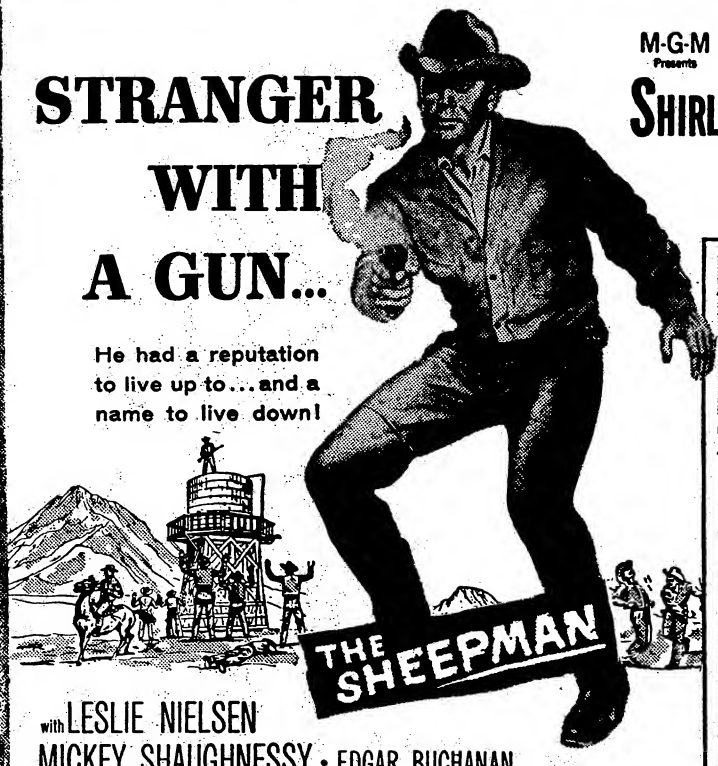
TALK ABOUT BUSINESS BUILDING!

The fans who packed theatres for "Teahouse Of The August Moon" and "Don't Go Near The Water" have another Glenn Ford treat in store!

M-G-M Presents GLENN FORD SHIRLEY MacLAINE

STRANGER WITH A GUN...

He had a reputation to live up to... and a name to live down!



Shirley MacLaine..."80 Days" star... she's not red-headed for nothing!

Comedy-sensation Mickey Shaughnessy ("Don't Go Near The Water") funnier than ever!

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MICKEY SHAUGHNESSY • EDGAR BUCHANAN
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M-G-M BACK ON TOP IN '58!

Ad campaign sells star value and action!

GOV'T. STAND ANGERS EXHIBS

Goldwurm's Monetary Union Idea

Application of his plan for a monetary and customs union to the American film industry was stressed in N.Y. by Jean Goldwurm, prez of Times Film. Goldwurm outlined his ideas in a recent full-column ad in the N.Y. Times.

Under his plan, the U.S. would join a monetary and customs union with other, friendly nations throughout the world. Since a monetary union would, according to his concept, eliminate all barriers restricting the free flow of currency among the union's participants, this would hold great benefits for the American film biz, doing away with blocked accounts, etc.

The customs union would go hand in hand with the monetary union and would have the effect of removing all tariff and customs barriers, allowing a free flow of goods among all member companies. Goldwurm acknowledged that all this would take years to accomplish. But, he held, "the time is ripe for a new approach."

There has been considerable reaction to the Goldwurm ad. He said last week that he hoped that Motion Picture Export Assn., headed by Eric Johnston, would take notice of the proposal and would get behind it. So far, there has been no MPEA reaction.

The monetary and customs union, held Goldwurm, would raise worldwide wage standards and would do away with American "foreign aid" loans.

See No British Cinema Tax Abolition But Trade Hopes for Concessions

London, April 1.

As the picture industry's campaign for abolition of the cinema tax reaches its climax hope is riding high that there will be a substantial concession in the April 15 Budget. In the final fortnight, the maximum pressure is being exerted on Parliament, press and public to insure a satisfactory outcome.

Informed political sources have it that there is little likelihood that the Chancellor of the Exchequer will concede the entire claim for tax abolition. This would cost the treasury some $80,000,000 per year. There is, however, every reason to believe that there'll be a substantial concession to the tune of $30,000,000 to $40,000,000.

Although such a decision would disappoint the industry, the additional revenue would be most welcome and would be a considerable help to many exhibitors and producers. It would not, however, be adequate enough to save a large number of borderline theatres from going entirely dark.

There is a school of thought among some M.P.'s that the Chancellor would be doing a smart thing by conceding the industry's claim for total abolition. Having done that, they say, the government could virtually wash its hands of the industry and compel it to stand on its own feet without seeking further governmental backing and protection.

The affairs of the film industry over the last years have taken up a considerable amount of Parliamentary time, and further legislation for the renewal of the Quota Act is due next year. Political advocates of total abolition suggest the Government would be on strong ground if it had met the claim to wipe the tax slate clean and from that point onwards left the trade to resolve its own domestic problems. Beyond continuing the basic quota protection and the National Film Finance Corp., there would, it's suggested, be little need for any further governmental action.

Rank Via CIFESA

Madrid, April 1.

J. Arthur Rank films in Spain from now on will be distributed by the Spanish CIFESA distribution outfit.

Harry Norris, joint managing director of the Rank Org, has joined the CIFESA board. Harold Sargisson, Rank's Spanish rep, also is on the board.

Cheaper Loans Helping British

London, March 25.

The reduction in the Bank Rate from 7% to 6% represents a modest aid to British producers. Normally production loans rank from 7% to 7½% higher than the official Bank Rate, depending on individual circumstances.

In any event, it is now almost certain there'll be an overall reduction in interest charges for production loans. But the official Government "squeeze" continues and production finance suffers accordingly.

In interest charges alone, the reduced Bank Rate will ease the load for independent British producers to the tune of several thousand dollars a year on an average-scale British film.

BRIT. LORD SEES CINEMA SURPLUS

London, April 1.

An official statement by a government spokesman in a House of Lords debate that "frankly, too many places have too many cinemas" has angered exhibitors throughout the country. The indies are particularly indignant. The issue is expected to be a top item on the agenda when the general council of the Cinematograph Exhibitors Assn. meets April 16, a day after the Budget.

Speaking for the government in the Lords debate last Wednesday (26), Lord Mancroft suggested that the exhibition industry must face the fact that it may have to reorientate itself in a world of changing fashions. Some very painful re-adjustment also was probably necessary in the seating capacity of a great many towns.

Lord Mancroft made this observation after commenting on changes in public taste and other calls on the "leisure pound." The plain fact was that the public was spending less on seeing films and more on other forms of entertainment. Tele might be the main cause of the drop in attendances, but there were several other competing candidates for the leisure pound. Among these he listed the do-it-yourself craze which not only claimed a share of the leisure pound, but also a great deal of the leisure time. He also referred to the "enormous popu-

(Continued on page 20)

Dressed the Part

Houston, April 1.

A robber "dressed in black cowboy outfit and a big black cowboy hat" with a sawed off shot gun in a paper sack robbed Hazel Forsythe of the Don Gordon Theatre in Houston.

Loot undisclosed.

'View From Bridge' Looms Paris Hit

Paris, April 1.

French legit season—a pathetically weak one where new native plays have been concerned—got another boost from abroad when Arthur Miller's "View from the Bridge" (Vu du Pont), adapted by Marcel Ayme, directed by Peter Brook (who also did sets) and starring Italian film star, Raf Vallone, moved into Theatre Antoine for what looks like a run.

"View" is full-length version of the second play on double-bill of same title which played Broadway three seasons ago.

Story tells of middle-age, Sicilian dock-worker living in Brooklyn and of his incestuous love for his teenage niece.

Industry Group's Confab With 200 MP's in Tax Fight Sets Precedent

London, April 1.

In a move unprecedented in industry or Parliamentary history, a number of top-ranking British film stars, together with a leading independent producer and a small indie exhibitor, addressed a meeting of more than 200 Members of Parliament in a House of Commons committee room to plead the cause for abolition of admission tax. According to veteran MP's who have been among the industry's stalwart supporters, they made a profound impression on rank and file members which, it is hoped, will be reflected in the Chancellor's Budget a fortnight hence.

The turnout represented almost one-third of the entire strength of the House of Commons and included representatives of the three main political parties. It developed into a frank exchange of views in which the industry spokesmen were able to counter allegations of extravagance and to refute statements made earlier in the week in the House of Lords that producers were not concerned at the strength of the domestic market. Indeed, Sir Michael Balcon, who spoke on behalf of film makers, digressed from his prepared brief to answer observations made in the Upper House on behalf of the government by Lord Mancroft.

The stars' meeting with MP's was virtually the final thrust in the industry's biggest-ever campaign for tax abolition. As Parliament goes into recess for the Easter vacation this week, there will be little more activity on the political front. And from now on, it's virtually a case of wait and see what the Chancellor will produce out of the Budget box on April 15.

10 Top Stars Head Group

The industry delegation comprised 10 front-ranking stars, plus Sir Michael Balcon, speaking for the production side. Acting talent was represented by Anna Neagle, Sir Ralph Richardson, Yvonne Mitchell, Dirk Bogarde, Kenneth More, Michael Redgrave, Googie Withers, John McCallum, Richard Todd and Nigel Patrick.

In addition, there was one indie exhibitor, T. B. Suttie of Carnoustie in Scotland, to advance the claim for the small theatre operator, who described himself as "very small fry, but a very, very important cog in the whole cinematograph wheel." He cited as a typical example his own company which ran three theatres in the East Coast of Scotland, which, for the year ended March, 1957, had a total loss, without allowing for depreciation, of around $2,400. Without allowing for returns from the sale of ice cream, etc., his loss would have exceeded $5,000. But in the same year, his company paid upwards of $14,500 in admission taxes.

On behalf of his fellow producers, Balcon frankly admitted the situation was very serious and made it clear that they had not turned up to squeal or indulge in self-pity. All they asked was the right to fight their competitors on even terms. Other facets of the trade's claim were outlined by the talent contingent and, in turn, they answered questions put to them by their political audience.

Another final phase in the industry's campaign has been the use of newsreels. Last week's topicals devoted considerable time and footage to advancing the claim for abolition, including interviews with Sir Alex B. King, the Scottish exhib who, for a quarter of a century or more, has been in the forefront of the industry's anti-tax agitation.

McKibbon on Rest List

Port Arthur, Tex., April 1.

L. C. McKibbon city manager here for the Jefferson Amusement Co., has resigned his post due to illness and will go to his home in Alabama to recuperate.

He has been ill for some time and recently underwent an operation which will keep him from working for some time.

THE BRIDGE ON THE RIVER CINEMA

Last week's fevered festivities as the craftsmen of Hollywood voted a British star the best star and a Japanese supporting actress the best supporting actress had another melodramatic touch—a cable from an American writer in London cleared the way for a French writer in California to collect an Oscar for the screenplay of "Bridge On the River Kwai".

Again the moral has been made dazzlingly clear. The motion picture industry is a one world more and more — artistically and commercially. But these comments are about the commercial end and about the international buying and selling which grows increasingly vital to all—Americans, Europeans, Mexicans, Japanese.

The story of glamour on spooled celluloid — with insights into world studios, faraway theatres, native-style ballyhoo, international yarns, international casts, international sexpots and constant excitement—will be told in the next week's issue.

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A Statement by the

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the largest women's organization in the world, through its official publication, "Clubwoman,"

CONCERNING

"A FAREWELL TO ARMS"

One of the truly great pictures of all time is David O. Selznick's re-make of "A Farewell To Arms." This epic movie, starring Jennifer Jones, Rock Hudson and Vittorio De Sica, is superlative in every facet of production, from the exquisite photography of Alpine peaks, a stormy sea, terrorized troops in retreat, to the finished acting of the stars...

Ben Hecht is responsible for the screen adaptation of the novel, and in his customary uncompromising manner of writing, achieved a vibrant, dramatic, exciting, poignant screen play that is beautiful and touching...

Jennifer Jones as the British girl who bears a child for her American soldier registers one of the screen's outstanding performances in her labor scene at the hospital and her death shortly thereafter. Rock Hudson ensures his career, through this picture, as the screen's top-ranking leading man. There is great conviction to his acting. As usual, Vittorio De Sica responds to the dramatic demands and portrays with great finesse a caustic medico who takes lightly his amours.

The movie is superb fare in every facet of production and well worth the price of admission if only to view the gorgeous mountain scenes and terrain so thrillingly exhibited by the color and CinemaScope, pointed up by the fine music.

The picture is also a great credit to Director Charles Vidor, long recognized in Hollywood for his remarkable ability to handle huge groups of people —in this instance, armies on the march, on retreat, in battle—as well as the delicate scenes of a small boy on a street.

"A Farewell To Arms" will undoubtedly be a tremendous success, possibly greater, even, than Selznick's "Gone With The Wind." This is a wonderful contribution to the screen that you should see.

★ ★ ★ ★

HEDDA HOPPER: *"The greatest picture of the year."*

ED SULLIVAN: *"A blockbuster that rivals 'Gone with the Wind'"*

DOROTHY KILGALLEN: *"Great, wonderful. I recommend it to everyone."*

LIFE MAGAZINE: *"One of the year's blockbusters."*

REDBOOK: *"Picture of the Month."*

LOUELLA O. PARSONS: *"In the best tradition of David O. Selznick."*

COSMOPOLITAN: *"Picture of the Month."*

WALTER WINCHELL: *"I could see it twice."*

GOOD HOUSEKEEPING: *"Picture of the Month."*

NATIONAL BOARD OF REVIEW: *"One of the 10 best pictures of the year."*

THIS STATEMENT IS AVAILABLE TO ALL EXHIBITORS FROM NATIONAL SCREEN IN A SPECIAL 40 x 60 BLOW-UP FOR ADVANCE LOBBY DISPLAY.

Maas Sees Pact 'More of Same' With Japanese

Tokyo, April 1.

Foreign Exchange Bureau of the Finance Ministry has started deliberation of the draft foreign currency budget for fiscal 1958 with bureau director Sakai and all section chiefs including Kyoichi Miyagi, chief of the Control Section and recently returned from London, in attendance.

For film imports, a budget of $4,431,500 was submitted by the Control Section for deliberation. Budget includes $2,788,000 for rental-base films, $108,800 for "flat" base films, $236,000 for tv films, $191,500 against the accumulated yen of British films and $138,000 for reserved expenditures.

Irving Maas, v.p. of the MPEA in Asia, told VARIETY that he hasn't seen Miyagi since his return but that he has gone over the situation thoroughly with Sakai.

As to the outcome, Maas said, "If I had to make a guess, I'd say it probably will be similar to last year, but we have no assurance of it. From the looks of things there probably will be no announcement before mid-April." Fiscal year begins April 1.

Regarding opposition U. S. film imports have received in current Diet session from Socialists, Maas commented, "We are a special target it seems of certain interests, this year more so than ever before. We have become a special object of attack. I think it's part of the general political harrassment of the Government. We are caught in the crossfire and are being kicked around for political purposes. They are leveling unfounded charges at us."

On the possibility of the MPEA making another loan to Japanese industry to unfreeze yen, Maas offered, "We are going to try to avoid making another loan."

Asked about an announcement that the Finance Ministry is studying adjustment of non-resident yen accounts as a necessary first step toward eventual use of the yen as a trade accounts settlement currency, Maas replied, "I don't know just what they're aiming for. It appears to be some scheme for using all of the non-resident accounts, but I don't think they can effect our position. The funds belonging to us are under remittance at some future point. I have no further information on which to base a conclusion to this story."

When the fiscal film announcements are made, Maas will leave for Manila and Taipei.

It's Fall in B.A.; Concerts Start

Buenos Aires, March 25.

Right now is the beginning of fall in this position of the globe and the Colon Opera House starts off with Juan Jose Castro symphony concert. Alterations of orchestral, ballet and opera works are lined up.

Viennese baritone Paul Schoeffler replaces Norman Scott as one of the soloists, for four opera performances, with Herva Nelli, Nan Merriman and Anton Dermota also present. Nan Merriman will give a couple of recitals and Pierre Monteux will later conduct up to four concerts.

Ballet performances, with Alicia Alonso and Igor Youskevitch, are booked.

Maestro Jacques Singer has been signed to conduct the Municipal Symphony Orchestra for 18 to 20 weeks.

The outstanding event this season will be performances by the New York Philharmonic, some time between May 28 and June 2, conducted by Dimitri Mitropoulos and Leonard Bernstein. Iriberri Concerts will represent Philharmonic per agreement with Robert Schnitzer, as liaison for U. S. State Dept. This is an arduous job, calling for skillful manipulation of dates to fit in concerts in Brazil, Uruguay, B. Aires, Mendoza, Cordoba, Tucuman and Rosario. A missed plane connection can involve the collapse of the schedule.

Symphonic Edinburgh

Edinburgh, April 1.

Five orchestras, three of them newcomers to the junket, are set to take part in this year's International Edinburgh Festival. Newcomers are the Royal Danish, Royal Opera House pitmen from Covent Garden, London, and the Vienna Symphony Orch.

The two other orchs are the Philharmonia and the Scottish National Orch.

Instrumental soloists will include Clara Haskil, Claudio Arrau, and Yehudi Menuhin. Victoria de los Angeles will appear with the Covent Gardeners.

800th Birthday Of Munich Spurs Show Biz Putsch

Munich, March 25.

Munich, Bavaria's capital and a city noted for fun, frivolity and entertainment, is making an extra-strong bid for the international tourists' trade and money this year with the giant celebration plans for its 800th birthday.

City has blueprinted a four-month entertainment schedule from mid-June to mid-October, opening June 13 with a candlelit night parade through the city streets, themed "800 Years of Munich," with floats and costumes depicting the various eras of city history.

The traditional Butchers' Jump and Coopers' Dance and another parade are slated for Aug. 24, and the enormous beer festival called the October Fest runs from Sept. 20 through Oct. 5.

The rebuilt Cuvillies Theatre has its grand reopening June 14 with Mozart's "Marriage of Figaro," and Shakespeare's "Macbeth" will be done at the Chamber Theatre June 20. Another June premiere will be Jacob Bidermann's "Cenodoxus," staged by the Bavarian State Dramatic Theatre at the Residenz Theatre. The Nymphenburg Palace summer cycle opens July 5 and on Aug. 10 the Munich Opera Festival starts its run until Sept. 9. Mozart's "Ascanio in Alba" will be premiered in the Cuvillies at the end of October.

The Munich Singers' Day is June 15, and the Munich Philharmonic will give six concerts during the lengthy birthday party. The Philadelphia Symphony makes a guest appearance June 30, the London Philharmonic conducted by Wolfgang Sawallisch performs Aug. 14, and Herbert von Karajan leads the Berlin Philharmonic there Aug. 28.

Works of young composers will be presented in an Aug. 18 concert. European youth orchestras guest during October, and the musical events wind with the Bach Days at the end of November.

DeLaurentiis Signs For 4 Film Co-Productions

Rome, March 25.

Dino DeLaurentiis has signed a four-film co-production pact with Germany's UFA. Italo producer, who just returned from a trip to Hamburg and other German centers, announced that two-German-Italian and two Italo-German pix will be made by his company in collaboration with UFA in the next few months. In addition, DeLaurentiis has bought release rights to a number of UFA productions for the Italo market.

Trend towards increased co-production with Germany is recent. Only three true co-productions have been made with that country in recent years, as against several hundred made, for example, with France.

Among other planned Italo-German projects is "Polikushka," from the Tolstoi story, to be made by Lux and Gallone Productions of Italy, together with CCC-Arthur Brauner of Berlin with an international cast. Rizzoli Films is also about to start a remake of "Resurrection," with Myriam Bru, as an Italo-German twin project.

SEMI-MOROSE REACTION BY IMPORTERS: SEE U.S. MAJORS FAVORED BY FRANCE

Backwash of Japanese Pix Week in N.Y. Likely To See Big Prod. Drive

Tokyo, March 25.

Japan film producers are holding their breath over possible action to counteract the unfavorable criticism handed the Japanese Film Week in New York pending the expected early return of Shiro Kido, film topper at Shichiku and president of the Motion Pictures Producers Assn. (Eiren), of Japan who was chief delegate at the fest. Gishin Ikeda, secretary-general of Eiren, said this country's producers have combed brief reports submitted by Kido, letters from actress-delegates and reviews in VARIETY, but are awaiting Kido's full report.

Ikeda termed the festival a "success." When asked to explain himself, he said, "I think it was better than not having a festival at all."

"But," he added, "we will now have to seriously realign our product to invade the American market." He said he had heard all about the overlength, slowness of action and bad titles of the films. He explained that the tardy tempo of the Japanese film is due to the slow ceremonious culture and way of life in Japan.

He said that he didn't think the majors here would produce pictures especially for the U.S. market, but would use more care in their selection. He said they are now basically chosen by the American distributors who either select the product from screenings while in Japan or receive a shipment and choose from it. Ikeda said that the fest, which is sponsored by his office, will have a third go-round next year although it might be presented differently.

French Film Industry's Brussels Pavillion

French film industry will have its own exhibit at the Brussels fair this summer, Jacques Flaud, head of France's Centre National de la Cinematografie, reported in N. Y. last week.

Pavillion will feature an unusual setup, with visitors walking around a gallery on the top of a circular structure and looking down to the floor in the center where a film showing a French production in the making will be projected from the ceiling.

After this lesson on how a film is made, one can proceed to the screening room to see the latest French pictures.

Barati Renewed in Hawai

Honolulu, April 1.

George Barati has signed a contract to continue as conductor of the Honolulu Symphony orchestra through August 1, 1960. Pact will take him through his 10th year with the Hawaii group, noted for the cosmopolitan racial ties of its membership.

Honolulu Symphony Society source said the contract renewal was voted unanimously by the board. Earlier reports that Barati and the board were having contract difficulties were branded "unfortunate rumors."

Barati leaves this week for a two-month tour of lecturing and conducting in Europe.

80% Sold, See Casals Fest B.O. Above $100,000

San Juan, April 1.

With 80% of tickets sold, Casals Festival hopes to exceed its 1957 gross of $100,000 in 12 concerts scheduled April 22-May 8 at the U. of Porto Rico Auditorium. Long-hair series draws worldwide audience and 1,000 of these island visitors bring nice business to the local inns over and above the concert take. They run the gamut from 2 to 12 sessions depending on their preferences or the time they can spend here.

Sessions this year stress Beethoven, Mozart and Brahms. Artists appearing with the 81-year-old cellist Pablo Casals include: Victoria de los Angeles, Mieczyslaw Horszowski, Eugene Istomin, Jesus Maria Sanroma, Alexander Schneider, Rudolf Serkin, Isaac Stern and the Budapest String Quartet. There is also a 60 piece orchestra.

Almost all featured soloists played at the 1957 Casals Festival in P. R. and at the annual longhair festivities at Prades, France, 1950-57.

Coincidentally with the Festival, the San Juan Ballet will show Paul Hindemuth's Designs and Devices and Manuel de Falla's El Amor Brujo which have been choreographed for ballet by Porto Rican dancers Arnold Paradorelli and Pedro Larca. The Belle of Loiza, a third selection, was composed by Jack Delano and choreographed by Ana Garcia, both of San Juan.

L. P. records of the 1957 Casals Festival were released by Columbia Records and Cook earlier this year.

Independent distributors of foreign, and particularly French, films now have something else to worry about. They've noted with concern the incentive held out by the French to the major companies who help French films both in the States and abroad.

Jacques Flaud, head of France's Centre National de la Cinematografie, last week met the majors' foreign execs and explained to them the basis on which he intends to allocate 40 French dubbing licenses for the year 1958-59. The 40 are part of the 110 permits that go to the Motion Picture Export Assn.

This year, for the first time, the French will do their own allocating of 40 licenses. Basis of who gets what will be of who does the most for the French.

Indies, already in a tough competitive struggle to scoop the cream off the French films, now fear that they may have to compete with the superior major buying power in acquiring the Paris product. They're already paying prices which, in their limited terms, are too high by comparison with the risk they must take.

Just what the French mean by *"helping the French film"* remains to be determined. It's assumed that this involves coproduction, the distribution of French films in the States and abroad, etc. French films had a record year in the U.S. last year, their earnings going up 90%. Flaud said last week that the performance of the French in the American market had improved. "It's not bad, but it's not good either," he commented.

French topper met the indies at dinner in Manhattan last week and outlined to them French plans for a limited producers representative setup within the framework of the French Film Office. As expected, the distributors made it plain that they didn't like the idea of any interference with the actual selling of the films. One reportedly said that, if and when the French told him how to merchandise his pictures, he'd simply stop buying French films. However, the French for the moment appear to have little inclination to go beyond representation on the post-sale accounting level. They may eventually hire an American distribution man to carry their plan further.

Flaud and Joseph Maternati, head of the French bureau in N.Y., last week also visited with Monsgr. Thomas F. Little, executive secretary of the National Legion of Decency. Many French films are in trouble with the Legion.

Flaud and Maternati went to Montreal over the weekend. Flaud returned from there to Paris to start negotiation for a new French-German film agreement.

First 'Opera Plane Tour' of Europe

Front-of-House-and-Backstage Visits—Some Bad Singing, But Buffs Take Buffeting

By TRUDY GOTH

I was shepherdess of what is believed to be the first "opera plane tour" to Europe. Mine was the task of guiding five ladies, one couple and a single gentleman—what a hero—from New York. The party of opera lovers came from California, Iowa and Connecticut. Before proceeding to Idlewild we lunched at La Scala restaurant on — naturally — spaghetti Caruso and scallopini Don Giovanni. We then flew to Zurich first hop and landed in Rome where the opera-going began.

"Boheme" at the Teatro dell Opera had Stefano and Rosanna Carteri and was conducted by Emidio Tieri. It was gala, the audience dressed the occasion and my charges were, and anybody would have been, impressed. After the performance we all went backstage. This was part of the promise, a practice repeated in all the cities. The package tour contract was based on front-and-back operatics. My little party was extensively photographed and interviewed—as a "first." The idea of an "opera plane" intrigued the Europeans. Admittedly we'd come a long way to hear singing.

The tourists were allowed to attend rehearsals in Milan, both in the main La Scala and in the Piccolo and ballet rooms. "Butterfly" was the performance we saw but not less momentous for the American buffs was the dress rehearsal of the brand-new T. S. Eliot opera, "Murder in the Cathedral." In this work Nicola Rossi Lemeni's rendition of the English cardinal stands forth as does the extraordinary scenery and stage direction of Margherita Wallman, perhaps the greatest authority on "contemporary" opera.

Fog fouled the hop from Milan

(Continued on page 18)

'10 C's,' 'Kwai' New Sock Aussie Hits

Sydney, March 25.

Sydney film biz is booming with "Bridge on River Kwai" (Col) and "10 Commandments" (Par) the blockbusters. Former is playing three-a-day at the 1,250-seat Lyceum while the latter on two-a-day at the 1,400-seat Prince Edward, both in at upped admissions. Leroy Brauer, Columbia's Aussie chief, supervised a smash publicity campaign for "Kwai," with Joe Joel handling the top assignment for "Commandments."

The crix gave raves to "Kwai" but hopped on "10 C's" rather harshly. Panning has been no b.o. drawback.

Brauer has just returned here after signaturing top deals for "Kwai" in New Zealand. Pic shortly will go coast-to-coast at upped admissions.

Both "Kwai" and 10 C's" prove conclusively that there's nothing wrong with pix in this area, providing it's the fare the patrons want is playing.

Further proof of this in seen in 23 sellout weeks for "Around the World in 80 Days" (UA), with more to follow, and 22 weeks with "An Affair to Remember" (20th). Two other solid winners are "Admirable Crichton" (Col) and "Don't Go Near Water" (M-G).

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THRU UA

IATSE FIGHTS 'LONELY' BOOTHS

Embassy, Frisco Woes Aired at Trial; Await Silent Partner Wobber's Views

By WILLIAM STEIF

San Francisco, April 1.

Trial of the $8,000,000 antitrust suit against all major producers and distributors finally got off the ground last week, with the last session before Federal Judge Edward P. Murphy starting to produce meat of the plaintiffs' case.

Plaintiffs are Dan McLean and Leland C. Dibble, co-owners of the 1,400-seat, 51-year-old Embassy in downtown Frisco. Defendants are 20th-Fox, National Theatres, Fox West Coast, Columbia, Universal, Paramount, United Paramount Theatres, RKO, Warner Bros., UA and Loew's.

Suit, filed Dec. 29, 1950, claims the defendants refused Dibble and McLean all first-run product from Christmas Day, 1938, to date the suit was filed and all second-run product from Christmas, 1938, through March, 1947.

McLean testified he was a longtime showman with Fox, first as manager of the Grand Lake Theatre in Oakland, then as manager of Fox's El Capitan, Frisco, a top neighborhood house in Frisco's Mission District which during McLean's day featured vaudeville.

He said, under questioning by lawyer Robert Raven, that Dibble had contacted him in late 1938 and asked him if he's be interested in buying the Embassy and operating it as a first-run house. McLean testified Herman Cohen had run the Embassy as a first-run until mid-1938, when Cohen shut down the theatre and quietly put it on the market.

Dibble was the auditor and tax man for Herman Wobber, then general sales manager for 20th-Fox, and had worked for various Wobber interests for 20 years.

At the time Dibble approached McLean, Dibble was national manager of the Ten-O-Win Amusement Co., a theatre come-on game which McLean had invented and Wobber had purchased.

McLean said Dibble suggested they get Wobber to help on financing the Embassy takeover for two reasons:

(1) Wobber could help them get first-run product;

(2) Wobber might provide additional financing by which the two partners could build up "a little circuit."

Deal was supposed to have been a three-way split, with each partner getting a third interest. McLean said Wobber was "enthusiastic" and pointed out some theatres might become available because even then divorcement was in the wind. But Wobber a little later reversed his field somewhat and said the only way he could go into the deal was by having control of the Embassy. So, eventually, Wobber got a 55% interest, McLean a 25% interest and Dibble a 20% interest. McLean said Wobber told the minority partners that both he and Dibble would have to remain silent partners while McLean operated the theatre.

Down to Minors

McLean went ahead on this basis, he testified, and the deal was completed. Then he had to get product and, to his shock, found Wobber telling him that all 20th-Fox product was licensed to Fox West Coast for a long time into the future. A little further scurrying on McLean's part revealed that he could get no other first product—except Republic and Monogram.

"I went to work lining up Republic and Monogram," testified McLean, "and figured we could come out with a lower admission price."

But just when the deal was about set, McLean said, the Republic manager, Sid Weisbaum, called and said:

"Sorry. The deal's off. I can't sell you."

"Why not?" asked McLean, not unreasonably.

"I can't tell you," said Weisbaum.

So McLean went after second-run Frisco and, according to his testimony, found:

(1) All downtown Frisco second-run went to the Paramount-owned, Fox-operated State (then named the California) on a 52-day availability;

(2) All product, except Columbia's UA's and half of RKO's, went on a second-run neighborhood basis to Fox's Rialto and El Capitan, with the remainder going to the Nasser Brothers' New Mission—all this, said McLean, was part of the Fox second-run pool;

(3) When he went after third-run downtown Frisco, McLean discovered he could get it only on a 91-day availability, except that Loew's wouldn't sell him anything and UA was committed to W.L. Markowitz's Marion Davies Theatre (now the Esquire).

The result, McLean contends, is that he found everything playing on an availability of 71 days or better in Frisco was tied up by Fox.

Judge Impassive

That was as far as McLean got, and through it all Judge Murphy sat quite impassively—he's heard this before, in Sam Goldwyn vs. 20th-Fox, National Theatres and Fox West Coast.

Earlier witnesses, all called to authenticate documents (which are being wheeled into court by the bushel-load), included:

William Thedford, Fox West Coast's Northern California divisional manager; George Milner, Fox's chief booker in Northern California; Sam J. Gardner, Loew's district manager; Bob Coyne, Loew's local manager; Jack Erickson, 20th-Fox's district manager; Ugo Fratto, 20th-Fox's office manager; Barney Rose, Universal's district manager; E. H. Smyth, Universal's branch manager; L. E. Tillman, Columbia's district manager; Mel Klein, Columbia's branch manager; Jack Stevenson, Paramount's branch manager; M. S. Anderson, Paramount's ex-office manager; Albert Schmitken, Warner's district manager, and Joe Hanley, Warner's office manager.

Nub of the defendants' case, as advanced in opening arguments by lawyers Eugene Bennett (for Paramount, Warners, RKO, UA and Loew's), Macklin Fleming (for Columbia and Universal) and Arthur B. Dunne (for 20th-Fox, National Theatres and Fox West Coast), is:

— Embassy had a long history as a money-loser;

— Among the 10 major theatres on Market Street, Frisco's main drag, the Embassy was 10th in grossing history, ninth in assessed valuation, eighth in seating capacity—and oldest;

— Fleming pointed up a strong example of the Embassy's low-gross proclivities—in 1938, when Herman Cohen was operating both the Embassy and the UA, Cohen played six pictures at the two theatres day-and-date, and the Embassy did just half the business that the UA, only a block away, did;

— The histories of the defendants' runs and clearances in the 1930's were "perfectly normal" conditions for the times, according to Bennett.

Lively interest centers on this case because of the personalities involved. It's understood that Wobber, now semi-retired, is boilingmad at McLean and Dibble, feels they have crossed him. It's expected that his testimony may reflect this bitterness and that trial may bubble over into quite a personal feud, though it's certain that Judge Murphy, a stickler for court decorum, won't let this get out of hand.

Buddy Bass has purchased the **Texan Theatre** and the **StarVue Drive-In** at Athens, Texas. He is with the McNatt Theatres at Daingerfield, Tex.

ONE-MANNING IS EXHIBS' GOAL

Demands for a decrease in the number of projectionists manning the booths are arising throughout the country as hard-pressed theatre operators continue to fight the battle of the declining boxoffice and increasing expenses. In many situations, particularly in small town theatres and neighborhood houses, exhibitors are clamoring for a one-man booth operation instead of the present requirement of two. In addition, theatres in larger cities, where union contracts call for five men, there's a campaign on to reduce the booth operation to two men.

Projectionists unions, affiliated with the International Alliance of Theatrical Stage Employees, are resisting all efforts on the part of theatremen to cut down the manpower. However, as a result of arbitration proceedings and curtailed operations, many theatres have been able to employ fewer boothmen. It's reported that many theatres are eliminating matinee performances to cut the expense of having two men in the projection booth.

In Philadelphia recently, the Boyd Theatre and a Fabian house, which formerly employed five projectionists, were able to cut down to two following a decision of a board of arbitrators. The local projectionists union selected a panel consisting of attorney Chauncey Howell and auditor Arthur Kallow. The theatres chose Allentown, Pa., attorney Isadore Rappaport and theatre operator-tradepaper publisher Jay Emanuel. Dr. Paul A. Pfretschner, a professor at Lafayette College, was picked as the fifth, impartial arbitrator.

Panel's Decision

After three meetings, the panel decided that the management was able to prove that there would be no danger to the public with a two-man booth nor would there be any violation of state or city ordinances that the booth be limited to two men with an extra man for relief. None of the men, it was pointed out, would be required to work more than 25 hours weekly and it would result in a substantial salary increase for those employed. It was further decided to give the displaced men six months severance pay. Emanuel, however, dissented and Rappaport agreed with him. Both dissenters felt that severance pay be given these men, but objected to the six-month payoff and proposed a three-month severance in the interest of a settlement.

No final decision has been made as yet on the proposal. There are some industryites, however, who feel that the final outcome of the Philly arbitration may set a precedent nationally since theatremen have been making numerous requests for a reduction of the booth personnel. Some theatremen have privately declared that more than two men in a booth in large theatres constitutes featherbedding.

AS AWARDS STAND, 20TH'S MAJOR BREAK

Fact that the "best picture" Academy Award went to "Bridge on the River Kwai" and the "best actor" Oscar to Alec Guinness for his performance in it, is seen at 20th-Fox as giving Joanne Woodward a clear field in immediate terms of exploiting the commercial values of her award.

The way 20th sees it, "Bridge" is playing off slowly. On the other hand, 20th has "Three Faces of Eve" and "No Downpayment" still playing off, and it has "The Long, Hot Summer" going into imminent release. Thus, reasons 20th, the main award impact will be carried by Miss Woodward.

Kid Stuff, Many Reissues, Prominent In Flow of Easter Screen Fare

As had been customary for holiday periods, the film companies are putting their best foot forward in an effort to capture the Easter trade. Product has been carefully selected to satisfy the taste of different segments of the population. Perhaps more than in previous years, there's a strong concentration on pictures that will appeal to the kiddie trade during the school vacation stanza.

Reissues play a predominant role in the kidappeal pix, but there are also several newies around that are seen as filling the bill. Among these are Metro's "Merry Andrew," a family-type pictures that will have same 280 dates during Easter week. In addition there's Buena Vista's "Old Yeller" and "The Missouri Traveler." BV is also banking on Walt Disney's hardy perennial, "Show White and the Seven Dwarfs," which has been booked for a substantial number of dates throughout the country.

Both major circuits in the N. Y. metropolitan area — Loew's and RKO and the chains that have the same product split—are offering a diversified program. Loew's in particular is making a strong pitch for the moppet trade. During the Easter period, it is offering three different programs, starting off April 3 to 6 with a Martin & Lewis revival by pairing "Jumping Jacks" and "Scared Stiff." From April 7 to 11, Loew's is coming in with a Shirley Temple reissue, "Susannah of the Mounties," and an all-cartoon feature reissue, "Gulliver's Travels." This package will be substituted for the weekend trade.

RKO is starting its Easter program with "Snow White," which opens today (Wed.) and runs until Tuesday (8). At 6 p.m. on April 8, the kiddie pic will be withdrawn and "Farewell to Arms" will be substituted.

Lettuce Trays

For the most part, each of the major companies has one or two picturess which have been designated Easter attractions. These pix will break in first-run situations in many sections of the country. In addition, there's a group of other films geared for first subsequent dates.

In addition to "Merry Andrew," which is Metro's Easter picture, the company has many bookings for "Raintree County," "The Brothers Karamazov" and "Saddle the Wind." Warner Bros.' holiday biggie is "Marjorie Morningstar," but "Chase a Crooked Shadow" and "Lafayette Escadrille" will also have a number of dates. 20th-Fox's bid for the holiday coin will rest with "The Young Lions" and "The Long, Hot Summer." "Lions" will be out in a number of pre-release engagements, with "Hot Summer" getting substantially more bookings. 20th will also be represented in a number of spots with "Cattle Empire" and in subsequent situations with "Farewell to Arms."

Gable, Lancaster, Hope

The largest portion of United Artists' representation will be with the Clark Gable-Burt Lancaster starrer, "Run Silent, Run Deep." Bob Hope-Fernandel's "Paris Holiday" will receive good exposure at same time. Additionally, UA's current hit, "Witness for the Prosecution," will have a substantial number of dates.

Paramount's main Easter attraction will be "Teacher's Pet," starring Clark Gable and Doris Day. Par, of course, will also be taking in coin with Cecil B. DeMille's "The 10 Commandments," which will have a substantial number of dates during Easter week. Another Par entry during the holiday period, particularly in the sub-runs, will be "Wild Is the Wind." In a bid for southern trade during the vacation period, the company will open "Country Music Holiday" in a number of situations in the South.

Theatre-Over-Shops

Montreal, April 1.

Montreal will soon have another new film house. It will be the city's first second-story cinema, with stores below.

A 750-seater east-end Plaza, owned by M. Custom, will show French-language and art films.

B's Out For Now —Sam Katzman

Hollywood, April 1.

Columbia has given Sam Katzman an okay to produce top-budgeted product after he wraps up a pair of low-budgets already in the works, it's disclosed here by the producer. Katzman, who had been in discussions with Paramount aneht a moveover to the Marathon lot, said Col prexy Abe Schneider and v.p. Leo Jaffe agreed with him that there is no market for "B" pix today.

While he didn't disclose exact budgets of the bigger pix planned, Katzman said "I can bring in one or six big packages, if they're the right ones."

"The B pictures are passe today, there just isn't enough market anymore. With blockbusters such as 'The Bridge on the River Kwai,' 'Peyton Place' and 'The Long Hot Summer' playing, they have no need for B's, so this type of picture suffers. But the situation will adjust itself and there will again be a market for the B—but not today," said Katzman.

Before moving into the higher-budgeted program, Katzman plans to produce "Juke Box Jamboree," and then a follow-up, not yet picked, to his "Going Steady." He has shelved all horror and gangster pix, meanwhile, he added.

Katzman said he couldn't state at this time how many A pix he will make. That depends on the properties acquired.

PROVIDENCE BLUENOSES MAY REACH TOP COURT

Each time a censorship case goes to the U. S. Supreme Court, the film censors stand a chance of having the legal rug pulled from under their feet. Another "test" now looms in Providence, R. I., where the French "And God Created Woman" has been banned. If Kingsley-International, the distributor, loses its case, the issue goes directly to the Supreme Court.

Another film case now pending, and due to be decided soon in the N. Y. Court of Appeals, is "Lady Chatterley's Lover," which the N.Y. censor refused to pass unless cuts were made. Again, it's Kingsley-International which is distributing. Ephraim London, who wrote the milestone "Miracle" brief before the Supreme Court, is the attorney in both instances.

In Philadelphia, the Supreme Court of Pennsylvania will hear arguments on the appeal involving the banning of "God Created Woman" in several Philly houses on April 21. If the case is won, it goes back to the three-judge Court of Common Pleas in Philly.

In Chicago, the French "Nana" film also may be heading for the Supreme Court.

What pleases the anti-censorship forces is that these films aren't the "nudie" type of exploitation pictures which, in the past, have occasionally served to bring the censorship issue to a head.

A. D. Anead, district manager for Alexander Film Co., in Texas and Oklahoma effective April 1.

Film Reviews

Continued from page 6

The Proud Rebel

ster has been shocked into a mute during Union forces' sacking of Atlanta during the war, when he saw his mother killed and his home destroyed by fire, and it's Ladd's dogged wandering of the land to find a doctor who can cure his son which motivates plot.

Action unfolds in a small Southern Illinois community, where Ladd is drawn into a fight with the two sons of Dean Jagger, a big sheep-raiser; the payment of his fine after his arrest by Miss de Havilland, a lonely farm-woman whose property is coveted by Jagger; and Ladd working out this fine on the farm.

Ladd in a restrained role, the proud rebel whose whole life is devoted to his son, delivers compellingly. Miss de Havilland seems to have gained new depth and stature as a dramatic actress in her portrayal of the farm-woman whose love for Ladd and his son becomes far more important than saving for herself the farm which Jagger is trying to hornswoggle from her. Young David is a standout in a difficult part in which he tries to speak but is unable to do so until speech returns as he struggles to warn his father in a stirring gunfight climax. His devotion to his dog cues much of the action, too, and interesting highlights are reached in this dog herding sheep. Jagger scores as the heavy, with excellent assistance from Dean Stanton and Thomas Pittman as his two sons, and Cecil Kellaway also lends interest as a Quaker doctor. James Westerfield and Henry Hull are in for colorful characters, too.

Jerome Moross contributes effectively to the mood in his music score, Aaron Stell's tight editing is a valuable asset and McClure Capps' art direction colorful. *Whit.*

Cole Younger, Gunfighter
(C'SCOPE—COLOR)

Frank Lovejoy in better-than-average western; fair b.o.

Hollywood, March 28.

Allied Artists release of a Ben Schwalb production. Stars Frank Lovejoy, James Best, Abby Dalton; features Jan Merlin, Douglas Spencer, Ainslie Pryor, Frank Ferguson, Myron Healey, George Keymas, Dan Sheridan, John Mitchum. Directed by R. G. Springsteen. Screenplay, Daniel Mainwaring, based on a story by Clifton Adams; camera (DeLuxe color), Harry Neumann; editor, William Austin; music, Marlin Skiles. Previewed March 20, '58. Running time, 78 MINS.

Younger	Frank Lovejoy
Kit	James Best
Lucy	Abby Dalton
Frank	Jan Merlin
Woodruff	Douglas Spencer
Follyard	Ainslie Pryor
Wiltrock	Frank Ferguson
Bennett Twins	Myron Healey
Price	George Keymas
Phelps	Dan Sheridan
Bartender	John Mitchum

The emotional entanglements that make cigar-smoking Cole Younger a pretty fair guy stack up to make "Cole Younger, Gunfighter" a pretty fair picture. At least, it's different; it gains stature in DeLuxe Color and CinemaScope; and its capably put together. The Allied Artists western stands a chance on the open range but looms mostly as a second biller outside the zealous oater situations.

Most notable are the professional production values gleaned by producer Ben Schwalb. He boosts the picture further by using good taste in casting, coming up with a rather fine group headed by Frank Lovejoy and James Best. R. G. Springsteen directed and pulled out the action without neglecting the human and more important elements of the story. Taken from a tale by Clifton Adams, the script was tightly conceived by Daniel Mainwaring who scores for the most part with a screenplay that's easy to follow.

The setting—Texas in 1873—is spiced by the unseen presence of one Governor E. J. Davis who rules with an iron pistol through his state police force affectionately labeled the "Bluebellies." At fade-in, Best is fed up with these carpetbaggers and leads a demonstration to prove it. Woe be it for him, he's caught and takes the first opportunity to leave the polluted town. On his journey to safer climes, he meets Cole Younger, played by Lovejoy, and a real and well depicted friendship is born. Story is complicated when Jan Merlin, in love with Best's girl, kills a couple VIP's, then tells the Bluebellies he saw Best do it. All turns out well, thank heavens, through a mighty unorthodox trial that gives one the impression it was time to wind up this opus, properly or not.

Lovejoy turns in a strong performance as the famous gunfighter, making him a little better than he was an maintaining an absorbing degree of mystery. Best makes an appealing youngster, chalking up another top performance. Good support comes from Merlin, Abby Dalton and Ainslie Pryor.

Harry Neumann caught some fine color on his film, and it is heightened by Marlin Skiles' music. Art director David Milton's indoor sets are fine, but his outdoor facsimiles and their simulated sunshine are too obviously unreal. *Ron.*

High Hell

Fair programmer about mountain mining.

Paramount release of Princess (Burt Balaban and Arthur L. Mayer) production. Stars John Derek and Elaine Stewart; features Rodney Burke, Patrick Allen, Jerold Wells, Al Mulock. Directed by Balaban. Screenplay, Irve Tunick, based on novel by Steve Frazee; editor, Eric Boyd-Perkins; music, Phil Cardew; song, "A Man's a Man," by Cardew and Sonny Miller, sung by Dick James. Previewed in N.Y., March 28, '58. Running time, 87 MINS.

Craig Rhodes	John Derek
Lenore Davidson	Elaine Stewart
Danny Rhodes	Rodney Burke
Luke Fulgham	Patrick Allen
Charlie Spence	Jerold Wells
Frank Davidson	Al Mulock
Dell Malverne	Colin Croft
Jed Thomas	Nicholas Stuart

This first production from the Burt Balaban-Arthur L. Mayer independent unit is a modest programmer that fails to wring out the full potential of basic plot ideas and physical backgrounds. Despite the obvious smalltime budget, more film-making ingenuity might have given it some distinction.

Ostensibly laid in the Canadian Rockies (and actually shot in the Swiss Alps), "High Hell" concerns a group of rugged men in quest of a gold mine high up in snow-covered craggy terrain and the romantic distractions provided by an alluring female. Explanation for the latter's presence is that she's there in an effort to rescue her faltering marriage to one of the goldseekers.

Production is reminiscent of the old-school type of meller, wherein the developments are telegraphed ahead, the principal performers eschew histrionic subtlety, the director over-emphasizes the story points. Repeated focusing on the mountain, as the mining group begins the ascent, for example, is unneeded footage, particularly since these scenes are lacking any particularly worthwhile photographic values.

Attempt at the spectacular is made in one spot where Elaine Stewart, as the lone gal in the mountain cabin, thinking she's out of sight, strips for a bath in a barrel and is rescued from a leering Patrick Allen by stalwart John Derek. It comes off a little awkwardly.

Some suspense is generated via the constant threat of an avalanche with the use of dynamite in blasting the mountain.

Song, "A Man's a Man," vocalled by Dick James has an appropriate lyric and modest tune quality. Technical credits fair. *Gene.*

Les Miserables
(FRENCH; COLOR)

Paris, March 25.

Pathe release of Pathe-PAC production. Stars Jean Gabin, Bernard Blier, Bourvil, Daniele Delorme; features Gianni Esposito, Serge Reggiani, Beatrice Altariba, Jimmy Urbain, Sylvia Montfort. Directed by Jean Paul Le Chanois. Screenplay, Rene Barjavel, Le Chancois from novel by Victor Hugo; camera (Technicolor), Jacques Natteau; editor, Emma Le Chanois. At Marignan, Paris. Running time, 240 MINS.

Jean Valjean	Jean Gabin
Javert	Bernard Blier
Thenardier	Bourvil
Fauchelevent	Daniele Delorme
Marius	Gianni Esposito
Enjoras	Serge Reggiani
Cosette	Beatrice Altariba
Eponine	Sylvia Montfort
Gavroche	Jimmy Urbain
Myriel	Fernand Ledoux

The French, on the surface, have their first blockbuster in this pic. Taken from the Victor Hugo novel, with plenty of stars, production values and four hours of screen time, it should be a smash grosser. But this may not be so big in total coin because recent Yank and Italo versions date only a few years back. It will do well here but maybe not as sock as expected.

For the U. S. this is another thing. The last Yank version was released not too long ago, and this follows the monumental book too closely. All the romantic coincidence is used, with the result that the pic lags as the various threads of two generations are tied up. Much cutting of the superfluous scenes could bring this down to a more compact U. S. size for possible playoff showings, for the pic does have scope. But it would be chancey, at best, and with color and dubbing costs might not be worth it.

Main film strength is Jean Gabin's thesping of Jean Valjean, the man who served 20 years for stealing a crust of bread and then devoted himself to a lifetime of good due to a priest's kindness. The implacable policeman Javert is well played by Bernard Blier.

Made mainly in East Germany, with DEFA footing production costs and getting Eastern distrib rights in return, the film gives a good reconstruction of the 19th Century Paris barricades, with the action and derring-do well rendered. But, in all, the pic is an overdrawn, plodding odyssey, with pruning in order.

Bourvil is standout as the avaricious enemy of Valjean while the production is peppered with known names etching good smaller roles. But the main burden rests in the capable hands of Gabin.

Direction is academic if competent while the color is uneven until settling down on interiors. Technirama gives this an anamorphoscoped size. It is now playing day date on a two-a-day basis in five first-run houses here. *Mosk.*

The Duke Wore Jeans
(BRITISH)

Obvious b.o. potentialities in modest but breezy vehicle for Britain's top rock-'n'-roller, Tommy Steele.

London, March 25.

Anglo Amalgamated release of a Nat Cohen and Stuart Levy (Peter Rogers) production. Stars Tommy Steele. Directed by Gerald Thomas. Screenplay, Norman Hudis from story by Lionel Bart, Michael Pratt; camera, Otto Heller; editor, Peter Boita; music, Bruce Montgomery, Lionel Bart, Michael Pratt. At Studio One, London. Running time, 90 MINS.

Tony and Tommy	Tommy Steele
Maria	June Laverick
Cooper	Michael Medwin
Bastini	Eric Pohlmann
King	Alan Wheatley
Queen	Mary Kerridge
Duchess	Ambrosine Philpotts
Lord Whitecliffe	Clive Morton
Lady Marguerite	Noel Hood
Bartolomeo	Elwyn Brook-Jones
M.C.	Arnold Diamond
Factory Manager	Philip Leaver
Air Stewardess	Susan Travers

Tommy Steele, Britain's No. 1 exponent of rock-'n'-roll, advances a few more paces along a new road in his short, spectacular career, with his second film, "The Duke Wore Jeans." In this, he is lured into doing a certain amount of acting, and though no great shakes as a mummer, he emerges as a likeable personality with acting potentiality. At least he must now be regarded as a full-fledged artist rather than a possible flash in a lucrative pan.

Though a higher budgeted effort than the money-spinning "Tommy Steele Story," his second pic is not an expensive affair and should return a handsome dividend in the U.K. Steele's reputation is possibly not yet secure enough overseas to make this pic a reasonable U.S. bet.

The lissom yarn has Steele playing a dual role. He is a young aristocrat who wants to evade wooing the princess of a wealthy South American oil-monarchy, as desired by his hard-up parents, mainly because he already is secretly married. When he meets a young, brash Cockney who is his exact double, he arranges for him to take his place in Ritalla. So Steele sets off for South America. After becoming involved in some political skullduggery and inevitable misunderstandings eventually woos and marries the girl.

Steele is happier when he takes over for the young peer than in the earlier stages. It would have been advantageous for a less characteristic speaking voice than Steele's to have been dubbed on to his lines as the young aristocrat. Still, Steele shows a lively sense of humor and a pleasant naturalness.

Opportunities are provided for him to sing several numbers of which "It's All Happening," "Happy Guitar" and "Thanks a Lot" are standouts. Most of the comedy is supplied via a suave performance by Michael Medwin, as a gentleman's gentleman. Alan Wheatley, as the King of Ritalla; Mary Kerridge, Clive Morton and Eric Pohlmann also turn in good support. June Laverick, as the princess, looks as pretty as a picture but is clearly not yet experienced enough for leads.

Gerald Thomas has directed Norman Hudis' lighthearted screenplay with the obvious intention of not allowing anything to take the spotlight off Steele. Photography is competent. "The Duke Wore Jeans" adds up to a modest offering by Producers Nat Cohen and Stuart Levy, who are making no secret of their plans to cash in on the current vogue for pop music. *Rich.*

Innocent Sinners
(BRITISH)

Below-average tearjerker that veers uneasily between sentiment and comedy, misfiring on both counts; with no star value this has little.

London, March 25.

Rank production and (Hugh Stewart) release. Stars Flora Robson, David Kossoff, Barbara Mullen, Catherine Lacey. Directed by Philip Leacock. Screenplay, Neil Paterson, Rumer Godden; editor, John Guthridge; camera, Harry Waxman; music, Philip Green. At Leicester Square Theatre, London. Running time, 95 MINS.

Lovejoy	June Archer
Tip	Christopher Hey
Sparkey	Brian Hammond
Olivia Chesney	Flora Robson
Vincent	David Kossoff
Mrs. Vincent	Barbara Mullen
Angela Chesney	Catherine Lacey
Liz	Susan Beaumont
Charles	Lyndon Brook
Manley	Edward Chapman
Mr. Isbister	John Rae
Lovejoy's Mother	Vanda Godsell
Cassie	Hilda Fenemore
Mrs. Malone	Pauline Delaney
Doctor	Andrew Cruickshank

"Innocent Sinners" is a half-hearted stab at being a tearjerker, but it barely tugs at the emotions. With no real star value in its workmanlike cast, chances of survival in the boxoffice jungle are slim.

Based on a Rumer Godden novel, "An Episode of Sparrows," it tells of a cocky little girl who is neglected by her actress mother. She finds a packet of cornflower seeds and dreams a dream. In a bombed-out site in the streets of London she decides to build a garden, with a couple of boys from a local gang as her reluctant allies. On the whole she finds the local adults rather unsympathetic towards her ambition and she lands up in a charity home. Before then, there are some rather embarrassing moments in a church. Entire pic gets absolutely no place extremely slowly.

Main snag is that the child, as played by young June Archer, is an unsympathetic brat who would have benefitted from a spanking. Only in fleeting moments does she manage to show us the heart of an underprivileged child. Most of the kids in the film perform like puppets, though Christopher Hey makes a convincing young street Arab while little Brian Hammond deservedly registers a few yocks as the tiniest nipper in the gang.

A thoroughly competent adult cast wander through colorless roles with David Kossoff and Barbara Mullen coming off best as a kindly couple who look after young Miss Archer while trying to run an exclusive restaurant in an unfashionable area. Flora Robson plays an understanding spinster and Catherine Lacey her fussy, frigid sister. Both do as well as can be expected with carelessly written roles.

Most of the dialog in the screenplay provided by Neil Patterson and Rumer Godden is tiresomely undistinguished. Philip Leacock's solid direction is marred by John Guthridge's editing which at times lingers on a shot so long that the film becomes static. However, director Leacock has captured a certain amount of the atmosphere of London's back streets. Harry Waxman's lensing of the locations is okay. What could have been a touching idea has got lost in a welter of phoney sentimentality and banal writing. *Rich.*

Murder Trial

Continued from page 1

fense, contends the witness actually heard the soundtrack of "Road House," a film starring Ida Lupino, Cornel Wilde and Richard Widmark, played on KVOA-TV here on the murder night.

On trial for the murder of Mrs. Evelyn Scott last Aug. 19 is Norman Simmers. The state's witness, M. H. Peacock, testified that on the murder night, he heard someone shout from a nearby house trailer the words, "I'll kill you, I'll kill you," followed shortly by six shots. The following morning, he went over to the Scott trailer, heard Simmers' voice and identified it as the voice he had heard the previous night.

Defense, however, produced a neighbor of Mrs. Scott who had been watching the picture that night, and then brought on KVOA-TV program production manager James H. Owen, who testified that "Road House" had been on the air at the time Peacock heard the shouts. Final reel of the picture was then screened for the jury. In it, Miss Lupino shouts, "Let go or I'll kill you. I'll kill you! Stay away or I swear I'll shoot you." She then fires five shots and the picture ends.

U. S. Navy

Continued from page 2

instrument fashioned from a brake drum, took steps.

Deciding his headquarters musicians could bring calypso and other native rhythms to Puerto Rico with their own steel band, he dispatched Chief Musician Charles A. Roeper to Trinidad to get the drums made.

Diagrams were drawn on the top of a ping pong table and the pans, as they are called, were made in Trinidad by natives. The Navy also sent 12 musicians with Roeper and having beared as much theory as they could absorb in 2 days, they left having had practically no rehearsals. However, as steel drum arrangements and regular sheet music arrangements are identical Roeper's men soon got the hang of it and became proficient enough to place third in a contest at the neighboring island of Antigua. (While in most places the band produces good will for the Navy, it has been found this is not necessarily the case in competitions and band will probably not compete at the Trinidad festival this month). Total cost of all the instruments was under $200, but the past year Trinidad prices for pans have already doubled.

In addition to playing for local enlisted men's and officer affairs at the base, the band makes numerous good will appearances on the island and has played in Ponce, Mayagues, and Rio Piedras. It also was a hit at Chicago Music Festival last year while in that area for a Great Lakes Naval Training Center Date. Last month the band appeared on Dave Garaoway's "Today."

In other Carribean areas, oil companies are subsidizing bands which use their drums as variations in manufacture make them quite different. There are bands in Trinidad which use drums exclusively the products of one oil company such as Esso, Shell and Texaco. Understood steel band connoisseurs give Esso Imperial (not domestic) drums the edge for audio qualities.

As for Admiral Dan's Pandemoniacs, the combo is not only a socko morale builder but is getting an excellent press due in addition to its own merits to the capable public relations handling of the Admiral's staffers, Comdr. Robin M. Hartmann and Lieut. Chantee Lewis.

'Battle of B'way'

Continued from page 1

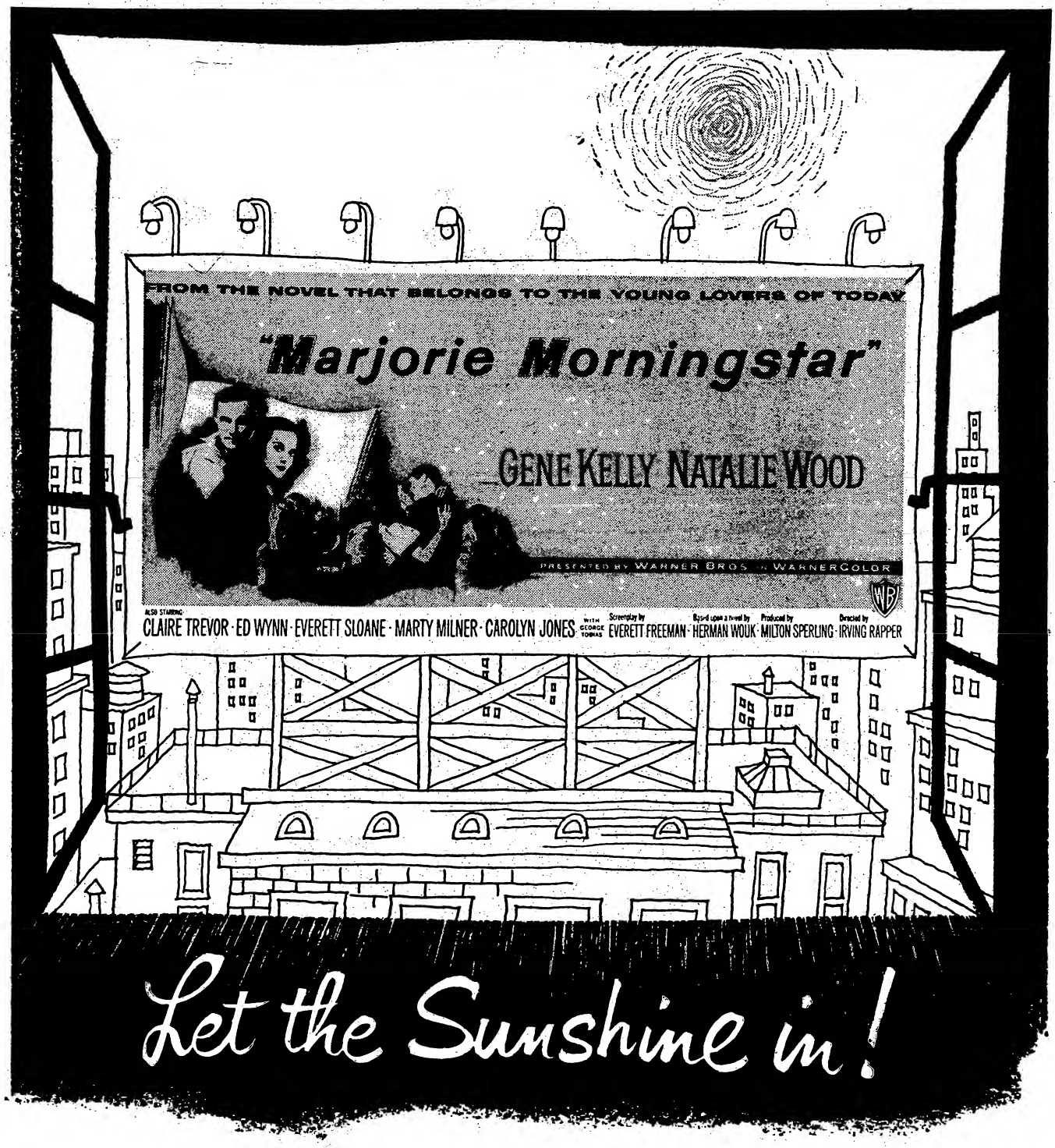
Walters for his opening show at the Cafe de Paris, now tentatively set for May 2.

The war between these two spots looks like one with no holds barred. Thus far, both cafemen are keeping up with each other in virtually every department. For example, the LQ is spending a lot of loot in building a new and enlarged stage and for redecorating. Walters has announced a large stage that will include provisions for ice shows, swim shows as well as regulation floor fare.

Both Risman and Walters are in the market for top names and agencies are scouring the field to provide a sufficient list to set up bidding between the two spots.

At this point, the agencies are studying the effect that the war will have on Jules Podell who operates the Copacabana. Consensus among the percenters is that the effect will not be as great as initially imagined. Headliners such as Joe E. Lewis, Jimmy Durante and others of his regulars will work only in his spot. As for most of the names not as heavily associated with the Copa, Podell still has to go on the market in competition with the other cafes. Thus, while the Copa may lose some of the intermediate headliners, the spot is reasonably secure in retaining the bulk of its assured draws. With the Town & Country Club, Brooklyn, also in the bidding for top talent, the buying picture in New York looks like the most exciting in years.

One of the rooms in the middle will be the Old Romanian, which will buy names, but whether owner Jack Silverman can withstand the onslaught of the other spots remains to be seen. However, the major protagonists in this battle have long contended that competition in niteries will bring more people downtown.



SMASHING EVERY RECORD IN THE HISTORY OF THE BEACH THEATRE, MIAMI BEACH!

☆ FOR EASTER FROM WARNERS

Standard & Poor's Tells Investors Pic Stocks Are 'Too Speculative' With B.O. Improvement Doubted

By GEORGE GILBERT

Gloomy view of the film industry's earnings prospects this year is taken by the Wall St. statistical house of Standard & Poor's in its current survey of the motion picture field. Analysis cautions that film equities "in general are too speculative for the average investor." Study also opines that the group's declining income may cause it to lag somewhat behind the general market.

Outlook, as S. & P. sees it, offers little comfort to scarcely any branch of the industry. For the report notes that sustained improvement in attendance throughout the year is doubtful. Moreover, an increased availability of old films on tv will "maintain the pressure" on the boxoffice. Theatre prospects are rated unfavorable and "further contraction of marginal units is likely."

Beset by rising costs, producers are under pressure to cut large studio overhead expenses. Further exploring the industry's film-making wing, analysis states that lower revenues for the average picture combined with higher costs are bringing about losses in the domestic market. And these losses, it's noted, have dented earnings from tv along with foreign operations.

Herewith a summarized company-by-company breakdown of S. & P.'s analysis:

Columbia: Tv activities are expanding, but rising costs combined with depressed domestic attendance may result in small profit at best for the fiscal year ending June 30, 1958.

Loew's: Domestic production losses have been offsetting profitable operations in tv and overseas fields, but cost-cutting steps raise hopes of a small profit for the fiscal year ending Aug. 31, 1958.

National Theatres: This large circuit has been axing marginal theatres and is attempting to diversify its activities notably, through Cinemiracle widescreen production; its theatre biz is described as unpromising.

Paramount: This company's relatively strong earnings position is helped through extensive diversification into the broadcasting, color tv, and pay tv fields.

Republic: Past results have been unimpressive; dividends have never been paid on the common. But disposal of post-1948 features and relief from theatrical film losses could mean fairly profitable operations in fiscal year ended Oct. 28, 1958, compared with last year's deficit.

Stanley Warner: Earnings from International Latex division are expected to keep company in the black rather than its 297 theatres and Cinerama operations.

Technicolor: Color film processing has become a highly competitive field; small deficit is indicated for 1957, while 1958 earnings will probably be at a low level.

20th-Fox: Earnings in 1958 may be moderately larger than last year's $2.60 a share indicated due to substantial interests in other fields besides film production.

United Artists: Activities have been expanded into the music publishing, recording, theatre management and telefilm distribution fields; earnings for 1958 should exceed 1957 profit of about $3 per share.

Universal: Results of operations in fiscal year ending Oct. 31, 1958, will depend upon company's ability to lower costs.

Warners: Earnings for fiscal year ending Aug. 31, 1958, will probably be well below the $1.90 per share of 1956-'57. Profits have been sliced by unfavorable domestic attendance and higher costs.

Stanley-Warner reopened the Alpine in Punxsutawney on a full-time basis under special court order. The larger Jefferson is being renovated to resume in a month or so, at which time SW interests are to be disassociated with Alpine by ruling of U. S. Supreme Court. Both houses had been closed for two years and Punxsutawney was without a theatre during that time. To assist in the restoration, the council there recently abolished its 10% amusement tax.

Opera Plane

Continued from page 13

to Vienna, sending nine of us, and 26 pieces of luggage back into the city. The timid spring glimpsed in Rome now departed and we proceeded by train to Zurich where we then flew on to the Austrian capital. Since our train did not leave Milan until midnight the terrifying posibility loomed of our having a night in the capital of opera without opera. La Scala's director Ghiringhelli surrendered his own box, Italian gallantry at its best, and my charges saw "Orfeo and Eurydice" superbly sung by Fedora Barbieri and Sena Jurinac.

Vienna at last and the new Statoper in itself was a stunning experience. This was well because the "Tannhauser" let us down. We were, truth to report, disappointed in all the operas we attended in Vienna, which included "Don Giovanni" and "Fidelio" but we liked a ballet performance of Strauss' "Josephslengade," a great rarity and, of course, quite old-fashioned, yet attractive. The opera house itself and the atmosphere of Vienna compensated for the so-so quality of the performances.

Munich and the Bavarian Academy of Art followed. Here an added treat was a number of contemporary operatic works played for my party off tapes. Our official opera performances "Daphne," "The Masked Ball" and then two works of Carl Orff, "Der Mond" and "Die Kluge" made us feel that operatically the beer burg was first rate. An American singer, Keith Engen, was especially arresting, being young, a looker and big-voiced.

Hamburg opera ("Goudunov," "Don Carlos" and "Magic Flute") also proved satisfactory. By this point we were all well - operaed, but persevering. Hamburg's opera house, very new, has wonderfully comfortable seats (oh, those hard stools in Munich) and remarkably fine acoustics. The facilities for staging, scenery, costumes were completely moderne.

London came next where we had to settle for the ballet. "Sleeping Beauty" with Margot Fonteyn, since Covent Garden's opera was then idle. We also saw in London the "Broken Date" ballet written by Francoise Sagan. But an Italian company at the Drury Lane provided Bizet's "Pearl Fishers" to get us back on operatic contract.

News ahead of time of a strike in Paris had alarmed us about the opera availabilities there but the strike was settled in time and we witnessed "Walkyrie." We voted it second rate, though perhaps not surprising — Wagner in Paris! George Sebastian, who conducted, is known in the states for his radio work for the Jean Tennyson series for Celanese.

End Spain Boycott

Continued from page 1

deny qualified reports on MPEA action lifting film embargo, stating any official communique on the subject should rightfully come from Spanish authorities. Government announcement, he felt, would have the effect of wiping the slate clean of past differences.

In another goodwill step that will be very much grata to cinema officials, film circles and Spain generally, Gervasi confirmed an MPEA commitment to participate in the July 19-29 San Sebastian Int'l Film Festival. Commitment was delivered over the weekend to fest director Antonio de Zulueta and Miguel de Echarri, Spain delegate to Int'l Fed. of Film Producers.

Gervasi said U.S. film majors would enter two pix as contenders for the annual golden sea shell, send a luminary delegation to the Basque resort capital and participate fully in fest's extra-curricular film mart screenings. MPEA fest decision, timed to help Yank negotiator Gervasi over delicate preliminary pact hurdles, touched off a landmine of enthusiasm in all quarters.

Hard-pressed to evaluate credit for dramatic somersault Spain-MPEA situation has taken, local observers are clearly impressed with Gervasi's dynamic Spanish-idiom approach backed by what is regarded here as a fundamentally new forward-looking MPEA position of closer collaboration and wider profit-sharing with all countries.

Feeling in Madrid tonight, following Gervasi's initial week-long effort, is that Spain-MPEA relations are at long last approaching a stage where they will finally reflect friendly rapports existing between U.S. and Spain in other spheres.

MG Shorts To TV

Continued from page 3

Lahr-Tom and Jerry project, and which should simply be leased or sold to tv.

Wilson's job also is to determine how much cost would be involved in editing and tying shorts together for a potential series, to see if it's economically feasible. Wilson was formerly in charge of programs for ABC in N. Y., has also been a vidpix producer. He may produce briefie series which may jell from his current study.

Metro backing of shorties include the Fitzpatrick travelogs, Robert Benchley shorts and Pete Smith shorts.

CBS Faces Strike

Continued from page 1

ment shown by members with regard to the CBS offer on March 17, which okayed a top minimum of $185 a week. Unionites in New York also wanted detailed guarantees on tape video production from CBS.

Some observers feel that if IBEW strikes CBS, the National Assn. of Broadcast Employees & Technicians will follow suit against NBC and ABC. Actually, NABET is awaiting a verdict now from its membership.

20th's Bettered Earnings

Though hurt by a sharp drop in attendance and earnings during the last quarter of 1957, 20th-Fox last year improved its earnings slightly. Company reported a net of $6,511,218; or $2.49 per share, for the year ended Dec. 28, 1957.

In the comparable prior year, 20th showed a net of $6,198,419 or $2.34 per share.

Total film rentals, including money from tv sales, hit $117,537,070 against $112,780,869 last year. Since foreign film rentals were about $53,000,000 (with no tv income from overseas), domestic rentals and tv coin amounted to about $64,000,000, which is $4,000,000 over the $60,299,658 which the U.S. market delivered for 20th in 1956.

Fourth quarter earnings were $887,360, or 36c per share, compared with $3,016,320 or $1.14 per share the prior year. During that quarter, said the report, "some of the pictures released . . . proved disappointing and the theatre business throughout the world was adversely affected by the Asian flu epidemic."

20th's 1957 balance sheet showed a total income of $127,662,227 against $122,251,864 in 1956. Amortization was down to $63,524,545 against $68,953,920 in '56. Participation in film rentals was up to $16,474,493 vs. $9,138,510 in the prior stanza. For the first time in some years, distribution and administrative expenses rose almost $1,000,000, from $31,051,401 to $32,120,682. Provision for $7,130,000 in U.S. and foreign taxes was made against $5,075,650 in 1956.

Amusement Stock Quotations

Week Ending Tuesday (1)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
16⅞	14	ABC Vending	76	16⅞	16⅛	16⅝	+ ⅝
16¾	13	Am Br-Par Th	123	16⅛	15½	15½	+ ⅛
29¾	24½	CBS "A"	96	28⅞	27⅛	28⅜	— ⅜
28¾	24⅛	CBS "B"	128	28⅛	27¼	27½	— ⅜
16¼	12½	Col Pix	51	15¾	14¾	15	+ ½
16¼	13⅞	Decca	88	14⅞	14½	14⅞	+ ¼
21½	14	Disney	81	20½	19	19	—
107⅜	97⅛	Eastman Kdk.	101	107⅜	102¾	103⅛	— ⅞
4¼	3¾	EMI	189	4¼	4	4¼	+ ¼
7⅛	6⅞	List Ind.	54	7⅛	6⅞	6⅞	— ⅛
15½	13⅛	Loew's	204	13⅜	13⅛	13⅜	—
9	7⅜	Nat. Thea.	97	9	8⅝	8⅜	+ ⅜
38⅜	30⅝	Paramount	88	34	33¼	33¼	+ ⅜
17⅛	12⅜	Philco	177	16⅞	15½	15⅝	+ ½
65¾	43½	Polaroid	430	62½	59⅜	60⅝	—3⅜
35	30¼	RCA	377	33½	31¾	32	— ¼
7⅛	5	Republic	24	6⅛	5¾	5⅞	— ⅜
11⅛	9½	Rep., pfd.	4	10⅜	10⅛	10⅛	— ½
16¾	14½	Stanley War.	35	17	16½	17	+ ⅞
24½	20	Storer	25	22¾	22¼	22¼	— ½
25½	21¾	20th-Fox	38	24⅜	23½	23½	— ¾
20½	15¼	United Artists	26	20	19¼	19½	+1⅛
22⅝	19	Univ. Pix	8	22	20¾	20¾	+ ¾
71	65	Univ., pfd.	*10	66	66	66	—2
19½	16⅞	Warner Bros.	19	19½	19	19½	+1¼
75¾	67½	Zenith	79	74¼	71	72	+2

American Stock Exchange

3⅜	3	Allied Artists	69	3¾	3	3¼	—
10	8⅜	Assoc. Artists	93	10	9⅜	9⅞	+ ⅝
½	⅜	C. & C. Tele.	113	½	⅜	⅜	— ⅛
4⅝	3	DuMont Lab.	56	4⅛	3⅝	3¾	— ¼
3⅜	2⅝	Guild Films	40	3	2⅞	2⅞	+ ⅛
7	5¾	Nat'l Telefilm	41	5⅞	5⅝	5¾	— ⅛
6	3⅝	Skiatron	151	4½	3⅝	4¼	+ ⅜
4⅜	3½	Technicolor	72	3⅞	3⅝	3¾	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	55½	60	+2¼
Chesapeake Industries	1⅞	2¼	+ ⅛
Cinerama Prod.	1½	1⅞	—
Magna Theatre	2¼	2¾	— ⅛
Official Films	1	1¼	— ⅛
Teleprompter	5⅞	6¾	+ ¼
U. A. Theatres	5⅛	5⅝	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Critic Zinsser Takes to Attic

Continued from page 3

have to work in a climate "where so little is taken at face value."

Otis Guernsey had the Trib reviewing job before Zinsser. They switched positions, with Zinsser becoming the critic and Guernsey taking over Zinsser's job as Sunday drama editor. There has never been any official explanation of that switch, Guernsey having been considered one of the top men in the field. When Guernsey stopped reviewing there also were many rumors (never confirmed) that the Trib had acted to meet film company complaints that his evaluation of pictures was too tough. Within days, however, Zinsser established the fact that he wasn't put there to "go easy."

Trade generally has shown a good deal of respect for Zinsser's reviews and he has steadily gained stature. A couple of months ago, after going to the Coast, he did a series of "What's Wrong With the Movie Business?" which got wide attention. Tribune has a slightly more "popular" approach to film reviews than the N. Y. Times, but a recent VARIETY survey established that Zinsser and the Times' Bosley Crowther were virtually on a par re what they did and didn't like.

In his last piece Sunday (30), Zinsser thanked the readers who had written in to him over the years. "This is a solitary craft," he wrote. "The critic sees his movies alone, does not discuss them with any one, and writes about them in lonely labor. It is comforting to know that there are real live readers in the outside world, and this correspondence has been a happy experience for me."

Why is he writing his book? "Because about 20 people a day ask me that question (Seen Any Good Movies Lately?), thinking they are the first. It's as good a reason as any for quitting."

While the timing of the Zinsser exit as a critic has sparked speculation, latter is indicative of the overall impression that the companies are "gunning" for the tough critics. The famous incident of United Artists briefly pulling its "Trapeze" ads from the N. Y. Times in anger over the Crowther review of the film is recalled; and it's known that several critics have heard from editors when they became too "realistic" in their write-ups and the companies screamed.

The distributors are somewhat ambivolent on the question of critics. On the one hand, they tend to deprecate their importance in terms of boxoffice. On the other, they become very unhappy when a reviewer takes a real poke at a film, particularly if it's a big one. As VARIETY has pointed out before, the industry has a tendency to think of the critics as being "in the family." When the reviewers then assert their independence, the reaction is the more sharp, usually taking the form of speculation that the critic "has it in for" a given company or individual.

FBI Not TV Fans?

Continued from page 3

he hasn't a tv set," he commented.

American-International, with two gangster films, "Machine Gun Kelly" and "The Bonnie Parker Story," on its upcoming releasing agenda, plans to go ahead with their completion, according to Arkoff.

"We work closely with the MPAA Production Code Administration and observe all their regulation," he observed. "We certinly don't glorify the criminals in these two pictures, and neither title character has been presented heroically."

Producing company, which last year released 22 films, will boost its output this year to from 24 to 30, with overall budget of $3,000,000. At least four will be in color. To improve the quality of program, according to prexy Janes H. Nicholson, more care will be devoted to the preparation of original screenplays.

"We'll go overboard on script budgets," he declared. Such writers as R. Wright Campbell, who was nominated this year as co-writer on Universal's "Man of a Thousand Faces," are being lined up, he said. Campbell, who already has completed two scripts for outfit, is in on a participation deal.

A First Report On

(Reading Time ... 53 Seconds)

COLUMBIA PICTURES CORPORATION
711 FIFTH AVENUE
NEW YORK 22, N. Y.

March 24, 19

OFFICE OF
VICE PRESIDENT

Mr. Abe Schneider
Studio

Dear Abe:

I returned this morning from a flying weekend in London and the screening of Carl Foreman's first rough cut of THE KEY. Carl and Carol Reed say they have the film down now to 2 hours and 8 minutes. I can't prove it; it seemed like 20 minutes to me. I saw it without music, without sound effects, without dubbing - and it just shattered me!

The sea shots, the convoy battles, the love scenes - there isn't a false note anywhere. Carl's writing is, I think, of almost classic stature. You believe his people; you hurt with them; you're warm when they are, cold when they are - and afraid when they are. The impact of the picture lasts too. I found myself still moved, still absorbed, still thinking about it when I woke up the next morning.

I must tell you about Sophia Loren. In this picture, she really gets out of the sex-pot bit and becomes an actress. (A sexy actress, to be sure - but honest to goodness, an actress!) Bill Holden is unbelievably good; you don't realize just how good until after the picture is over and you suddenly know that his restraint and simplicity held everything together. Trevor Howard comes off like a firecracker. I can see why Zanuck gave him the lead in that African picture they are shooting.

I had brought the ads over to discuss with Carl and he is as enthusiastic about our campaign and plans as I am. He will be in New York around May 1st with the finished print and will be set for our July release. He, of course, sends his best to you and all the boys at the studio.

Abe, I don't push in my stack on many pictures, as you know. There are lots of good pictures in the market today - but still only a couple of great ones. We are very fortunate. THE BRIDGE ON THE RIVER KWAI is one of the great ones. THE KEY is another.

Kindest regards.

Sincerely,

PAUL N. LAZARUS, JR.

PNL:lgr

Frisco Forum's Faith In Trust Fund; Rue Unwanted Results of Divorce

San Francisco, April 1.

Theatre Owners of America "conventionette" and meeting of directors and executive committee struck generally upbeat note last week in sessions highlighted by:

(1) Full-speed-ahead authorization of TOA plan to acquire post-'48 films;

(2) Reaffirmation of policy to do everything possible to arrange for divorced circuits to produce and release films so that those circuits can show product in their own theatres;

(3) Enthusiastic reception of Howard Jameyson's plan to set up a motion picture investment fund.

As could be expected, there was some grumbling among the 200 exhibitors present that there isn't enough quality product coming out of Hollywood. Sumner Redstone, of Boston, and John Matlock, of Pendleton, Ore., for instance, felt producers' number-one sin was in cutting production, thus forcing shutdown of many theatres. Said Redstone, in discussing divorcement:

"Once the producers of pictures lost their houses they cut down on production to such an extent that pretty soon there weren't enough pictures on the market to keep exhibitors busy . . . The court decree was aimed at protecting the little theatre owners. But it worked in reverse. Now the theatre owners need protection from their protection."

This is par for the course at any gathering of exhibitors.

More unusual was the unanimous endorsement of TOA President Ernest G. Stellings' plan to organize a tax-exempt, non-profit trust to purchase all post-'48 films distributors want to sell.

Backs Circuit Prod.

Reaffirmation of policy that TOA will do all it can to arrange for divorced circuits to go into production came amidst rumors that the Justice Department had rejected TOA's latest pitch for the divorced circuits.

Stellings remarked: "The need for additional product is still acute. Some of that needed product can and should come from former affiliated circuits, some of which have expressed willingness and ability to produce and distribute."

Stellings got a nice hand for his speech to the conventionette—aimed primarily at drivein operators—when he summarized recent TOA accomplishments, including:

(1) Business Building Campaign is "rolling";

(2) Forestalling toll-tv;

(3) Agreement on orderly flow of product;

(4) New appeals to the Small Business Administration to loosen reins on loans to hardtop operators and allow drivein operators loans.

This was pretty much a rehash of what Stellings had told his directors and executive committee at the week's start. Biggest enthusiasm went to Jameyson, board chairman of Commonwealth Theatres, when he discussed his proposal for a motion picture investment fund.

Jameyson pointed out interdependence of production and exhibition branches of industry, noted that "distribution has a voice (in exhibition) . . . in establishing its terms . . ." On the other hand, he said: "Exhibition has been ineffectual . . . we have had absolutely no machinery to make our voices heard or heeded in the councils of distribution. Never was our impotence more clearly revealed than in the sale of old films to television."

Motivational Research

Jameyson said he couldn't blame such "shrewd and able showmen" as Mr. Warner, Mr. Balaban, Mr. Skouras or Mr. Vogel" for the sales to tv. Rather, he blamed:

Republic "and that unpredictable man, Howard Hughes";

"Directors (who) wondered why their company didn't hop aboard the gravy train";

"Pressure . . . in companies where ready cash was desired or needed";

"There might have been liquidators—financial vultures—present."

On this last point Jameyson remarked: "It is no secret that there are stockholders in both Loew's and Universal advocating liquidation."

Jameyson unleased an attack on television as "a modern, gigantic adaptation of the old medicine show, using entertainment only as a comeon . . . its voracious appetite is so great that it will in a matter of months chew up everything Hollywood produced over a period of nearly 20 years."

But he pointed out: "We have no right to complain if television, depending upon its own resources, competes with us for popular favor. On that basis, we can meet it, match it . . . but we can't beat it if it's permitted to be a parasite on our industry . . ."

And he added that "a five seven or eight-year clearance over television is like saying we prefer a long, lingering death to a sudden one."

Jameyson was interrupted by applause several times and received a long ovation at the end of his speech. Afterward, when he asked for questions, there was only one:

"When will the stock be available?"

Presiding at the conventionette sessions were cochairmen Abe Blumenfield and Roy Cooper. Panel discussions centered on drivein promotion and ways to promote take from concessions, and panel discussion leaders included Redstone, Harold Field of Minnesota's Pioneer Theatres, Lippert Circuit's Edward Stokes, Westland Circuit's Rotus Harvey and Wehrenberg Theatres' Paul Krueger.

'Tomboys' in Ballet

Continued from page 2

you as something else, it's terribly wrong and it disqualifies you.

"Dancing-wise," Eglevsky pointed out, "a man has his own steps and a woman has different steps. A man needs masculinity, more force, more power and he jumps more."

"We in America don't take ballet seriously enough and don't take children from the proper age," he said. "We don't have serious schooling. There should be a school established by the Government. In the United States there is a hesitancy about ballet. 'What is it?' the boy will ask.

"In Russia a promising boy is brought to ballet school and given a complete education. Once he is accepted in the school, his economic worries are over," Eglevsky cited. "He will be raised and given a job whether or not he becomes a performer."

Eglevsky recalled a tour he made to America in 1934 with the Ballet Russe de Monte Carlo. When they played St. Louis, he remembered, "I came out in tights and they booed and laughed. It was a relatively young art in America."

Now he believes that American audiences are quite mature. He attributes the acceptance of ballet in the U. S. to the widespread airing it received during World War II when entertainment was scarce and "the movies were full" and to tv exposure although he also called the latter a potential "menace" because people see "fill-in movements and call it ballet."

Eglevsky is now 40. He thinks at 45 he will perform his last and "If I do a bad season before that, I'll quit."

B&K RIDES WINNER

On Tail of Oscarcast It Air Blurbs 'Kwai'

Chicago, April 1.

With seeming prescience, Balaban & Katz circuit tv-blurbed Columbia's "Bridge on River Kwai" at immediate close of last week's Oscarcast. Lettering was superimposed on an Oscar image, giving impression circuit had immense faith in "Kwai" or a very clear crystal ball. Pic, of course, was a cinch to be kudosed in at least one of the categories for which it was nominated, so B&K hardly was gambling with the Oscar motif.

"Kwai," current at State-Lake, was pitched in a 20-second spot, followed by a 10-second spot for the soon-due "Young Lions." B&K bought the post-show spot time to prevent possibility of a deodorant or other non-entertainment message from taking the edge off the industry's spectacular. Move was duplicated by other circuits around the country.

Japanese Winner

Continued from page 7

award for vet industry exec B. B. Kahane.

"Broncho Billy" Anderson, deceased, screen's first cowboy star, likewise was honored with a special award, and Society of Motion Picture and Television Engineers likewise. Samuel Goldwyn won second annual Jean Hersholt Humanitarian Award.

Only 11 films in entire roster of wins were repped this year in all categories. Of these, only the two leaders snagged more than one award. Number of Oscars was decreased, too, this year by cutbacks in awards in certain categories, such as writing, music, short subjects, and certain technical brackets, previously divided between color and black-and-white.

Oscarcast

Continued from page 7

Morning Tribune columnist Will Jones had some fault to find.

Column was headlined "TV May Need Commercials" and in the first and second paragraphs, Jones wrote:

"I'm not just trying to be contrary. I really missed the commercials during the 90-minute Academy awards telecast.

The Slant In Detroit

"See an early show at your favorite theatre—then watch the Academy Awards." That was the first promotional advertising by the newly-organized Metropolitan Exhibitors of Detroit which reps about 50 exhibs.

Branch managers, exhibs, barkers and barkerettes and friends watched the Oscar awards at the Variety Club rooms.

Briskin

Continued from page 1

Col board member, came east for the powwow.

Benjamin B. Kahane, who was reimpressed into service (he had been on a lighter three-day working schedule) will continue as administrative head of the studio under Briskin, as under Cohn. Briskin, of course, will resign from the Loew's Inc. board to which he had been recently elected as one of the two "independents" sponsored by the Lazard Freres-Lehman Bros. banking groups.

Briskin is due to assume this new post later this week.

Soundtrack

Continued from page 4

eign Film Directory which contains a listing of 516 foreign films that are currently being released in the U.S. The directory is published annually by TOA as part of its program to encourage all sources of product. It is a project of the organization's foreign film committee consisting of **Walter Reade Jr.**, chairman; **Marvin Goldman, Myron N. Blank, Irving Levin** and **E. D. Martin.**

Arthur L. Mayer writing in the Saturday Review on "Hollywood: Save The Flowers"—"The next three years may well require that stiff Anglo-Saxon upper lip, to which the movies have so often paid tribute and so rarely displayed." Out of all the confusion of change, however, he predicts, there will come a "healthier, saner, better organized film business." . . . Rank package of "Pursuit of the Graf Spee" and "Across the Bridge" has been set for the RKO circuit April 30 . . . There's likely to be a censor fight in Detroit over the banning there of the Japanese "Street of Shame" . . . **Walter Reade Jr.**, of Continental Distributing, back from Europe . . . **Eleanor Roosevelt** joined U.N. families last Friday (29) for a screening of "Long, Hot Summer" at 20th-Fox . . . The Cannes film fest budget's been raised considerably, according to **Jacques Flaud**, head of France's Centre National de la Cinematografie . . .

Wise Actor

Actor Don Murray has his own slant re the Academy Awards telecast.

Asked what he'd have done had he been put in charge of the show, he replied without hesitation:

"I'd have resigned."

Milord No Pal

Continued from page 11

larity and expense" of records and record players which were clearly responsible for keeping out of the theatres a great many in those age groups to which cinemas particularly look for their patrons.

While the outlook for theatres might be cheerless he suspected that the fortunes of producers might not be quite so seriously menaced. Of course, they were concerned at the heartbreak of little independent exhibs whose life savings were in jeopardy and they were worried by the risk of unemployment in the exhibition industry.

Not Dependent on Domestic Mkts.

Fortunately, the production side of the industry was not wholly dependent on domestic outlets. It had an export market and he paid tribute to the "tremendous drive and energy" which some producers, particularly the Rank Organization, had recently been putting into selling British films overseas.

The government spokesman opined there was nothing much the government could or should do to attempt to influence the public to attend cinemas if it did not want to. The cinema market would have to find its natural size and that size might be a good deal smaller than at present.

Lord Mancroft had this to say about quality in production. "If British films are to be made on the cheap side, they will begin to look cheap: and if the stars are not given the rate for the job, they may go elsewhere to get it. The days of a surefeit of mink and magnificence may be passing but we must remember that the people who put up the finance for films feel more assured of the safety of their money if the film commands a star-spangled cast. The late and much-lamented Mike Todd offered good proof of that."

Lord Mancroft refused to be drawn out on the subject of admission tax, nor would he comment on the upcoming quota legislation. He did, however, note that the government was very conscious of the importance of the stautory levy to producers and remembered its obligations in the 1957 Act.

Lord Lucas Warns Govt.

The debate was opened by Lord Lucas, who warned the government that unless some first aid was given, the motion picture industy would cease to exist. The government was bludgeoning the industry to death with a tax it had been forced to withdraw from every other form of entertainment. In the past 10 years, admissions had dropped by about 40%, and in the same period about 700 theatres had shuttered. Unless the tax was abolished, at least another thousand would be forced to close. And he pointed out that the production side of the industry needed a domestic market of at least 3,500 cinemas.

Lord Lucas reckoned there was never such a time for the British industry to increase its exports and make a dent in the American market. But it could never get into good shape without a virile home market and there could not be a virile market while it was saddled with the entertainment tax. If British production went out, would American production come in? he asked. Already 60% of the screen time went to the Americans for films "which were of very poor quality." The Yank industry was panic stricken and was trying to beat tv by being more vulgar.

Lord Westwood, a north-country exhib, said the industry was in a very critical condition, and that unless the tax was abolished it would collapse. Lord Archibald, president of the Federation of British Film Makers, said the industry was not asking for a subsidy but only wanted a chance to fight for its interests against new forms of entertainment. The only hope to give producers was to abolish the tax.

Aims of Acad?

Continued from page 7

current product and the other revolves around the character of the program, which ran smoothly enough, but was hardly an "inspired" show.

"As long as people can see all those glamor personalities, and in closeup, that's all they want," opined one executive. Others disagree, holding future Academy shows should reflect more showmanship; which in turn raises the question of whether the Oscar ceremonies are put on for tv (in which case their handling was something less than inspired) or whether they are an industry affair which audiences are privileged to watch (via tv).

In the past, when there was a question of whether the technical awards belonged on the telecast part of the proceedings, the Academy has taken the position that it was the tv audience that had adjusted itself to the ceremonies, not the ceremonies to the audience. But others maintain that, the minute the tv cameras are admitted, the Academy and the industry have a certain obligation to create a show that pleases in tv terms.

Gould touched on that point when he noted that much of the show was monotonous and "taken up with subsidiary awards that carried little public interest.' It was mystifying, he wrote, that the film biz "did not use any of the costly network air time to promote its own endeavors. Instead it borrowed snatches of production ideas from a half a dozen tv shows, used personalities who are on video rather regularly and made no effort to entice a set-owners back to a motion picture house."

There was a measure of agreement in the industry that part of the time wasted on the Donald Duck spoofing of film classics could have been used to better advantage via a subtle plug for the current films, perhaps via the screening of clips and scenes from nominated pictures. Others felt strongly that "a plug is a plug" and it would have been out of tune with the institutional character of the show.

Some of the film people countered the tv critics' negative appraisals with the argument that the Academy show wasn't meant to be an entertainment tv spectacle and couldn't be judged on that level. They were gratified at the identification of the show as a film industry endeavor and took the position that it fulfilled its purpose by pretending to be no more than what it was meant to be, i.e., the honoring of the industry's top technical and creative talent by the industry itself.

Nothing But Winners

Boston, April 1.

Ben Sack, has Columbia's "Bridge On River Kwai" in its 15th week at the Gary and "Around World in 80 Days" in its 51st week at the Saxon.

Thus showman rides last year's and this year's Academy "best picture" winners.

California's Knowland Puts Oscar in Record

International penetration of the American film industry was emphasized this week (31) when Sen. William P. Knowland (Rep., Cal.) read into the Congressional Record a statement praising Hollywood's Academy Awards telecast.

Noting that the industry had put up the money to stage and televise the program, and that artists and musicians had given their services, Knowland said Hollywood was deserving of "a hearty accolade" for the telecast.

He also said that it was to the credit of exhibitors that they urged their patrons to stay home and watch the show. He cited the fact that the winning picture ("Bridge on the River Kwai") was made in Ceylon, that the best actor award went to an Englishman and the best supporting actress Oscar to a Japanese girl, as proof of the widened international aspects of the film biz.

FEATURE'S PET

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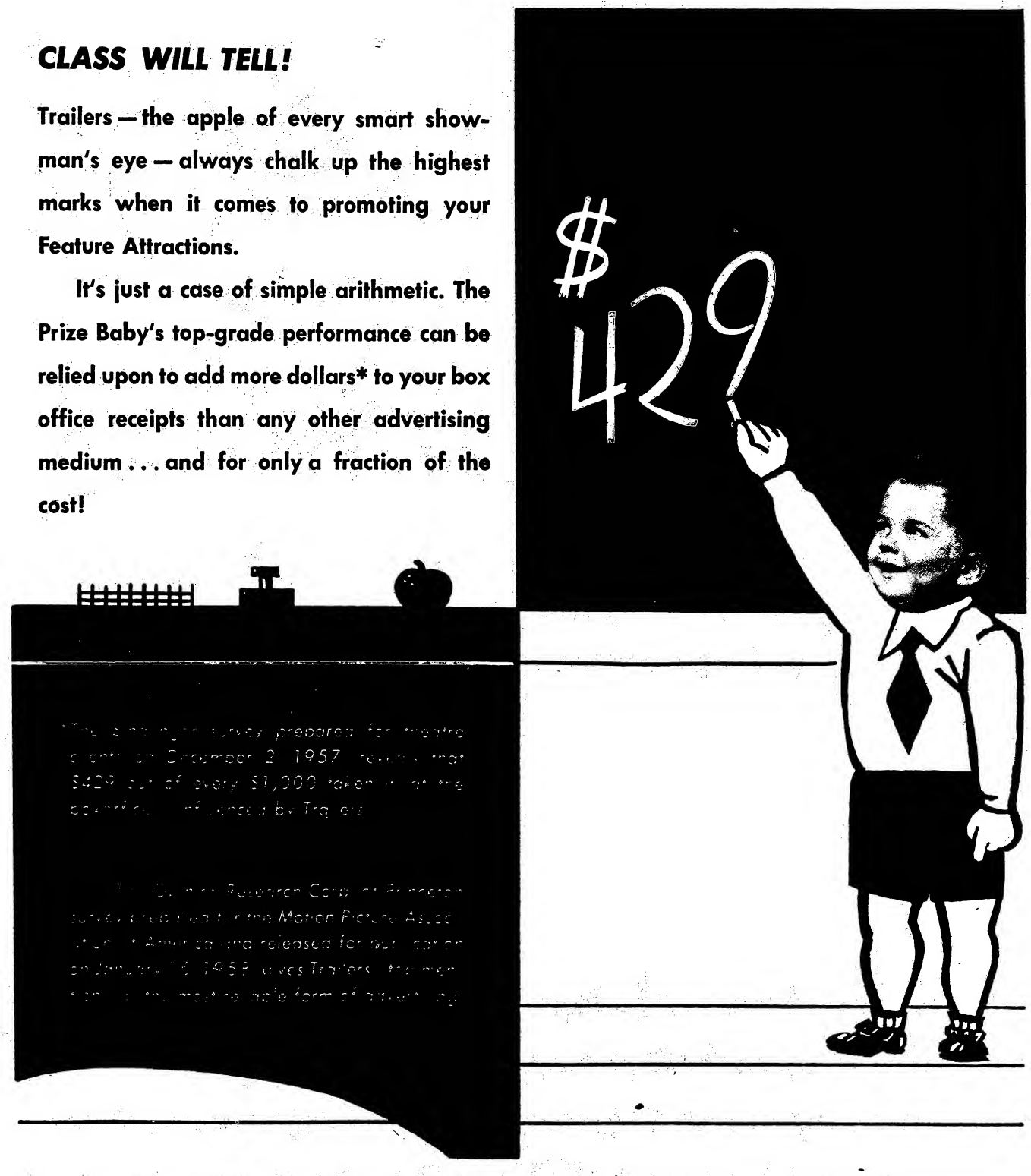

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Picture Grosses

'Kwai' Giant 24G, Balto; 'Andrew' Smooth $7,500, 'Arms' Rugged 8G, 4th

Baltimore, April 1.

The big gun here this frame is "Bridge on the River Kwai" which is smash in second week at Hippodrome. Reports were better on other fronts too, with the weather improving to bring out patrons. "Farewell to Arms" is still nice in fourth week at Century. "Witness for Prosecution" looms pleasant in fifth stanza at Mayfair.

"Merry Andrew" looks very strong at the Film Centre. "Snow White" also is okay at the Stanley. Meanwhile, "And God Created Woman" passed its 20th week at the Cinema, an all-time record there.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Farewell To Arms" (20th) (4th wk). Fine $8,000. Last week, $9,000.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings) (20th wk). Still nice at $2,500 after same in previous week.

Film Centre (Rappaport) (890; 50-$1.25)—"Merry Andrew" (M-G). Lively $7,500. Last week, "I Accuse" (M-G), $3,000.

Five West (Schwaber) (460; 50-$1.25)—"Bride Is Much Too Beautiful" (Ellis). Neat $3,500. Last week, "Happened in Park" (Ellis), $2,200.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (2d wk). Great $24,000 after $22,000 opener.

Mayfair (Fruchtman) (980; 50-$1.25)—"Witness for Prosecution" (UA) (5th wk). Fast $8,000 after $7,000 in fourth.

Playhouse (Schwaber) (460; 50-$1.25)—"Gervaise" (Cont) (2d wk). Nice $3,000 after near same in first.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Snow White" (BV) (reissue). Good $9,000. Last week, "Ft. Dobbs" (WB), $6,000.

Town (SW - Cinerama) (1,125; $1.25-$2.25) — "Seven Wonders of World" (Cinerama) (14th wk). Oke $8,000 after $6,500 last week.

'FT. DOBBS' DANDY 7G, PROV.; 'WITNESS' 9G, 3D

Providence, April 1.

Holy Week here will see most stands low. Still good is third week of "Witness For Prosecution" at Loew's State. Just fair are RKO Albee's "Man In The Shadow," and the Strand's "Bitter Victory." However, Majestic's "Ft. Dobbs" did nicely.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Man In Shadow" (U) and "Violators" (U). Mild $5,500. Last week, "Farewell to Arms" (20th) (3d wk), $6,000.

Elmwood (Snyder) (745; 50-$1.25)—"Around World in 80 Days" (UA) (25th wk). Fair $3,000. Last week, $3,500.

Majestic (SW) (2,200; 65-80)—"Sing Boy Sing" (20th) and "Ambush at Cimarron Pass" (20th). Opened Sunday (30). Last week, "Ft. Dobbs" (WB) and "Beauty But Dangerous" (20th), nice $7,000.

State (Loew) (3,200; 75-$1.25)—"Witness For Prosecution" (UA) (3d wk). Good $9,000, Second week $11,000.

Strand (National Realty) (2,200; 65-80)—"Bitter Victory" (Col) and "Crash Landing" (Col). Dull $4,000. Last week, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), $7,000.

SEATTLE

(Continued from page 8)

Last week, "Karamazov" (M-G) and "Tijuana" (Col), (2d wk), $8,900.

Music Box (Hamrick) (850; 75-$1.50)—"Golden Age of Comedy" (DCA). Okay $4,000. Last week, "Paths of Glory" (UA) (2d wk), stanza, $2,800.

Music Hall (Hamrick) (2,200; 75-$1.50)—"Big Beat" (U) and "Summer Love" (U). Modest $5,000. Last week, "Lafayette Escadrille" (WB), $4,400.

Orpheum (Hamrick) (2,700; 85-$1.50) — "Run Silent, Run Deep" (UA) and "Ride Out for Revenge" (UA). Great $14,000. Last week, "Underwater Warrior" (M-G) and "Safecracker" (M-G), $2,000 in 3 days.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"Bridge on River Kwai" (Col) (2d wk). Huge $25,000. Last week, $19,600.

CHICAGO

(Continued from page 9)

on Prowl" (UA) (3d wk). Oke $8,000 in 4 days. Last week, $12,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Bridge on River Kwai" (Col) (3d wk). Smash $57,000. Last week, $48,000.

Surf (H&E Balaban) (685; $1.50) —"Novel Affair" (Cont). Thin $1,900. Last week, "Golden Age of Comedy" (DCA) and "Fields Festival" (Teitel) (5th wk), $3,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (52d wk). Solid $18,400. Last week, $19,200.

United Artists (B&K) (1,700; 90-$1.50) — "Run Silent, Run Deep" (UA). Smash $29,000. Last week, "Witness for Prosecution" (UA) (6th wk), $14,500.

Woods (Essaness) (1,200; 90-$1.50) — "Brothers Karamazov" (M-G) (4th wk). Good $18,000. Last week, $20,000.

World (Indie) (606; 90)—"Girl in Black" (Union) (2d wk). Brisk $3,800. Last week, $5,100.

Ziegfeld (Davis) (485; $1.25)—"Demoniac" (UMPO). Busy $4,100. Last week, reissues.

LOS ANGELES

(Continued from page 8)

boy" (Col), "True Story Lynn Stuart" (Col) (2d wk), $15,000.

Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 90-$1.50)—"Song of Bernadette" (20th) (reissue). Slow $12,500.

Hillstreet, Iris, Ritz (RKO-FWC) (2,752; 825; 1,320; 90-$1.50)—"Snow White" (BV), "Spook Chasers" (AA) (Hillstreet only), "Tammy and Bachelor" (U) (Iris, Ritz) (reissues). Sharp $17,500. Last week, Hillstreet, "To Hell and Back" (U), "Away All Boats" (U) (reissues), $2,800.

Fine Arts (FWC) (631; 90-$1.50) —"I Accuse" (M-G) (2d wk). Dull $1,700. Last week, $2,800.

Hollywood Paramount (F&R) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (2d wk). Hefty $15,800. Last week, $19,300.

State, Hawaii (UATC-G&S) (2,404; 1,106; $1.25-$1.50)—"10 Commandments" (Par) (first general run) (2d wk). Fair $8,500. Last week, $11,200.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; $1.25-$2.40)—"Long, Hot Summer" (20th) (3d wk). Great $27,000 or over. Last week, $32,500.

Pantages (RKO) (2,812; $1.25-$2.40) — "Brothers Karamazov" (M-G) (5th wk). Fairish $10,000. Last week (5 days), $10,800.

Four Star (UATC) (868; 90-$1.50) —"Bonjour Tristesse" (Col) (7th wk). Soft $1,500. Last week, $2,000.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (15th wk). Terrific $25,500. Last week, $19,600.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 43d week Sunday (30) after big $16,400 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (67th wk). Smash $23,500. Last week, $16,900.

Crest, Sunset (Lippert-Cohen) (600; 540; $1.25-$1.50) — "Papa, Mama, Maid and I" (Indie) and "Juliette" (Indie) (2d wk). Low $3,100. Last week, $3,700.

TORONTO

(Continued from page 9)

(6th wk). Neat $6,000. Last week, $8,000.

Hollywood (FP) (1,080; $1-$1.25) —"Bonjour Tristesse" (Col) (2d wk). Swell $9,500. Last week, $11,000.

Imperial (FP) (3,344; 75-$1.25)—"Peyton Place" (20th) (4th wk). Boff $17,000. Last week, $19,000.

International (Taylor) (557; $1)—"Happy Is Bride" (IFD) (3d wk). Neat $3,500. Last week, $4,000.

Loew's (Loew) (2,098; 75-$1.25)—"Raintree County" (M-G) (3d wk). Fast $14,000. Last week, $12,500.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (33d wk). Consistent at good $7,500. Last week, ditto.

Towne (Taylor) (695; $1)—"Golden Age of Comedy" (IFD) (3d wk). Nice $4,000. Last week, $5,000.

University (FP) (1,233; $1.50; $2.40)—"This Is Cinerama" (Cinerama) (23d wk). Fine $10,500. Last week, same.

Uptown (FP) (2,073; 60-$1)—"Female Animal" (U). Big $10,000. Last week, "Raintree County" (M-G) (2nd wk), $12,500, $1.25 top.

York (B&F) (745; $1-$1.25)—"Albert Schweitzer" (IFD). Okay $3,500. Last week, "Julius Caesar" (M-G) (reissue) (3d wk), $3,000.

'Kwai' Soaring to Huge 28G in Cincy; 'Angels' Fair 10G, 'Search' 14G

Cincinnati, April 1.

"Bridge on River Kwai" and "Long, Hot Summer" are rocketing first-run biz here to a Holy week record. "Kwai" may be Keith's biggest grosser in three years. Hilltop artie Guild shapes for hypoing with reissues of films by Oscared Alec Guinness. New bills, "Tarnished Angels" at the Albee and "Lafayette Escadrille" with Robinson-Basilo fight clips at the Palace rate fairish. "Search for Paradise" is pushing up to nice take in 17th stanza at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Tarnished Angels" (U). Fairish $10,000. Last week, "Seven Hills of Rome" (M-G), $10,300.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (17th wk). Swell $14,000, bulge over last week's $13,000.

Grand (RKO) (1,400; 90-$1.25)—"Brothers Karamazov" (M-G) (3d wk). So-so $5,500 finale after $7,000 second round.

Guild (Vance) (300; 50-90)—"Brothers-in-Law" (Indie), three days, and "Lady Killers" (Indie) and "To Paris With Love" (Indie) (reissues). Mild $1,100. Return of Alec Guinness starrers with AA halos holding for run. Last week, "Constant Husband" (Indie) (4th wk), $1,100.

Keith's (Shor) (1,500; 90-$1.25)—"Bridge on River Kwai" (Col). Oscaring to smash $28,000, biggest here since "Guys and Dolls" (M-G). Hindered only by running time. Last week, "Gift of Love" (20th), $5,800.

Palace (RKO) (2,600; 75-$1.10)—"Lafayette Escadrille" (WB) and Robinson-Basilio fight. Mild $7,000. Last week, "Saddle the Wind" (M-G), $7,200.

Twin Drive-In (Shor) (1,500 cars; 90-$1.25)—"Long, Hot Summer" (20th). Big $18,000, showing on only one side of double screen.

SAN FRANCISCO

(Continued from page 9)

(20th) (reissue). Fair $2,800. Last week, "Henry V" (Rank) (reissue) (2d wk), $2,500.

Presidio (Hardy - Parsons) (774; $1.25-$1.50) — "Light Across The Street" (UMPO). Fine $4,000. Last week, "Passionate Summer" (Indie) (2d wk), $3,500.

Vogue (S.F. Theatres) (364; $1.25)—"Alligator Named Daisy" (Rank). Fair $2,200. Last week, "Golden Age Of Comedy" (Indie) (6th wk), $3,200.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (66th wk). Excellent $13,000, with extra matinee. Last week, $10,000.

PITTSBURGH

(Continued from page 8)

"Brothers Karamazov" (M-G) (3d wk). House picked up the Basilio-Robinson fight in an effort to overcome expected sag when management wisely decided not to go in with a new one against nearby "Kwai." However, looks okay $10,000, but no more. Last week, $14,000.

Squirrel Hill (SW) (900; 99-$1.25) —"Silken Affair" (RKO). Opened yesterday (Mon.). Last week, "God Created Woman" (Kings) (14th wk), unbelievable at nearly $7,500 in 9 days. Had plenty left but management didn't want to flaunt it at religious groups during Holy Week.

Stanley (SW) (3,700; 99-$1.25)—"Darby's Rangers" (WB). Just a program entry and not a chance of overcoming Holy Week or competition. Will have to fight to get even $7,000, dull. Last week, "Ft. Dobbs" (WB), $8,000.

Warner (SW) (1,500; 50-$1.25)—"Snow White" (BV) (reissue). Weekend was phenomenal, with youngsters producing traffic jams in daytime but evenings falling off. Great $15,000 or near. House reverting to conventional fare until next "Cinerama" pic comes in. Last week, "Search for Paradise" (Cinerama) (24th wk), $22,000 in 8 days, best take of entire run.

PORTLAND, ORE.

(Continued from page 9)

sue) and "Man From God's Country" (AA) (3d wk). OK $2,500 in 3 days. Last week, $14,200.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col). Smash $27,000 or over. Last week, "California" (Par) and "Desert Fury" (Par) (reissues), $6,200.

Paramount (Port-Par) (3,400; $1-$1.50) — "Run Silent, Run Deep" (UA) and "Man On The Prowl" (UA) plus Robinson-Basilio fight. Loud $13,000 or close. Last week, "Unconquered" (Par) and "Scared Stiff" (Par) (reissues), $6,000.

'Run Deep' Socko $19,000, Denver; 'Snow White' 25G

Denver, April 1.

"Run Silent, Run Deep" shapes smash at Paramount, and looks in for a run. "Bridge on River Kwai" still is big in fourth round at the Centre, and is staying on. "Snow White" is rated big at the Denver, and is scheduled to move over to the Aladdin fo extended-run. School spring vacation, of course, is helping "Snow White."

Estimates for This Week

Centre (Fox) (1,247; 90-$1.25)—"Bridge on River Kwai" (Col) (4th wk). Big $23,000. Stays. Last week, same.

Denham (Cockrill) (1,429; 70-90)—"Country Music Holiday" (Par). Thin $5,000 or near. Last week, "Female Animal" (U), $4,500.

Denver (Fox) (2,586; 70-90)—"Snow White" (BV) (reissue). Big $25,000 but it moves to Aladdin. Last week, "Cattle Empire" (20th) and "Sing Boy Sing" (20th), $9,000.

Esquire (Fox) (742; 70-90)—"All at Sea" (M-G). Fine $4,000. Last week, on reissue.

Lake Shore Drive-In (Monarch) (1,000 cars; 75)—"Dragstrip Riot" (AI) and "Cool and Crazy" (AI). Good 5,500. Last week, on subsequents.

Orpheum (RKO) (2,596; 70-90)—"Brothers Karamazov" (M-G) and "Return to Warbow" (Col) (2d wk). Okay $8,000 or close. Last week, $14,000.

Paramount (Wolfberg) (2,200; 70-90)—"Run Silent, Run Deep" (UA) and "Ft. Bowie" (UA). Smash $19,000 or near. Holds over, natch! Last week, "Lady Takes Flyer" (U) and "Damn Citizen" (U), $10,500.

Victory (ANA) (1,323; 50-65)—"Dragstrip Riot" (AI) and "Cool and Crazy" (AI). Good $2,000. Last week, on subsequents.

Vogue Art (Sher-Shulman) (442; 75-90)—"Nights of Cabriria" (Indie) (3d wk). Fine $2,000. Stays on.

BOSTON

(Continued from page 8)

—"Bridge on River Kwai" (Col) (14th wk). Lofty $19,000. Last week, $15,500.

Kenmore (Indie) (700; $1.25-$2) —"Henry V" (Rank) (reissue) (2d wk). Slick $11,500. Last week, $14,000.

Memorial (RKO) (3,000; 60-$1.10) —"Summer Love" (U) and "Big Beat" (U). Fair $7,000 in 6 days. Last week, "Lady Takes Flyer" (U) and "Blood Arrow" (20th), $8,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Teacher's Pet" (Par) and "Spanish Affair" (2d wk). Happy $15,000. Last week, $18,000.

Paramount (NET) (1,700; 60-$1.10)—"Viking Women" (AI) and "Astonishing She Monster" (AI). Neat $15,500. Last week, "Lafayette Escadrille" (WB) and "Panama Sal" (Rep), $6,000, way below hopes.

Pilgrim (NET) (1,000; 60-$1.10)—"Screaming Mimi" (Col) and "Crash Landing" (Col). Loud $11,000. Last week, "Damn Citizen" (U) and "Girl Most Likely" (U), $5,000.

Saxon (Saxon) (1,100; $1.50-$3.30) —"Around World in 80 Days" (UA) (51st-final wk). Closing notices boosted to great $28,000 in 9 days. Last week, $15,000.

Trans-Lux (Trans-Lux) (730; 75-$1.25)—"08/15" (Indie) and "Naked Amazon" (Indie) (2d wk). Big $6,200. Last week, $7,800, over estimates.

Orpheum (Loew) (2,900; 75-$1.25) —"Run Silent, Run Deep" (UA) and "Quiet American" (UA). Great $24,000; stays on. Last week, "Don't Go Near Water" (M-G) (6th wk), $12,000.

State (Loew) (3,600; 75-$1.25)—"Witness For Prosecution" (UA) (6th wk). Fine $11,500. Last week, ditto.

Yates Battle

Continued from page 5

off because of its because of its "improper" nature. He was voted down by Yates, he walked out, and the meeting went on.

At another point, or rather, several points, stockholder Martha Brand took to the floor with an attack. It was "beyond her comprehension," she said, that "all the directors do is vote themselves back into office." And what's more since "management doesn't have the imagination or brains to continue they ought to give thought to liquidation."

Meeting was further marked by clashes between Yates and Reader concerning the imparting of information about the company's affairs. Each accused the other of "not telling the truth."

ALLIED ARTISTS EXEC CLOSES FOR JAPAN

Tokyo, March 25.

Allied Artists exec Norton V. Ritchey, here for his first visit in nine years, said that although the American film industry is at a crossroads, AA is in good shape because of its close business relationships with foreign distribs, thereby keeping overhead down. He said it was a big plus for AA to have Eihai as Japan distributor.

Eihai will import eight AA film in fiscal 1958 including five on AA licenses. Ritchey said he had no plans to buy a Japanese picture at this time.

W. C. Handy

Continued from page 2

...osely used or contradictory-sounding in light of his wife serving so effectively as a discerning "alternate eyes" for the famed Negro songsmith. At all public functions she evidenced her unusual skill in "translating" the visual events for "the daddy of the blues."

Cohan Just Made It

George M. Cohan also, almost, didn't get to see "Yankee Doodle Dandy," considered to this day one of the best biopix in the show biz personality cycle, but he recovered sufficiently well to attend a special screening in the Warner Bros. homeoffice. For a time, it appeared as if Jake Wilk, then eastern studio rep for WB, and Cohan's attorneys (O'Brien, Driscoll & Raftery), would have to go through with a proposed bedside preview. Incidentally, after the initial footage, when Cohan seemed lacklustre about "Doodle" — his grim experiences in Hollywood forever chilled him against the community — he suddenly sparked as he saw James Cagney, as Cohan, do a faithful takeoff of the titular hero's song-and-dance style. When Sam Forrest, Cohan's lifetime friend, applauded involuntarily at that screening, the ice was broken. (Cohan's spleen included an indelicate situation when some inept novice aide at the Paramount studio asked Cohan to fill out a bio card with "all your credits." Cohan, at the peak of his career, had been lured from a rich Broadway career to the film capital after considerable difficulty and with many blandishments, the least of which was any monetary phase, so he never got over the Par aide's brash request for and surprise that Cohan's "screen credits" were nil.)

Yonkers Preem Off

When Handy was removed from his Yonkers (N. Y.) home to Manhattan's Sydenham Hospital, his wife felt that, regardless of events, the distinguished American songsmith would like the dinner and press preview at Brandt's Yonkers, scheduled for tonight (Wed.), to go through regardless. After being on, it is now off-again, but Par will go through with the scheduled "world premiere" in April 10 at the Fox, St. Louis.

Radio and television, the former particularly indebted to Handy, who within the aural sphere was the especial pride of the disk jockey fraternity, were quick to latch on to the postmortems. Aside from the alert, nostalgic news stanzas, there were a couple of vivid segments. On Saturday (29) NBC's "Monitor" reprised an interview it made with the composer, which may have been the last for such purposes; night before, Ed Murrow on his CBS-TV "Person to Person" chatting with gospel singer Mahalia Jackson, broke into a memory bit on Handy, with Miss Jackson joining in, and remarked that the show was proud to have had the cleffer as one of his guests. That was in June, 1955.

DRIVE-IN SUES 20TH-FOX

Also Names Interstate Circuit For Low Release Status

Houston, April 1.

Mitchmore-Neves Amus. Co., operators of the Market Street Drive-In Theatre here, has filed a $17,100 antitrust suit against 20th Century-Fox, alleging that the distributor and Interstate Theatre Circuit, have refused the drive-in all but third, and later, run films.

Its competitors unfairly obtain first and suburban run status.

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Boston Treasurers Union

GARY

New England Premiere

"THE YOUNG LIONS"

CONGRATULATIONS
To MR. ALEX HARRISON
20th Century-Fox

CAPRI

WORLD PREMIERE
Saturday, April 5th

"STAGE STRUCK"

CONGRATULATIONS
Buena Vista Dist. Corp.

JACK FROST NIPPED OZONERS BADLY BUT OUTLOOK NOW CHEERS OPERATORS

Having experienced one of the most disastrous winter periods in years, the nation's drive-in theatres are hopeful of a business turnabout with the opening of the official outdoor theatre season. Ozoners particularly those in the east and midwest that remained open during the cold months, suffered an 18% to 25% drop in trade. Despite the provision of in-car heaters for the customers, the frequency of the snow storms had a damaging effect on business. Even southern and southwestern situations, which operate all-year round, experienced a downbeat because of cold spells.

Between now and the end of April, the majority of the nation's 5,000 odd drive-ins will open for the spring and summer season. For the past few months, the ozoner operators have been busy sprucing up their properties in anticipation of the public's clamor for al fresco film viewing. The winter operators, bogged down by the Oct. 1 to March 1 doldrums, are looking forward to the warm weather so that they can recover their losses. All that the outdoor theatre men ask for is a break in the weather, particularly in the early part of April so that they can build up the impetus which is essential for drive-in trade.

Drive-ins which in the past have been able to buck the general downtrend in film business are now essentially in the same position as conventional theatres. With more and more ozoners springing up each year and with certain territories practically saturated, the ozoner operators have noticed that attendance is decreasing. As a whole, it's estimated that drive-in attendance is down 3 to 5%. The tax relief recently enjoyed being wiped out by the high cost of pictures and increasing operational expenses.

Although several new drive-ins will be opened this year, the construction pace of a few years ago has been materially slowed down. Some observers believe that the peak in drive-in building has been reached, especially in areas surrounding large cities. Point is made that there are just so many good locations and the majority of them have been taken by now. There's still some room for drive-ins in rural areas, but nobody expects a repetition of the hectic construction program of four and five years ago.

Especially encouraging to the drive-in operators is the heavy backlog of top product that will be available to their situations. Everything looks promising for a good season. However, the success or failure of the new season depends on an uncontrolable element—the weather.

Arch Boardman's Prize

Dallas, April 1.

Arch Boardman, booker for the Bronco Drive-In Theatre, El Paso, won first prize, a $100 bond in the exhibitor prizes in the American-International Pictures 13 week playdate drive Prizes were awarded here in the offices of Empire Pictures exchange which won first place in the Jim Nicholoson third anniversary drive.

Other prizes were won by Roger Scott, booker for Frontier Theatres, second place, a $75 bond; George Sorenson, Rowley United Theatres, a $50 bond, and Roy E. Nelson, Ritz Theatre, Linden, Tex., a $25 bond.

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CUT 'PARADISE' SHOWS

After Easter 10-A-Week Down To Five

Dallas, April 1.

Melba Theatre will launch a new policy of five shows a week, starting the week after Easter, for the current Cinerama Lowell Thomas-produced adventure, "Search for Paradise." Present schedule of 10 shows weekly will be followed through Easter Sunday, April 6.

Then the theatre will be closed each week from Monday through Thursday. The new schedule calls for shows each Friday and Saturday nights at 8:30 p.m. matinee for Saturday and Sunday at 2 p.m. and Sunday evenings at 7:30 p.m.

No definite plans have been made as to how long the reduced show policy will be followed. The box office will be open each day as usual to accept reservations at all times for the weekend showings.

Fewer & Better Theatres Map Of Future: Goldenson

The public will respond in great numbers to good motion picture entertainment; fewer but better theatres are called for.

This was stated by Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, in the corporation's annual report to stockholders this week. The public has become greatly selective and the accent in production is on quality. In the light of this situation it's a must that theatres provide the maximum in comfort and convenience.

AB-PT, said the report, is pursuing this objective and at the same time will continue to drop film houses which operate on a marginal or uneconomic basis. Circuit at the end of 1957 comprised 537 theatres, 276 of them owned in fee and 261 held on lease.

Theatre business during the first nine months of 1957 compared favorably with the corresponding period of 1956, Goldenson reported; but declined during the fourth quarter of last year because of the Asian flu epidemic plus the lack of boxoffice pictures. On the upbeat side were the good business results which began in January with a number of pictures.

Chief exec, commenting on the company's film-making subsidiary, said that as experience is gained pictures with greater production and star values will be considered. This unit was formed late in 1956 and has been turning out mainly exploitation-type features on small budgets.

As for the broadcasting end, Goldenson told investors that with the start of the 1957-58 season last fall ABC showed "fine improvement," attaining the largest percentage increase in gross time billings of all networks. As a result of better network programming and stronger local and public service shows the owned-and-operated tv stations have been scoring "fine progress and improved profits."

Network radio was adversely hit by the changing listening habits with the emphasis on local programming, and efforts have been made to overcome the trend with changes in the operation, including a full schedule of information programs and hourly newscasts going to all sections of the country.

AB-PT's gross hit a new high of $215,877,000 in 1957, compared with $206,916,000 the year before. However the net profit fell from $8,477,000, or $1.96 per share, in 1956 to $4,894,000, or $1.10 per share, in 1957.

At the end of 1957, company had working caiptal of $45,848,000, and a net worth of $83,718,000. Net fixed assets were carried at $69,917,000 and long term debt at $52,209,000.

REDSTONE OF BOSTON BUYS PHILLY OZONER

Philadelphia, April 1.

Redstone Drive-in Theatres Co. of Boston has acquired the 1,400-car South City Drive-in Theatre from a corporation headed by Charles Goldfine. Completed in 1951, the ozoner is adjacent to Philly's Municipal Stadium.

Redstone outfit, which also operates the Tacony-Palmyra Bridge Drive-in Theatre in North Philly, plans extensive refurbishments for the South City outdoorer. Purchase was consummated through Berk & Krumgold, theatre brokers. Price was undisclosed.

Week-End Only Fate Awaits Many Houses: Wm. Volk

By LES REES

Minneapolis, April 1.

Even the non-marginal top subsequent-run and small-town theatres likely to survive mounting exhibition handicaps face the prospect of operating on a part-time basis, probably frequently on weekends only.

This is the opinion of William Volk two of whose co-owned local neighborhood theatres, the Terrace and Riverview, are considered among the finest and still most profitable anywhere.

It's because even houses like the Terrace and Riverview seldom are able to hold a big picture for more than a week and, for the most part, require two changes every seven days, and the trend of Hollywood production is in the direction of fewer but bigger pictures—a trend that Volk believes will gain momentum.

This means that there will be fewer and fewer "suitable" pictures available for the de luxe small-town and subsequent-run houses until the stage is reached where they'll not have enough product to operate the year around, as at present, he points out.

Like many others in the industry, Volk foresees the not too far time when the ordinary program picture will bow out entirely or almost so, but under any circumstances such high-class theatres as his Terrace and Riverview would suffer prestigewise by presenting much of such fare and could not do so without monetary loss, he says.

"It's gradually resolving itself into a policy of our only playing those pictures that have proved their boxoffice value during their first-runs or that might have grossed disappointingly downtown, but which we believe we could make to click in our particular neighborhoods," says Volk.

Paradoxically, Volk points out, the local clearance setup operates to curtail the runs of such pictures as "Sayonara" and "Peyton Place," for example, to a single week in the uptown theatres in the earliest clearance slot, 28 days, even though grosses warranted a longer run.

That's because seven days later—in 35 days—these pictures become available for another group of theatres that could show them at a lower admission, but even if they charged the same there'd be too many outlying theatres playing the same attraction day and date, he explains.

Scarsdale Gets Arter

Robert Furman and Meyer Ackerman have taken over the Plaza Theatre in Scarsdale, N. Y., on a longterm lease and will operate it as an art house. Theatre seats 1,200.

Artie will be airconditioned and completely renovated. Berk and Krumgold negotiated the deal. Furman and Ackerman operate a number of art situations in and around New York.

What Drew Many Would-Be Crashers?

[To Loew's State, Times Square]

Officials of Loew's State Theatre on Broadway, lone Main Stem house to carry the Ray Robinson-Carmen Basilio fight telecast last week, are still wondering what it was about the attraction that drew so many phonies and attempted gate crashers. Individuals armed with alleged press cards, police cards and all sorts of mysterious identification cards tried unsuccessfully to get into the SRO house.

On numerous occasions theatre officials were called out by the doorman to confront people who sought professional courtesy because they were ex-fighters, European actors, newspapermen or a friend of a friend.

The State was sold out at 8 p.m. although the telecast did not start until 11 p.m. Crowds surged around the theatre attempting to buy tickets at scalpers' prices. The audience in the theatre was, for the most part, well behaved. They reacted as if they were at the actual event. They cheered, applauded, booed and laughed. The remarks of Bill Corum, N.Y. Journal American sports columnist who did the commentary, frequently resulted in bursts of laughter. Corum insisted on calling Basilio "Tony Zale." Corum introduced Jim Norris, president of the International Boxing Club, who thanked Teleprompter and its president Irving Kahn for the manner in which it handled the telecast. However, Norris referred to Kahn as "Irving Cohen."

Although the customers at the State entered the spirit of the fight, they were far from satisfied with the quality of the picture. The image was frequently black and it resembled a photo negative. There were cries of "light, light" every time the image got darker.

There was some confusion as to whether or not one could or could not smoke in the orchestra. The ushers, who appeared to congregate in bunches, warned the spectators not to smoke. Then an assistant manager came by and said it was okay. A few minutes later an usher reappeared with a warning to douse the smoke. The theatre was overrun with firemen.

One thing was certain. It was a fight crowd and not a film crowd that jammed the theatre.

'SO. PACIFIC' AT $25

Boys Town of Italy Benefit Set Up For Dallas

Dallas, April 1.

"South Pacific" opens at the Wynnewood here April 16, after conversion of the house for the American Optical gear. Top will be $25 for the benefit of Boys Town of Italy, pet charity of Mrs. Spyros Skouras.

Mitzi Gaynor and Juanita Hall from the picture will be present for the opening. And for further decoration, Joe DiMaggio and Rocky Marciano.

Berger's Plenty Of Nuttin' From D. of J. Re '10 C's'

Minneapolis, April 1.

Admitting defeat finally, circuit owner Bennie Berger says, the Dept. of Justice in effect has rejected his request that it compel Paramount to sell "The Ten Commandments" to his Fergus Falls, Minn., theatre on "a fair and equitable basis" and "is permitting the distributor to flaunt fair dealing."

Accordingly, says Berger, after being advised by Paramount that the DeMille smash would cost him 80c for every ticket sold by his Fergus Falls theatre, he's passing up the picture.

"The Dept. of Justice is satisfied with the Paramount deal despite the fact that it actually amounts to dictating the admission price and therefore is illegal," charges Berger. "We'll explain to the Fergus Falls people who have been demanding the picture why we're unable to show it."

Charging "illegal action" and "discrimination" against Paramount, Berger appealed to the D. of J. to force it to sell "Commandments" to the Fergus Falls theatre without "dictation" as to the admission price that would be charged or, in lieu of that, giving a $2,750 guarantee "which was impossible, just as the 80c per admission is."

After he had accepted the Paramount "Commandments" percentage deal for Fergus Falls, Berger claims, he was requested to specify the advanced admission he would charge and when he refused to do so he was told he only could have the picture for the guarantee.

Inasmuch as no other "Commandments" deal in this territory called for a guarantee Berger charged this was "discriminatory." He also claimed that the demand he state in advance the advanced admission was "tantamount to dictating it." The D. of J., however, apparently is satisfied that Paramount is acting within its rights, Berger now concedes.

Nabes 'Exclusive' On Fight Reels, Post-TV Cable

Minneapolis, April 1.

Important fight pictures, those of the Robinson-Basilio bout, for the first time here are having their initial local showing at uptown subsequent-run houses instead of in a downtown firstrun.

They were sold by distributor United Artists through negotiation to the Volk brothers for their four local neighborhood houses where they're currently showing them "exclusively" day and date as an added attraction. In St. Paul they've gone to the independent downtown firstrun Strand.

Bennie Berger had the first Robinson-Basilio fight pictures at his downtown firstrun Gopher here.

Last week's fight telecast drew capacity business at the local 4,100-seat Radio City and 2,300-seat St. Paul Paramount at $5.50 top.

Harling's Latest Blast At All 'Pay' Feeds

Hot Springs, Ark., April 1.

Philip F. Harling, chairman of Theatre Owners of America's toll-tv committee, renewed his campaign for exhibitor unity in combatting all forms of toll-tv, the cable variety as well as the broadcast type. In an address before the Independent Theatre Owners of Arkansas here yesterday (Mon.), he once again urged Allied States Assn. to pick up the fight against cable-tv.

Allied, although it has supported the drive against broadcast pay-tv, has so far remained silent in combatting cable-tv. It's believed that some Allied toppers are opposed to taking a position against the wire system. However, Allied so far has not come out with an explanation.

Harling recommended an immediate letter campaign to Congress to secure passage of any of the 17 bills now pending which would bar the use of the airwaves for pay-tv. He warned that the toll-tv proponents would continue their efforts to secure authorization from the Federal Communications Commission for use of the airwaves as the most economical way of transmitting their programs, and that failing to secure FCC approval they would concentrate on localized cable-tv franchises.

Frank Montgomery is new manager of East 70 Drive-In Theatre near Burlington, N. C., succeeds Floyd Gainous, who has left to assume managership of a theatre in High Point.

Yen Lowdown on Toll Bout

Scorecard on every detail of the closed-circuit theatrecast of the Robinson-Basilio fight of last Tues. (25) is much in demand by proponents of tollvision. The angle is the obvious one, they wanting to be in the know on the economics of such a special event for a pay-as-you-see audience.

Particularly intriguing to the home toll advocates is the number of individuals willing to shell out the top coin for a boxing match, such as at the Loew's State Theatre, New York, where the top price was $7.50, plus the extent to which residents of small towns will "buy" such programming.

Community response perhaps is the most immediate concern for an outfit such as the Paramount-controlled International Telemeter, which is now veering toward an operation, at least at the start, on a limited-size-area basis, where the overhead would not be prohibitive.

Predicts A $40-Mil 'Potential'; Spot-Checks on TV Boxing Fans

Boston, April 2.

Some 10,000 fight fans paid $40,000 to see the theatre-tv fight of Robinson-Basilio here at the State, Orpheum and Pilgrim and at the Seville in East Boston. The price was $3.50 a ticket at the State and Orpheum, $4.40 reserved at the Pilgrim, $3.50 rush; and $4 and $3.30 in E. Boston.

All four houses were sold out. The Pilgrim Theatre screen went black in the 15th round and fans booed and yelled. Harold Kaese, sports writer of the Boston Globe, said: "The picture I saw at Loew's Orpheum was more fuzzy than a picture on a home screen, but it was good enough—much better than a seat in a distant row. Everyone got his money's worth."

Event primed predictions from fight promoters that with pay-see in homes, a fight like the Robinson-Basilio go could make $40 million.

Sam Silverman, Boston pugilistic promoter, predicted that fights have a rosy future at parlor box-office. "Seven or eight years from now, when there's pay tv in the homes, a fight like that will make $40 million," he said. "Each fighter will make $12,000,000. It's the coming thing."

Kaese had this to say of Bill Corum's work: "If some of Bill Corum's inanities were irritating, others were unintentionally amusing. ('It's pretty rough in there, boys')".

At Loew's State and Orpheum, the pictures were pulled for the night. At the Pilgrim and the Seville, pictures were shown preceding the fight. Technical reception was excellent, James Tibbetts, mgr. Loew's Orpheum, reported.

The fight fans whooped and hollered, shouted and screamed and carried on as if they were at the real thing. All seem pleased with the fare offered.

Basilio Fans Crowd Atlanta

Atlanta, April 1.

Loew's Grand Theatre filled up its 2,040 seats and racked up $6,200 for the Carmen Basilio-Sugar Ray Robinson championship bout via theatre television. Fight went on at 11 p.m. It was a Basilio (i.e. the white man) crowd, so they had little to cheer about after Robinson closed the champ's eye in fifth round. Seats in loges cost $5, rest went for $3.50.

Both newspapers (p.m. Journal and a.m. Constitution) covered scrap with reporters at Grand.

Corum Hooted in Omaha

Omaha, April 1.

A turnout of 2,400 paid $5,800 to watch the Sugar Ray Robinson-Carmen Basilio title bout last Tuesday (25) at the 2,980-seat Orpheum, which is about 500 more than the average crowd for a closed-circuit tv scrap at the house. Scale was $4.40 for reserves and $3 for general admish.

Technical reception was excellent and crowd comment was generally "best I've ever seen." However, the fans hooted commentator Bill Corum frequently.

Two fights occurred prior to the tv proceedings, but Manager Don Shane and local gendarmes intervened before many blows landed. The verdict favoring Robinson was accepted calmly—except for a razzberry reaction to Referee Frank Sikora's card, which gave the edge to Basilio.

Technical Sweats in K. C.

Kansas City, April 1.

Big screen telecast of the Robinson-Basilio fight at the Midland Theatre came off as planned, although management and technicians had a shaky 36-hours before getting the equipment in shape. It looked at one time as if the equipment would not come through, and a portable substitute unit was rushed in. Shortly before doors were opened to the fight crowd, the gadget came around and served without faltering.

Turn out of more than 2,200 bettered that for the previous telecast by about 20%, and the gross at $3.85 per head was consequently better at $7,400. That's considered good here, although the theatre can take care of 3,500.

Concensus appeared to be that technically the previous fight (via TNT) was a better job, as this one (Teleprompter) showed some shading of the screen down the left side throughout. Nevertheless, it again proved to be a choice way in which to watch a championship bout, as fans readily agreed.

Crowd began gathering at 8 p.m. and was, indeed, restless at fight time. They indicated general approval of the decision to Robinson.

Standing Room in Denver

Denver, April 1.

With Paramount Theatre here sold out to standing room only, arrangements were made also to show televised Basilio-Robinson fight at neighborhood Tower.

Adding 2,200 seats at Paramount and 1,000 at Tower plus standing room to limti allowed by police, gross per fight here runs well over $10,000.

Big Puller in Detroit

Detroit, April 1.

Four Detroit theatres having a combined capacity of 12,460 seats filled nearly everyone of them with boxing fans for the Sugar Ray Robinson - Carmen Basilio big screen tv fight pix Tuesday (25) for a total gross of about $42,500.

Picture quality here was excellent generally. Only difficulty reported occurred at the Michigan where the feed broke during the fifth and sixth rounds. Trouble was quickly corrected and the fans lost little of the action.

Houses, their seating capacities and grosses were: Michigan, 4,100, $14,350; Hollywood, 3,400, $11,200; Palms, 2,961, $10,450, and Eastown, 2,000, $6,600. Prices were scaled up to $3.85 at the Michigan and Palms, to $3.65 at the other two houses.

2 Balto Houses: $12,500

Baltimore, April 1.

Boxoffice results of Robinson-Basilio fight were as follows:

Stanley (about ¾ full)	$8,500
Century (about ½ full)	4,000
Total	$12,500

Technical reception was generally described as "very good."

Scaled to $4.40 in Dallas

Dallas, April 1.

Local promoter Ralph Smith had a paid b.o. of "about $10,000" from 2,750 fight fans at State Fair Music Hall Tuesday (25), only local closed circuit outlet for the middleweight championship bout between Carmen Basilio and Ray Robinson.

Smith scaled his prices to $4.40 top, but added three live bouts to the program.

Minneapolis Near-Capacity

Minneapolis, April 1.

At $5.50 top the Robinson-Basilio fight telecast pulled virtual capacity at both the 4,100-seat Radio City here and the 2,300-seat St. Paul Paramount, grossing $14,000 at the former and $8,000 at the latter. Telecast came through well and audiences waxed enthusiastic throughout. Take set a new high record for any similar attraction at Radio City which has carried all closed circuit bouts.

Grosses for the first Robinson-Basilio fight telecast in the Twin Cities were $10,000 and $6,000 for Radio City and the Paramount, respectively.

BOUT ESTIMATED $330,000 TO CLUB; TELEPROMPTER PROFIT ABOUT $300,000

By HY HOLLINGER

That closed-circuit television, fortified with a topnotch sports attraction, can draw customers to theatres and arenas was again demonstrated last week. The Ray Robinson-Carmen Basilio middleweight championship fight, handled by the Teleprompter Corp. for the International Boxing Club, grossed an estimated $1,400,000 in 174 locations with an available seating capacity of about 500,000 in 140 cities.

Sellout and near sellouts were reported in the normally good fight cities, but as a whole it's figured that the attraction drew approximately 75% of capacity as compared with 57% for the previous Robinson-Basilio encounter last September. Theatre circuits which booked the attraction expressed satisfaction with the results. The SRO in the big centers made up for the spotty attendance in some of the smaller communities and in areas where either the recession and/or bad weather cut into the take. Overall attendance was set at 364,876 by Teleprompter. Take and split received by the IBC is regarded as a record for the medium.

The attraction did particularly well in the New York metropolitan area where the Loew's and RKO theatres reported sellouts or virtual capacity in all situations. Loew's sold out at the State on Broadway, where tickets went for $5 and $7.50, and at its theatres in other parts of the city—Victoria, National, Sheridan, Oriental and Valencia—which charged $4 to $5. RKO reported sellouts or virtual capacity at its N. Y. situations.

The RKO 86th St. was completely sold out before fight time and when the sale appeared slow at the RKO Madison in Brook'yn, RKO offered 250 Madison seats for sale at the 86th St. Theatre. These tickets were immediately gobbled up and the fight fans trekked to Brooklyn to see the telecast.

Sellouts or near sellouts were reported in such cities as Boston, New Orleans, Toronto, L. A. and Denver. One of the soft spots was Richmond, Va., where only 30% of capacity was sold. Kansas City sold only 54% while Washington and Atlanta went for 95%, Buffalo, Philadelphia and Pittsburgh 90%, Cleve'and 80%, New Haven 85%, St. Louis 75%. Sellout crowds in seven theatres in Los Angeles, contributed a total take of $69,500. Theatres in San Francisco sold out, too, although faced with competition from the Cow Palace where live bouts were staged prior to the telecast.

In addition to the Cow Palace, local fight promoters who were given the rights to the telecast in certain territories, staged preliminary bouts in arenas in Rochester, Syracuse, Louisville and Houston. According to Irving Kahn, president of Teleprompter, the results in theatres showed that theatres and arenas can operate side by side in the presentation of fight telecasts.

In a breakdown of the overall gross of $1,400,000 which was split 50-50 with exhibitors, its figured that the IBC, which was guaranteed a minimum of $275,000, received a total of about $330,000. Tele-Prompter, it's estimated, emerged with a profit of about $250 000 to $300,000. Ned Irish, exec v.p. of the IBC, said it was the best gate yet for a closed-tv fight, with the IBC getting $60,000 to 570,000 more than for the previous Robinson-Basilio bout.

For the most part, viewers watching the telecast in theatres and arenas reacted as if they were watching a live bout. However, there was some annoyance about the quality of the picture. Sports writers who witnessed the bout in theatres commented on the darkness of the picture. At Loew's State in N. Y., there were frequent cries of "more light" from the audience.

Teleprompter had equipment breakdowns in Grand Rapids, Mich., Orlando, Fla., and Norfo'k, Va. Money had to be refunded at all three situations. Loew's Theatres, which did sock business at most of its conventional houses, drew less than 500 cars at its 1,400-car drive-in at Keyport, N. J.

Negro House Does $5,500

Washington, April 1.

Robinson - Basilio championship bout packed three houses to capacity. Loew's Capitol and RKO Keith's reported s.r.o., with house scaled at $3.50 and $4. The 3,434 seat Capitol chalked up a massive $14,000 for the televised fights, and Keith's, though it would not report exact figure, could have grossed about $7,000 at capacity.

Lincoln, 1,400-seat house in the District Theatre chain of Negro nabes, did a capacity $5,500 at single scale of $3.50.

Good Score For Stanley

Philadelphia, April 1.

Approximately 8,800 Philadelphians viewed the Robinson-Basilio championship fight telecast in three Stanley Warner film houses. The Stanley (2,900) played to standees. The 4,300-seat Mastbaum, and the 1,800-seat Broadway were both about 100 below capacity.

In two other SW theatres—Stanley (Camden, N. J.) and Stanley (Chester, Pa.) close to 4,000 more patrons watched the bout.

2,500 at $3.50

Des Moines, April 1.

There were 2,500 fans at the Basilio-Robinson bout in closed-circuit television at KRNT Theatre here. All tickets were reserved at $3.50 and technical reception was excellent for the entire showing.

Gross presumably around $8,700.

Downtowners Sell Out

Pittsburgh, April 1.

Three downtown theatres, Harris, Penn and Stanley, representing a total of 9,200 seats, went clean for the Robinson-Basilio telecast, but Enright in East Liberty district had around 700 tickets out of 3,200 left at fight time. For out of location house, that was considered okay and much better than it did for first scrap between these two.

Prices ranged from $3.50, including taxes, to $5 in the loges. Attraction was slow catching on and in most cases where they did capacity, it wasn't until the day of the championship battle that the racks were emptied.

Big Draw in Northern Cal.

San Francisco, April 1.

Ray Robinson-Carmen Basilio fight last Tuesday (25) night grossed $145,000 in 18 Northern Californian and Reno, Nev., theatres and auditoriums. Total attendance was 52,155, with scale varying from $4 top in some of the bigger Frisco Bay Area auditoriums to $6.50 at downtown Frisco's 400-seat Telenews.

Biggest single Northern California crowd gathered at the 16,000-seat Frisco Cow Palace, where 6,323 paid up to $5.50 to watch Robinson regain his middleweight tile. Cow Palace gross was $25,000.

The tiny Frisco Telenews sold out and good crowds showed up at the downtown Frisco Paramount and Golden Gate. Telecast, handled on a regional basis by John Parsons' Telenews Network, was also piped into such cities as Oakland, Richmond, Sacramento, Merced, San Jose, Berkeley, San Rafael, Reno, Nev., and several Southern Oregon situations.

Hotsy in Cincy

Cincinnati, April 1.

Telecast of the Robinson-Basilio scrap in the RKO Albee weathered late hour recession handicaps to hang up a hotsy $9,000 b.o. decisinon. Scale was $4 to $4.60.

Empty spaces in balcony of the 3,100-seat house reflected unemployment among Cincy fight fans.

Apparent transmission trouble before start of championship bout was the only technical blemish and aroused no complaint.

Seattle Aud 67% Full

Seattle, April 1.

The Robinson-Basilio fight closecircuited into the Civic Aude, grossed $16,500, at $5 and $3.50 admish.

About 4,000 or 67% capacity, saw the line feed, which was projected onto four screens.

Prophets Get the Usual Honors—

1938 Volume, 'Television: A Struggle for Power,' Foresaw Whole Pattern of Convulsions

Washington, April 1.

The fight over free versus pay tv is a lot older than it seems. It was predicted 20 years ago, at a time when there was a small handful of experimental video stations and any television for the public was still several years in the future.

At the same time, the harm that largescale entertainment television could do to the motion picture industry was already recognized.

These things were told about in a book, written in 1937 and published in 1938, by Joseph Borkin, then an economist for the Dept. of Justice, and Frank Waldrop, then managing editor of the defunct "Washington Times Herald." Borkin is now an economist, attorney and publicist, practicing in Washington while Waldrop is in business.

In their book, "Television, a Struggle for Power," they raised the question of whether tv would follow the pattern of commercial radio and be sponsored by advertisers, or whether it would wind up as a sort of utility—with the audiences paying "fixed rates and tariffs comparable to the telephone industry."

"Television," they said back in those days, "is a medium of information for the control of which a terrific struggle is being waged. It is a medium, also, for acquiring great profits both in money and in power."

The solution, Borkin and Waldrop figured, "might be solved simply by changing service costs to the consumer on a utility rate basis.

"The proposal," they explained, "has been put most concisely by Robert Robins, executive secretary of the Society for the Protection of the Motion Picture Theatre, an organization of independent theatre owners, radio set manufacturers, and other imperilled interests." Robins argued before the FCC for a tv free of advertising, with the public paying directly for its service.

This is in exact reverse of the position today of film exhibitors, who fight against pay tv and for free tv.

In the mid-1930's, when motion pictures were riding high and tv was nothing but a gleam in the eye of a few dreamers, Borkin and Waldrop wrote:

The bulk of television programs will probably be in the form of motion picture films . . . We have to ask what incentives there will be for a customer to drive his car, run, or even walk to a movie house, when his own living room may become a theatre; and we can think of none that seems valid."

That was the period when Will Hays, president of the Motion Picture Producers and Distributors of America, hired A. Mortimer Prall to make a survey for the film industry on the possible impact of tv. They were worried, even then.

To Serve on FCC These Days You Gotta Be Ready With the Answers

Washington, April 1.

With recent Congressional disclosures definitely influencing its deliberations, the Senate Interstate Commerce Committee last week gave John S. Cross an intensive examination on his nomination to be a member of the Federal Communications Commission. Cross, who is assistant chief of the State Department Division of Telecommunications, was named to fill the Democratic vacancy left by the resignation of Richard A. Mack.

Sen. George Smathers (D-Fla.), who conducted most of the interrogation, referred to "what happened" on the other side of the Capitol during his questioning of Cross. Smathers had endorsed Mack's appointment to the Commission.

Along with other members of the Committee, Smathers was concerned with possible pressures which might be exerted against Cross by the Executive Branch of the government. Cross gave assurance that he would let nobody, in the Executive or Legislative branch, influence his decisions.

"You do not believe," asked Smathers, "that you owe anything to the Executive Branch because they have sent your nomination to this Committee?"

"No," replied Cross, "not from a special favor standpoint, not at all."

Did Cross "recognize that the FCC has been created as the creature of the Congress?"

He did.

Q. "Do you think this Committee would be justified in talking to the members of the Commission on matters of policy?"

A. "Yes, sir, I think as an arm of Congress that the Commission would welcome any advice on policy matters from the Congress."

The questioning then turned to educational tv. Cross said he favored it but would not want to commit himself, without the facts before him, on whether specific channels should continue to be reserved.

Q. Would you lend your able assistance to the activation of these educational channels?"

A. "In any way that I could properly do so."

Asked whether he had any views

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Ill Windfall

Al Schwartz and Snag Werris were a gagmen team on radio programs. Schwartz was visiting Werris on the Coast to look in on the latter's wife who was ill, and "incidentally" to knock their heads together on a tv package. Werris noticed that his wife, to while away the time while recuperating, was tracing dots to complete pictures of celebrities in a book game remembered from childhood.

That's how "Dotto," the high-rated CBS-TVdaytimer, was hatched.

Comr. Lee Retort: 'I Resent Feeling I Can Be Bought'

Washington, April 1.

Federal Communications Commissioner Robert E. Lee told the House Subcommittee on Legislative Oversight yesterday (Mon.) that no one, inside or outside the government, attempted to influence his vote in Channel 10 Miami case. Lee was one of the majority of four commissioners who voted for National Airlines.

Questioned about various phone calls he made to Charles W. Steadman, a Cleveland lawyer, around time the decision was issued, Lee said this was just a coincidence. He said he never discussed a tv case with Steadman and that the calls were "personal." Steadman had been mentioned during probe as a "contact man" in Channel 10 fight.

Lee said former Commissioner Richard A. Mack "made no secret of his concern about the Miami case in Commission meeting. But I do not recall he ever said he was over the barrel in that case. He seemed to hope that the Commission would make a unanimous decision and he didn't seem to care who got it."

Questioned regarding payment of about $350 by the broadcast industry for his hotel bills in connection with official trips, he said he did not feel this in any way influenced his decisions. Because of inadequacy of government per diem, he said, he took a loss of over $330 on travel expenses during last two years.

His attendance at industry functions, he said, are important to his work on the commission. "I resent the feeling I could be bought," he observed.

It would set back each commissioner $150 if the NAB doesn't pay the hotel tab at the L.A. convention this month, he said.

BENNY, CBS ASK COURT RECONSIDER 'GASLIGHT'

Washington, April 1.

Attorneys for Jack Benny and CBS today (Tues.) petitioned the Supreme Court to reconsider its recent decision upholding a lower court injunction against the web's filmed parody on the Metro film "Gaslight," for use on tv under the title of "Autolight."

Establishing a precedent by covering parody and burlesque under the Copyright law, the case was decided by a four-to-four vote, with Justice William O. Douglas not participating.

U. S. Steel Renews

U. S. Steel has renewed its CBS-TV "U.S. Steel Hour" for next season. Programs will continue to be produced by the Theatre Guild on Wednesday at 10 over a 135 station lineup.

With Armstrong Cork already having indicated its "Armstrong Circle Theatre" will be back, the CBS-TV Wednesday 10 to 11 period continues status quo next season, with the two shows alternating in the period.

Lever to CBS on 'Lux Playhouse'

Lever Bros. this week threw some of its nighttime television billings for next season CBS' way with the purchase of alternate-week sponsorship of "Schlitz Playhouse."

Starting in the fall it'll be "Schlitz Playhouse" one Friday night, "Lux Playhouse" the next (Lever won't use the old "Lux Video Theatre" title). Series of dramatic films will continue to be produced by MCA's Revue Productions.

Deal marks Lever's first CBS nighttime buy for the fall, after first having firmed up full sponsorship of Groucho Marx and half sponsorship of " Price Is Right" for the fall on NBC-TV. Curiously enough, however, the buy is very similar to one Lever made this season on CBS-TV in that it posed a product conflict that was amicably settled.

This season, Lever's buy of the ill-fated Eve Arden show placed it immediately adjacent on an alternate-week basis to Procter & Gamble on the Phil Silvers show. Lever and P&G worked out a precedental agreement which maintained the status quo. Now, "Lux Playhouse," Fridays at 9:30, will be directly in front of "The Line-up," sponsored on the skip-week by P&G at 10. Again, the two soap companies have worked out an agreement on commercial placement and product use that cleared the way for the deal.

Schlitz, which has been in the Friday at 9:30 for several years as full sponsor, informed CBS earlier this season it wanted relief. So J. Walter Thompson, the Schlitz agency, came up with Lever, another of its clients, to fill the gap itself.

F T A T A T E E T A

To Be Introduced By
JIMMY NELSON
On the "JIMMY DEAN SHOW" CBS-TV, Saturday, April 26, 1958
Management: Directional Enterprises, 200 West 57th Street, New York.
Booking: William Morris Agency.

Peabody Winners

Annual Peabody Awards of the U. of Georgia's Henry Grady School of Journalism will be made today (Wed.) at the luncheon of the Radio & Television Executives Society in N.Y. Winners are:

Radio & TV News: CBS, for "depth and range" of coverage.

TV News: ABC-TV, for "Prologue '58" and "other significant news coverage."

Local Radio & TV News: Louis M. Lyons, WBGH, Boston.

TV Entertainment (Musical): "Dinah Shore Show," NBC-TV.

TV Entertainment (Non-Musical): "Hallmark Hall of Fame," NBC-TV.

TV Education: "The Heritage Series," WQED-TV, Pittsburgh.

Local Radio Education: "You Are the Jury," WKAR, East Lansing.

TV Youth & Children's Programming: "Captain Kangaroo," CBS-TV.

Local TV Youth & Children's Programming: "Wunda Wunda Show," KING-TV, Seattle.

TV Public Service: "The Last Word," CBS-TV.

Local TV Public Service: "Panorama," KLZ-TV, Denver.

Local Radio Public Service: KPFA-FM, Berkeley.

TV Contribution to International Understanding: Bob Hope.

Special Radio & TV Award: To NBC, for its "outstanding contribution to education" through its series of programs fed to educational stations throughout the country and its "Know Your Schools" project on its o&o stations.

Special Radio & TV Award: To Westinghouse Broadcasting Co., for its Boston Conference on public service broadcasting and the "high quality of its public service broadcasting."

12 Unangry Men

St. Paul, April 1.

Trendex booboo had one of its Twin Cities' interrogators calling the KSTP Radio-TV newsroom to ask what video program was being watched.

The telephone call came through at 5:15 p.m. Editor Lowell Ludford was advised by a young woman on the other end of the line that she was making a Trendex survey. The conversation, as KSTP reports it, went something like the following:

"Yes, we're watching tv now. There are 12 of us all watching. We're all men."

(Long pause.)

"No. The woman of the house is not at home. We're watching Hi-FIve on KSTP-TV. It's a teenager dance show.

"The ages of the men? 34, 37, 29, etc., etc.

"Yes, there are always 12 or so men here. However, I feel it's only fair to tell you that you're talking to the KSTP news room.

"You're welcome. Goodbye."

Says: Ludford: "We can't help but wonder what might have happened to the Hi-FIve show's rating if we weren't so honest."

That All-Night Paar Party

It seems only logical that people who stay up until 1 a.m. to watch Jack Paar would stay out until dawn to honor him. That was the offbeat premise for one of the best network parties in years, with some 600 people, including 60 NBC-TV affiliates and their wives who paid their own way to New York, flooding into the Hotel Plaza's Grand Ballroom at 1 a.m. and breaking up at 6 last Saturday morning (29).

If the timing of the party (to permit Paar and his cast and staff to finish their Friday night telecast by the party's starting time) was unusual, so was the talent lineup assembled by NBC programming exec Dave Tebet. In a show that started at 2 a.m. and ran about 90 minutes, NBC paraded out some of New York's sharpest comics, who managed to needle Paar as much as they praised him.

Comedians, who included Jan Murray as emcee, Jack E. Leonard, Jonathan Winters, Jack Carter and Louis Nye (show ran so long that Henny Youngman didn't even go on), must have thought they were at a Friar's dinner, what with the all-in-fun heckling. And Paar, in a closing thank-you bit, entered the spirit of the occasion with a topper-of-the-evening comment that he was hardly as clever or as talented as the comedians who preceded him, "but we Gentiles never are."

Party wasn't pegged to anyting in particular, being the off-the-cuff brainchild of NBC station relations v.p. Harry Bannister, who came up with the idea of honoring Paar as the saviour of late-night live television and sent out the call to affiliates. By mid-morning, Bannister was so flushed with the affair's success that he introduced Paar with a long dissertation on the history of comedy, which made everyone's debt of gratitude to Paar even greater when he came on, got off fast and let everybody eat.

K & E Boss Warns Webs to Expand Vision Beyond Handful of Clients

NBC Radio's 500G Hypo

Chicago, April 1.

NBC radio netted over $500,000 in new coin with a pair of quarter-share sales in its daily "News on the Hour." Midas Muffler Co., through Bozell & Jacobs, is in on a 13-week buy, the Tums, through McCann-Erickson, is in line for the next 13-week opening. Buys are each worth over $20,000 per week and represent major-minor exposure 42 times a week.

Both sales were made by the network's central division.

600G Okay For WOR's Educ'l TV Cues Job Rush

The moment Albany greenlighted the $600,000 appropriation for New York City school telecasts over WOR-TV, Channel 9 was flooded with mail from all parts of the country. Correspondence was of one ilk: job seeking by educational-tv experts, imagined or real.

Problem of the moment is what to do with the avalanche of job-seeking mail since no one has yet been appointed by The Regents to handle this and matters. Gordon Gray, general manager of WOR-TV, on whose desk the mail is being dumped temporarily, is acknowledging all inquiries with a please-wait-you'll-be-hearing-soon reply.

Board of Regents expects to start rolling this week on staff problems at WOR-TV. One of the first meetings will undoubtedly be with Dr. Alan Willard Brown, prexy of Metropolitan Education Television Assn., better known as META. Huddle would also include Dr. James E. Allen Jr., State Commissioner of Education; Dr. William Jansen, Superintendent of Schools of N. Y. C. Board of Education and member of board of trustees of

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BARRY WOOD SERIES ON SCIENCE STATUS

Barry Wood and his "Wide Wide World" crew are packaging a series of six one-hour specials for NBC-TV titled "The Endless Frontier" and dealing with the status of American science in the Sputnik era. Both the title and the idea stem from "WWW's" Dec. 8 show, which treated of scientific advances in space research.

Shows, which will be telecast only on an if-sold basis on Sunday afternoons, range in topic from current scientific research on the ocean to an overall study of the International Geophysical Year and to a special on mechanical brains.

If network television "is to continue its spectacular growth as a marketing force," it "must learn how to be more useful to more than a handful of advertisers, Kenyon & Eckhardt board chairman Edwin Cox told an NBC management seminar in Princeton, N. J., last week.

At the same time, Cox broke sharply with many of his agency colleagues by declaring that the networks should control all programming—"except through default, we as advertising men should have no more business in show business than we have in preparing articles for the Saturday Evening Post."

Cox warned among advertising directors and their associates in the client ranks who "balk at the inflexibility of bigtime network television. They object to the 52-week non-cancellable commitments. They resent having to butcher all other parts of an advertising campaign when the economy wave strikes. They dislike having control of their budgets taken out of their hands . . .

"I could name a number of large advertisers in whose companies these sentiments are a major influence—and where the will toward the networks is not good at all. They accuse you of being high-handed. And they think you are responsible for the skyrocketing of talent costs by opportunist competition between yourselves for entertainment stars. 'Who,' they will ask you, 'who in the end pays for Gleason not working?' The answer

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Heatherton Quits WOR in Protest

Ray Heatherton, emcee of "Luncheon at Sardi's," quit under protest. The WOR Radio, N. Y., show had been dropped after a four-and-a-half-year run on Friday (28), with "The Fitzgeralds at the Astor" subbed in the 12:15 to 1 p.m. slot, beginning Monday (31).

Heatherton on the eve of the show's departure last Tuesday (25) made what the station considered derogatory remarks. He urged listeners to write to RKO Teleradio Pictures prez Thomas O'Neil asking that the show be retained.

Station gen. mgr. Robert Leder the following day yanked Heatherton. For the remainder of the week Dick Willard did the introduction to the show and the commercials, while Vincent Sardi Jr., himself, handled the interviews.

Heatherton could not be reached for comment.

Incidentally, the first interviewer for the show was Bill Slater, and upon his illness, his brother, Tom Slater, now v.p. of tv and radio, of Fuller & Smith & Ross, Pittsburgh, took over for a year.

TV'S BINGO-WINGO FANDANGO

Court Sentence—Rationed TV

Vancouver, April 1.

Juvenile court Judge R. C. Palmer has sentenced two boys in Richmond to "restricted television viewing" for one year. The lads, 11 and 13, were nabbed while prowling around a gas station with yegg's tools "down to gloves and everything," said the judge. The boys told him they had learned the crime biz on tv. The court also imposed an 8 p.m. curfew and an extra hour a day of homework.

"This is the first case (here) where television is responsible, and I'm nipping it in the bud," he said, ordering the boys to "stay away from those programs," meaning cops 'n' crooks flickers, "or be put in confinement." As to what the boys can watch on tv, the magistrate said, "I can't be arbitrary about it. It is up to the parents."

WABD Loves Those Live Shows But 'How D'ya Make 'Em Come Out Good'?

There seems to be infinitely more soul-searching, memos and hurried office powwows as the result of doing live video programming locally than there ever was at the network level. The case in point is WABD, the N. Y. tv'er which has been going in heavily of late for live programming in lieu of syndicated telefilm product, although celluloid is still used.

It's natural there should be more difficulty in getting a local show on the boards—and keeping it there—than performing similar functions on a national scale, even though local live programming on a cross-country scale seems to be on the upbeat. There are three reasons:

(1) Local live is still in an "experimental" stage, despite 10 years having passed since tv came into general use, according to some tradesters.

(2) Because so many advertisers are still chary about the value of local live as opposed to syndicated film, it doesn't always pay off in sponsor coin.

(3) There is far less money to spend on local programming than on network, and even though (in the case of WABD) there is judicious handling of the tiny budgets, the cost is nonetheless high enough so that the station has trouble making a good buck in sponsored live local time. And if a format doesn't click into place right off, it could become more costly through constant revision.

'Put It In Writing' Folds

Last week, WABD axed a half-hour panel show, "Put It In Writing," after five performances. Feeling was that the show, which had been bruited about previously by CBS-TV for network use, "looked extremely good on paper but the station had trouble making it work on the air." Several changes were made to the format of the show, which was hooked to the use of graphology, before WABD finally called it quits. A network would more likely have held it on the air for at least 13 weeks.

Some weeks ago, a cycle after WABD launched into its live sked (about 55 hours a week), a variety show headed by William B. Williams had to be axed for generally similar reasons, it was indicated. Nonetheless, WABD still has enormous faith in live local tv.

There was another of those confabs by WABD execs after the second Thursday showing of Leonard

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$1,000,000 Into CBS-AM Coffers

Couple of longterm deals and one shortterm saturation buy have given CBS Radio a total of $1,000,000 in gross new business this week. The longterm deals are purchased by Beech-Nut Baby Foods (its first buy on CBS) of 10 five-minute daytime segments per week for 39 weeks, and a 52-week Ex-Lax deal for 11 five-minute "impact plan" segments a week. Both start in April. Beach-Nut was repped by Young & Rubicam, Ex-Lax by Warwick & Legler.

Shorttermer's from Hearst Publications, via the Grey agency, for 10 7½-minute daytime segments the week of April 17.

GM's Institutional Coin To CBS Radio

General Motors has tapped CBS Radio for its institutional ad campaign on night driving safety and is set to bankroll a seven-night strip of five-minute news with Walter Cronkite and Wells Church splitting the commentary chores. The GM buy, designed to reach drivers while they're on the road at night, to give the campaign special impact, calls for a 10 to 10:05 p.m. newscast, starting May 26. Deal was set through D. P. Brother agency.

Meanwhile, CBS has set Ned Calmer in a new 11 to 11:05 p.m. news show Monday-through-Friday. Calmer's new strip, which started this week, gives the web a total of 130 newscasts a week.

VIDEO '58-'59: ONE BIG GAME

By GEORGE ROSEN

The tv networks are beginning to yell, "Stop playing games with us." The blunt truth is that there's considerable apprehension around the webs that, on the basis of present and forseeable commitments, next season on television may blow up into a giant "Bingo"-Wingo"-"Dotto" fandango, even surpassing the present day craze for the westerns.

And the big rub is that the networks, fully cognizant of the fact that an oversurfeiting of the spectrum with game shows can invite brickbats from the watchdogs bemoaning a downgrading of the medium, have no alternative but to sit back and acquiesce to sponsor wishes. They realize that in these days of economic nipups, the networks are not in position to dictate to the client what they shall or shall not put on the air. The welcome mat is out for any and every client, regardless of program format or content. Plus the fact that, if the popularity trend is to games, where is the network so bold and so well heeled as to say, "We'll buck that trend."

For a while there were high hopes that the game shows ("Price Is Right," "Tic Tac Dough," "Treasure Hunt," the DuMont-WABD locally syndicated "Bingo," etc.) would be restricted to the daytime areas, thus leaving the more im-

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NABET, Stalemated at NBC, ABC On 27 Contracts, to Start Anew

The principal contract offers by ABC and NBC having been rejected, the National Assn. of Broadcast Employees & Technicians is moving cautiously toward the next step—beginning negotiations again with the networks.

NABET had negotiated 38 contracts with the nets in January during Boston contract dickers. But in a referendum of its membership which was tallied by the central office in Chicago last week, only 11 of the 38 were accepted. The two biggest pacts—for the 586 engineers and technicians at ABC and the 618 at NBC—were thrown back at the networks by slim voting margins.

Union is now attempting "to determine the reasons why the offers were rejected." NABET said that it had the alternatives of finding out through a general membership meeting or by questionnaire the objections of the dissenters. Another course was to issue a strike ballot on which space would be left for reasons why the contract was unacceptable.

The NBC-ABC union hopes to have some indication of the causes for rejection this week.

The big ABC pact was flung back at the web by a coast-to-coast vote which ended in 321 nays against 236 yesses. The parallel NBC pact got the heave via 618 against and 562 for. Union said that majorities in five of the seven cities in which it has NBC jurisdiction were willing to go along with web offers, but New York and Washington being against them was enough to reject the contract since the favorable vote in the other cities was marginal.

The 11 pacts okayed in the referendum were the transportation and building maintenance in Frisco, program builders; music clearance and radio directors in Chicago; and the transcription department in Hollywood. Five were negotiated with ABC. The six NBC contracts accepted were: writer-producer in Frisco; building maintenance, staff script writers, both Chicago; Buffalo announcers (which union says are the highest paid in country); associate directors in Hollywood; and New York building maintenance.

Sablon's BBC-TV Series

London, April 1.

Jean Sablon will be the first of a number of headline Continental singers to be featured in a new fortnightly BBC-TV series.

The first will go out next Tuesday (8). The program will be produced by Bryan Sears.

ABC Radio Affils Convene and Ask: 'What's Going On'?

A group of 24 ABC Radio affiliates banded in New York Monday (March 31) to find out what all the network trimming is about and to jaw about what they want from the web and the general reaction was reported to be: "News, more news and some special events." Without those things, the stations would just as soon forget network radio entirely, thereby reaffirming a point made several times about web radio generally in past months. As matters rest, however, the affils "are not happy with programming

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NAB IMPACT

VARIETY will put the news right on the target, Wednesday, April 30. That's the date of VARIETY's NAB Convention Issue with the added impact of simultaneous distribution to convention delegates assembled in Los Angeles, and the advertising agencies in Manhattan, at exactly the same time, both coasts on that exciting, news-packed day, April 30. Thanks to our high-speed presses, and an able assist from the airlines, this double barreled package is awaiting your sales message.

●

ACT NOW, and make your space reservation

at any VARIETY office:

NEW YORK 36 — 154 West 46th St.

HOLLYWOOD 28 — 6404 Sunset Blvd.

CHICAGO 11 — 612 No. Michigan Ave.

ABC's Half-Sale On 'Rough Riders'

ABC-TV has closed a half sale of Ziv's "Rough Riders" series for the next fall. Half-hour telefilm was taken on alternate weeks by P. Lorillard, reportedly for the Wednesday 9:30 p.m. slot now held by the live Betty White variety show for which Plymouth is not renewing next season.

Meantime, the network has pulled in a renewal next season in the form of Procter & Gamble for a continuing half of the Tuesday "Wyatt Earp" series. General Mills is the stanza's other sponsor at present.

So far, there is no companion sale for Lorillard on the adventure show.

Bette Davis Set for 'Whispering Streets'

Bette Davis has been signed for her first cross-the-board stint in radio. She'll host and occasionally act in "Whispering Streets," the Ted Lloyd-Margaret Sangster soaper series which started on CBS Radio this week in the 11:05 to 11:30 a.m. strip.

Show, incidentally, does not directly compete with the other Lloyd-Sangster radio package, "My True Story." That's on NBC Radio, but at 10 to 10:30 a.m., an hour earlier than "Streets."

Facing Facts: Networks Deliver The Bigger Audience Vs. Syndication

In terms of mass circulation, reaching the largest number of people, syndicated product falls short of network shows.

That is evident in any examination of the market-by-market VARIETY-Pulse rundown. It's strikingly apparent in comparing the Pulse ratings for the top 10 network shows, as opposed to the top 10 syndcated shows in a particular market.

This doesn't mean that the cost per-thousand for a syndicated property is more than the cost-per-thousand of a network show in a particular market. All it means is that the top network shows command greater viewing than the top syndicated properties.

Of course, factors to be considered other than the relative quality and "boxoffice" of the top network vs. the top syndicated shows, are time slots. In the main, syndicated properties do not get the prime time of 7:30 to 10:30 p. m., optioned by the nets. The syndicated skeins fend for themselves on station time, doing best on the whole at the 7 and 10:30 p. m. periods.

There also are questions of competitive programs and station dominance.

But down to cases. The New York VARIETY-Pulse rating rundown, printed elsewhere in this issue, is indicative of the rating disparity between the top network shows and the top syndicated properties.

Here is the Pulse rating figures for the four top networked shows in the N. Y. market: "Playhouse 90," 48.9 rating, with a 71 share of audience; Bob Hope, 42.5 ratings, 58 share; Perry Como, 42.2 rating, 60 share; "Loretta Young Show," 37.6 rating, 62 share.

The four top syndicated shows in the N. Y. market, according to the same Pulse chart, are: "Sea Hunt," 24.6 rating, 43 share of audience; "Honeymooners," 18.8 rating, 41 share; "Highway Patrol," 17.6 rating, 37 share; and "Mickey Spillane," 17.2 rating and a 37 share.

Frequently It Doesn't Pay to Sell Features To Smaller Markets

In features-to-tv selling, returns on the big markets loom more importantly daily.

The competitive cinematic situation in the smaller one and two-station market has driven prices down. Some feature syndicators are known to have sold first-run pics from $15 to $25 for a run in the small markets. In terms of numbers, currently there are 144 one-station markets and 66 two-station markets.

Many of the one-station markets serve an area of from 15,000 to 30,000 tv homes. They hardly attract national spot biz, the type utilized extensively in features. The local biz that such one-station markets can attract for late night cinematics is not extensive, nor is the price high. Therefore, the prices that such stations can pay for cinematics is narrowed down to a point in many cases that hardly pays for the syndicators' servicing.

Adding to the problem, from the viewpoint of the cinematic sellers, is that the one and two-station market usually carry full network programming schedules. That situation diminishes the need for local celluloid.

UA TV'S POST-'48'S ACQUIRED BY WCBS

United Artists TV has unveiled a new package of seven post-'48 pictures, some of them British imports, and has made its first deal on the group with WCBS-TV, N.Y., which has bought five of the seven. UA TV is calling the new package the Pre-Convention Lucky Seven Package.

Pictures in the group are "A Bullet for Joey," "Break to Freedom," "Destination Moon," "Happy Go Lovely" and "Malta Story" (Oscar-winner Alec Guiness starring), which WCBS-TV bought, and "Kon-Tiki" and "Midnight Episode."

Prep 'Navy Frogmen'

Hollywood, April 1.

TCF-TV is readying "Navy Frogmen," pilot film for a new vidpix skein, for presentation to web and agency execs shortly.

Series, based on authentic stories of the Navy's "frogmen," will have available footage shot by parent company, 20th-Fox, for feature pic of "Frogmen" made a few years back.

Chi WNBQ Hot For Aft. Features

Chicago, April 1.

WNBQ, the last of the Windy City stations to join the local cinematic wars, and reluctantly at that, purchased some new grist for the mill last week and at deadline was deep in negotiations for more.

It's clear the afternoon slotting of feature films has been paying off for the station that held out against 'em until only a year ago.

Station has just purchased the Flamingo package of 22 post-'48s containing "Sudden Fear," "I Am a Camera," and such foreign entries as "Riffifi" and "Mr. Hulot's Holiday." It picked up besides United Artists' "Lucky 7" package, and is close to winding up a third deal for 144 pix from Guild Films. Most of the films in all the recent and pending purchases the station considers as filler product, and WNBQ is still out to snag a library of blockbusters.

The Chicago NBC station's old UA backlog is expected to run out, reruns and all, by the close of 1958.

ABC FILMS JOINING 'RERUN DEPT.' TREND

ABC Film Syndication now has joined other major syndication houses in setting up a separate rerun division.

New division, called "Proven Programs," will be activated in about three weeks under the new department head, yet to be selected. He will report to Phil Williams, syndication sales v.p.

Others having rerun divisions are California National Productions, National Telefilm Associates, and Ziv. ABC's division will have a product lineup of 501 half-hour telefilms, as well as 36 features. Properties will include "Code 3," "Racket Squad," and "Douglas Fairbanks Jr. Presents."

Feld's Sales Slot

Irving Feld is the new general sales manager of Guild Films. He'll supervise all the telefilmery's sales arms—national, syndicated and foreign.

Feld, formerly national sales chief of Guild and with the company since 1955, replaces John Cole as overall sales boss. Cole last week was made president of Guild, replacing Reub Kaufman, founder of the company.

THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.

Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

MPO Teleblurb Outfit Into Live Industrial Shows

For the first time, an industrial-teleblurb film production company is expanding into live industrial shows. MPO Productions, one of the larger houses in the field, has pacted Bert G. Shevelove, an experienced Broadway and live television hand, to helm the new division.

Ostensibly, the new live industrial arm under Shevelove has little connection with a film house's usual run of experience, but, according to MPO, there is a logical relationship between industrial films and industrial shows. Blurbs also have a casual effect on the new pattern for filmers.

To MPO, a live industrial division—which, not so incidentally, has a great earning potential—is a natural outgrowth of the contacts and knowledge about the contacts that the film company has gained over the years. MPO will be shooting hard for a Detroit buck, since the automotive town, via General Motors, Chrysler, Ford and American Motors, has been going in heavily for lavish industrial packages.

"A company such as MPO, which has dealt with major industries for the production of their industrial films and film commercials (since 1947), has the complete orientation on industrial show demands, in addition to the talent and production sources necessary to deliver live packages," said Judd L. Pollock, MPO prexy.

Pollock's remark gives an indication of the thinking and approach of MPO to industrial shows. Shevelove is long on live production (four Broadway shows as either a producer or writer-director and several live tv'ers: "An Evening With Richard Rodgers" and the original "Red Buttons Show," "The Victor Borge Show," etc.,

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Inside Stuff—TV Films

Ways and means of an indie station getting into the public affairs programming area with an ambitious film project is offered by WPIX, N.Y.

N.Y. Daily News station bought the Herman Axelbank theatrical documentary "Tsar to Lenin." Using the footage, it's cutting the film to 60 minutes, utilizing a different narration and hiring March of Time commentator Westbrook Van Voorhis to do the narrating. New script was penned by Eldorous Dayton, with Harry Glass doing a special musical score. Columbia U. professors were called in for scripting advice. Film retitled "Russian Revolution," was hown yest. (Tues.) at 9 p.m.

In the VARIETY-Telepulse program chart of March 26 for the Baltimore market, "Dateline" and "Early Show," listed under the top 10 multi-weekly shows, should have been credited to WJZ-TV. Inadvertently, these shows were wrongly stated to be telecast by WMAR. Addition of "Dateline" and "Early Show," to WJZ-TV, gives the station the top five multi-weekly shows, and seven out of the top 10.

In the same market, in the syndication show listing, "Sheriff of Cochise" should have been number eight in the market instead of number nine, as inadvertently listed.

N.Y. motion picture and tv department of the Bank of America. National Trust & Savings Assn., will be transferred to the L.A. headquarters of the bank on April 30. Peter W Geiger, resident manager in charge of operations, will announce his new affiliation shortly.

M-G's Non-Station Status

Did Metro miss the boat in not getting into station operations?

Metro sold out its 25% interest in KMGM, Minneapolis, to National Telefilm Associates. Under NTA's aegis, minus the Metro library, station is reported for the first time to be running in the black. Film company allowed its option to buy a 25% interest in KTVR, Denver, drop. The Denver indie station now is up for sale, with Metro willing to settle its library contract prior to a transfer. Only station in which Metro retains a 25% stock interest is KTTV, Los Angeles.

Metro, when it launched its pre-'48 library to tv and took steps to get into telefilm production, was in the midst of a tough management struggle, saddled with a disunited board of directors. In the face of that difficult situation, Metro was driven to forego station ownership and management, inking a few deals for stock interest, only one of which has withstood the test of time.

Telefilmeries Open Campaign To Fight Stiff 'Salvage' Tax Rap

Hollywood, April 1.

Alliance of Television Film Producers, repping 22 of the leading telefilmeries in Hollywood, has formally opened its campaign against stiff tax regulations against the vidfilm companies with adoption of a resolution in which members authorized ATFP to proceed with the drive. Action was taken at a meeting Thursday night, and it was also decided to appoint a steering committee to study ways and means of putting the opposition into active effect. ATFP prexy Maurice Morton said he will name members of that committee by Wednesday.

Vidpixers are aroused at a new tax ruling, and claim now that the Internal Revenue Bureau has imposed a salvage value, a new cost recovery stipulation, it means they will be taxed even though they make no profit, that they can no longer fully amortize their vidfilms. Salvage applies to the re-run potential of telefilm.

Morton disclosed other vidfilmeries not members of ATFP have contacted the group, and joined in the campaign. Resolution greenlighting the drive was adopted without opposition, he said.

"The problem has grown more acute over a period of time, to the point where indie and major film producers also face a tremendous threat. Unless something is done about it, it will destroy or cripple our industry. If something isn't done, there won't be an industry. There are many legal ramifications and considerations to the problem, and our steering committee will recommend the best course of action," said Morton. Prexy added he considered appointees to the steering committee so important he first was going to consult with the exec committee of the Alliance before naming them.

"The Tax Department leaves us in desperation and confusion. When the country is in an economic recession they seek to cripple another industry, and over a matter which has nothing to do with tax reduction. If they are going to cripple another industry—even inadvertently—they can cause tremendous chaos. I don't think it's anybody's intention to do this; I'm sure it's not deliberate, but the potential administration of this policy has this effect. It is the biggest problem the industry faces today.

"Our action is in keeping with the expanding policy of the Alli-

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Telefilm Chatter

John L. Homan to sales of Gross-Krasne, covering Texas, Louisiana, Tennessee, Oklahoma, Arkansas for syndicator; he comes from California National, and follows **Fred Frank Jr.** to G-K sales by 10 days . . . **Ted Swift,** another telefilm salesman (from Screen Gems) to Associated Artists Productions midwest staff . . . **Gerald S. Corwin,** a vet NTA account exec, has been placed in charge of NTA's Minneapolis office. He succeeds **Don Swartz,** who was recently named manager of KMGM-TV . . . Eleven entertainment personalities have been inked for guest appearances on "George Jessel's Show Business" series. They include **Bill Frawley, Phil Baker, Pamela Mason, Connie Haines** and **Joan Shawlee** . . . "Varsity U.S.A." pilot was produced by the company of the same name, the company being topped by **Barney Ward** and financed via Wall Street sources. **John Maschio** is sales agent for Varsity U.S.A.

Hafner's 'Got Coin, Still Need Show'

Hollywood, April 1.

Packager-producer Les Hafner, who for years had tv program packages and ideas and then hunted a sponsor, has reversed his field—today he first landed the financing, and now he's hunting a property.

Hafner said he has a signed agreement by a N.Y. and Hollywood financier guaranteeing a minimum of $1,500,000 for telepix.

"We figured that 39 tv pictures costing $35,000 a show would come to $1,365,000, but actually I have latitude to go beyond that, and can up a budget to $40,000 to $45,000 a show if the property demands that, if a star is involved, for example.

"Right now I'm talking to three agents about packages, properties and scripts, and expect to make a decision in from two to four weeks."

J. J. Heffernan Named Terrytoons Sales Exec

John J. Heffernan has been named sales manager of Terrytoons, replacing Newt Schwin, who moved into CBS-TV network sales some weeks ago. Heffernan moves to the CBS subsidiary from NBC, where he was an account exec with NBC Television Films.

He'll report to William M. Weiss, Terrytoons v.p.

Phil Cowan to NTA

Phil Cowan, formerly publicity director of Screen Gems, has joined National Telefilm Associates as director of exploitation, reporting to George Crandall, public relations topper. Harry Algus, in the realignment, has been given the post of press director.

Before joining NTA, Cowan had headed up his own public relations firm, and in past years had been associated with CBS radio and tv in publicity posts.

MCA TV To Unveil Sales Pattern of Par Pix at NAB Conclave

MCA TV plans to unwrap the Paramount library at the National Association of Broadcasters convention in Los Angeles, slated for April 27 to May 3.

MCA TV execs on both east and west coasts have been conferring on best method to handle the some-700 pix backlog, the cream of which is slated for another theatrical reissue ride before going the tv way.

Presentations for the tv station sale are being prepped for the NAB conclave, with Dave Sutton, v.p. in charge of MCA TV's film syndication division, and Lou Friedland, v.p. in charge of station sales, slated to be on hand in Los Angeles for the pitch. Preliminary talks already have been held with a number of station operators, but no deals have yet been made.

TPA'S UNIQUE 'COMBO CONCEPT'

Ben Brady Vs. IBM Machines

Hollywood, April 1.

Remarks by Ben Brady, producer of the "Perry Mason" series, in VARIETY recently that there aren't enough "trained writers" and the universities should be scoured for new writing talent has brought a fiery blast from the tv-radio branch of Writers Guild of America West.

Said a spokesman for the branch tartly: "Periodically a Hollywood tv producer, most often one with an assembly-line viewpoint of entertainment, will be sure to attempt to serve himself well by publicly serving his associates badly. The writers are generally his favorite targets and his claims are always the same.

"There are 1,800 accredited Guild writers in Hollywood and 1,000 in N.Y. . . . many winners of national prizes for their dramatic efforts. Mr. Brady has apparently read all their work and arbitrarily finds them wanting.

"What are his criteria? The best indication of what could secretly lie in his heart along this line is perhaps his sad statement that" the automation process of writing is not yet clearly limned on the writing horizon.

"Now all may be clear. What Mr. Brady may be looking for is the machine-made script. For these we refer him to the electronic calculator people, Remington-Rand, IBM, General Electric, et all."

The Vidpix Writer Problem

Material Vastly Improved in Past Five Years, But New Talent Scarce, Sez McDonald

The "which comes first, chicken or the egg" situation plagues the nurturing of new writing talent by the Hollywood telefilm industry, according to Frank McDonald, director of "Wyatt Earp" and "Meet McGraw."

McDonald, who has a long list of telefilm and motion picture directorial credits, said on one hand there's a dire need for good, young original writing talent. On the other hand, the talent guilds, referring to the writers guild, set up barriers for testing new talent. He mentioned the guild edict against the submission of freelance scripts, acknowledging that the guild has some justice on its side of the issue, the danger of pirating and sponging.

But where ever the fault lies, the fact remains that tv has a monsterish appetite for using up stories and new story writers are a hard commodity to come by.

Director, who worked for Universal, Warners and Paramount, before turning to telefilms about five years ago, feels that Hollywood would really be in trouble if it wasn't for tv. Motion pictures today either have to be great or have an exploitation gimmick to succeed, he opines.

As to how telefilms have changed in the five-year span, McDonald feels that the story material is better. He began with "Three Musketeers," and has worked on "The Whistler," "Range Rider," "Gene Autry" and "Annie Oakley" episodes. Stories which were accepted years ago would not pass muster today, says the director. As for actors, McDonald feels, they, too, have changed over the span, taking their cue from the "mumble" school. If the surge toward "underplaying" continues, we'll get back to the silent movies, cracks McDonald.

Seven WB Pilots To Roll in April

Hollywood, April 1.

Warner Bros. tv will roll seven pilots in April. Oaters lead with three slated for production. Others are two crime lensings, a comedy and a horror package.

Writers putting the finishing touches on the potential skeins are James O'Hanlon, Nelson Gidding, Howard Browne, Mildred and Gordon Gordon, and Marion Hargrove.

Pilots to roll are: "The 49ers," "Lone Star," "Public Enemy," "GMen," "House of Wax," "Girl on the Run," and an untitled western.

Mex Police Series

Hollywood, April 1.

Clarence Eurist has made tiein with Mexican Police Dept., Mexico City, whereby he will have full access to its files for story material for a new telepix series to be titled "Secret Files of the Mexican Police."

Pedro Armandariz, Mexican screen star, will be top-billed. Carlos Musquiz will play a running part in series.

Flying A Pattern: Lotsa Promotion & Merchandising

A sponsor that buys a show and doesn't back it up with all-out promotion and merchandising is selling himself short, according to Mitchell Hamilburg, prexy of Flying A Productions, one of the most successful Hollywood western houses.

Flying A Productions, via CBS Film Sales, recently concluded an 80 market national spot renewal deal with Continental Baking for "Annie Oakley." Outfit, which has Gene Autry as one of its partners, has grossed about $7,500,000 since it pioneered the tv staple oater biz seven years ago.

CBS Film Sales has a piece of a number of Flying A series, which in addition to "Oakley," are "Buffalo Bill Jr.," "Range Rider," "Gene Autry," and "Adventures of Champion," a total of 465 half-hour episodes.

It doesn't make sense for an advertiser to spend about $2,500,000 for an oater staple, including time and talent, and neglect to sink another 10 to 20% for promotion and merchandising. Hamilburg says Continental Baking in a past campaign appropriated $200,000 for publicity and promotion. Sponsor, he relates, isn't as much interested in the particular rating, as it is in moving goods off the shelves, and to do this, it realizes

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'Willie Wonderful's' 200G 1-Man Sales Push

As a sign of how hot juve product is in the syndicated market, "Willie Wonderful" has made $200,000 worth of station sales in the four months since the telefilm skein has been on the market. Remarkable thing is the impressive gross was racked up by a "one-man sales department"—Bob DeVinny, general manager of Wonderful Productions in Cincinnati.

This boy-and-circus series is sold in over 30 markets.

GIVES STATIONS PRIORITY ON PIX

Station group buying, whether indies or affiliated o&o's of major broadcasters, now swings enough economic weight to give the syndication field top priority on fresh skeins.

That development is the key to a unique Television Programs of America product-sales plan involving three first-run skeins, one off-network show, and a library of reruns.

For one of the few times, stations now are being offered a line-up of four new-to-syndication properties with different airing dates from one telefilm house. This approach is quite different from the usual practice of selling new series one at a time, holding back on what's upcoming until the markets run dry on the older property.

TPA has been resoundingly successful with its plan, according to sales v.p. Michael Sillerman, inking $4,200,000 in biz the first three months of the year, highest in the company's history for the period.

The implications to stations in lining up the new properties from a particular house over a year's span is dramatic, especially if other syndication houses follow suit:

1. Complaint of indies and affiliated stations that they get the "rejects," the properties nixed by the networks and regionals would no longer hold true.

2. Stations knowing what's upcoming, can plan for year-round programming. Current situation finds stations and sponsors buying in a "what's available at the moment" market.

Sillerman says the plan was triggered by Richard Moore, KTTV, L. A., topper; Fred Thrower, WPIX, N. Y., station manager; by Triangle Publications, Westinghouse Broadcasting Co., Storer, as well as other leading indies such as WGN-TV, Chicago.

In different groupings, there were sufficient deals made to kick off "New York Confidential" for next September airing, "Tugboat Annie," for April airing, and "It Happens in Spain," also for April airing. Additionally, the same pool of stations have been buying the off-network "Lassie" show, slated for May. Kickoff dates, of course, can be juggled by the stations.

Deals for the new syndicated properties and the reruns from the TPA library are not contingent upon one another, but pitching the combo as a year-round programming plan, including daytime stripping of reruns, has caught fire. Stations pick and choose and TPA's sales register rings, as airing dates progress.

Syndicators such as TPA, Official Films and others feel that financing isn't the major problem in getting new product on the market. Rather, it's a problem of insuring playing dates prior to release of product in key markets—markets such as N. Y., Los Angeles, Chicago, Philadelphia which

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RKO TELERADIO'S POST-'48 BUNDLE

RKO Teleradio is prepping a new feature film package of 18 pix, virtually all of which are post-'48's.

The group was initially distributed theatrically by RKO Radio Pictures. The subsid retained tv distribution rights, which is now being activated.

Holdoff on titles is due to need to finalize clearances, but all titles will be unveiled at the upcoming Los Angeles meeting of the National Assn. of Broadcasters, to be convened April 27.

On the basis of agency interest, RKO Teleradio is going ahead with pilot production of "El Coyote," packaged by Ken Murray.

NTA Film Network's $28,000,000 Potential in Launching 'Big Night' Package to Bolster Indie Stations

That Legion Tag

Stations differ on whether or not to book a vintage pic "condemned" by the Catholic Legion of Decency, according to Fred Schwartz, prez of Distributors Corp. of America, new selling a package of cinematics via Flamingo Films.

Schwartz, speaking of his experience with "I Am A Camera," said the situation varies from market to market, acknowledging that the sale of the pic has been hurt somewhat by the Legion tag. The pic initially did not get a Motion Picture Production Code Seal either when it was originally released, but that was at a period before the Code had been liberalized.

Indie stations, in markets accounting for 46% of the set circulation in the U. S., have joined the NTA Film Network to establish a programming phalanx in the fall, consisting of three fresh half-hour series, features, and reruns of hourlong 20th-Fox and Warner Bros. telefilm properties.

From Los Angeles to Chicago to N. Y., the indie stations have fallen in line to share some of the production risks with the NTA Film Network, thus insuring a first-crack at product which otherwise would have been pitched to the other three networks.

The unique station participation, pertains only to "How to Marry a Millionaire," "This Is Alice" and "Man Wthout A Gun." The remaining product lineup, the 20th-Fox features for "Premiere Performance" and the "TV Hour of Stars," consisting of the 20th-Fox and Warner Bros. reruns, is completely underwritten by the filmed net.

Why the $12,000,000 programming push for the fall?

All the elements in the economy and the tv scene, in the opinion of network prez Ely A. Landau, make it propitious. The number of indies in the country have grown, reaching a potential 19,497,000 tv homes. With those indies serving as an anchor, affiliates of other networks are being signed up for national exposure of NTA Film Network programming at prime time.

In terms of a recessive economy, the filmed net as opposed to the other webs have no "must-buy" list and are able to offer lower rates. For the first time, an advertiser will be able to see the complete season's programming before plunking down his dough.

As to programming, the indies for the first time will be able to get a programming block from one source for what will be called locally "NTA's Big Night," consisting of three half-hour properties, "Premiere Performance," and "Hour of Stars."

The importance that the indies and other stations, including key's affiliates of the other three networks, attach to this development is attested to by the contractual arrangement on the three half-hour series.

Twelve indies out of a potential of 17 indies, in the same number of markets, already have inked deals on the three series. The arrangements run along these lines: The indie, upon a 10% down payment, gets the telecasting licenses

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Paul Talbot Sets Fremantle-Soviet Telepix Exchange

The second telefilm exchange deal with the Russians has been worked out by Fremantle, which will swap Encyclopaedia Britannica films and "Movie Museum" for a five-minute Soviet informational telefilm series.

The deal was arranged by Paul Talbot, who recently returned from Moscow. Ziv's Ed Stern had preceded Talbot to the Russian capital and inked an exchange arrangement involving three Ziv series.

Talbot said he found Soviet officials eager to exchange television product. He is of the opinion, though, that a good portion of Soviet tv film fare would not be very popular on American tv screens. The blame, he felt, was not because of content—there is a world-wide market for ballet, musicians, etc.—but more on Soviet tv technique which isn't as mobile as that of the U.S.

The five-minute series for which he acquired western hemispheric rights consists of vignettes of Russian life. It's being specially produced for television showing abroad. The first two segments, which are to be delivered to Fremantle shortly, deal with a tour of the Moscow tv center and an atomic icebreaker.

Additionally, Talbot made a tentative deal for a 60 to 90-minute telefilm of "Moscow After Dark," to be produced by the Russians and to accent night life in the Soviet capital. Talbot said the Soviet execs were interested in at least 200 Encyclopaedia Britannica films.

Under the Fremantle-Soviet arrangement each side has the complete right to reject a film. Soviets, according to Talbot expressed an interest in the "Hopalong Cassidy" series, but nothing was finalized.

The Fremantle prez in his tour also visited England, Denmark, Finland and Germany, making a number of product deals in the markets.

Pyramid's 'Indictment' Series to Roll in N.Y.

Pyramid Productions started filming this week in N. Y. of the "Indictment" pilot, based on stories about the N. Y. District Attorney's office.

Film and legit actor, Richard Kiley stars, Abe Ginnes is scripter and Nathan Kroll is producer, under Pyramid's exec producer Everett Rosenthal. Pyramid is doing its own financing for the pilot and has not yet set a distribution deal.

Gross-Krasne Org On Documentaries

Gross-Krasne is going into the documentary film business, and, through a brand new subsidiary, Technofilms, is anxious to work through the Government and the armed services in lensing "space age" footage for industrial and school use.

The telefilm production company sent one of its longtime film editors, Asa Clark, to Washington and then to Florida for powwows with Government officials on shooting space technology celluloid. Jack L. Gross, G-K prexy, said primary function of Technofilm, fror which Clark will be in charge of research and development, will be "in the area of top-level scientific information" and also in dissemination of the filmed info to stimulate interest in the sciences as a career.

G-K so far has limited itself to the production of half-hour telefilms for syndication to commercial outlets.

ABC-TV Does a Glamor Job On Its Cost-Per-Thousand Story

ABC-TV has entered the 1958-1959 season with a hard sell that dwells on dollars-and-cents talk. The network, guided in this area by veep Gene Accas points with what it feels is indisputable pride to its favorable cost-per-1,000 position vis-a-vis CBS-TV and NBC-TV.

In a series of presentations to individual ad agencies and the trade press, Accas reports that ABC's competitive position has improved so much that its "yield" leaves the other nets in its wake. For example while its average rating in Nielsen "A" markets is lower than either of the other webs (18.4 to CBS' 21.9 and NBC's 22.4), the time charges at NBC and CBS are higher. The result has been that the cost-per of ABC has gone down 5% in 1958 from 1957—from $3.04 per average half-hour show to $2.88, the lowest of the major webs. CBS, according to the ABC Nielsen study, has gone up 23%, from 1957's $2.41 to 1958's $2.97. NBC is down 3%, but far behind ABC—from $3.50 to $3.38.

Even with ABC's lower ratings, the cost for its better "yield" can be more clearly seen, perhapas, in the fact that the average half-hour cost on ABC is $65,605 compared to $95,438 for CBS and $95,788 for NBC. There has been a general increase in program and time charges at all three networks, but ABC is only up from 1957's $57,637, while CBS has increased to the aforementioned figure from $79,752 and NBC from $86.432.

Accas and the ABC sales presentation and research crews broke down the dollar return into several different categories and come out ahead cost-per 1,000 in all of them. It gets a better "yield" among "younger families" (16 to 49 years of age) and among "larger families" (three or more members) than its competition. This information is based on Nielsen's January Average Audience homes as applied against the Nov.-Dec. Nielsen "home characteristic" data.

ABC-TV stresses too that it also leads in the "percentage of shows below the all-industry median of $3.38 cost-per-1,000 cost efficiency" for all nighttime network programs. As the January Nielsens show, ABC has 53% of its programs below the median, against 52% for CBS and 45% for NBC.

On the dollar basis, ABC also claims it offers the greatest efficiency for hourlong shows. Of all the network programs of the 60-minute variety, the web says that it has the top six in the ratings—Lawrence Welk (Saturdays), his Monday "New Talent" show, "Cheyenne," "Sugarfoot," "Maverick," and "Disneyland," in that one-through-six order.

Accas was quick to point out another feather in ABC's sales cap—the "most efficient program in all network time" was the half-hour "Wyatt Earp," costing $1.75 per-1,000.

Femmes Hold 22% Of All Station Jobs

Women occupy 22% of all the jobs in radio and television stations, according to a special survey by American Women in Radio & Television, distaffer trade organization.

Roughly 9,200 women are employed by radio and television stations in the U. S. The AWRT survey was the first of its kind done in this country.

Based on a 12-month investigation of all radio (FM as well as AM) and tv stations, the survey reports an average of 2.6 women out of an average of 11.7 total employees per station. The report covers only station personnel and does not report the additional number of distaffers employed by the radio and tv networks, but of the 2,256 stations responding they included indies, web affiliates and web owned and operated stations.

Survey also reported: (1) Women "hold positions at every level of station operation—from general staff to top management." And

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No Plugeroos Here!

Paris, April 1.

Jean-Marc Thibault, popular local comic, based a gag on a brand name product during a teevee program. Next day he got called in and put on the carpet, since there "must be no hint of commercialism" on the French stated-owned television chain.

Punishment: banned from the airwaves for one month.

It's Old-Fashioned To Talk of Crisis In Radio: Sarnoff

"The current talk of crisis" in network radio "seems strangely outdated," NBC prexy Bob Sarnoff declared last week in his periodic newsletter to tv and radio editors. Commenting on the fact that "a financial and programming retrenchment by one radio network has touched off speculation on the precarious future of all radio," he declared the speculation to be somewhat behind the times.

"If it were three to five years ago, I could better relate it to our own experience. Then, many network affiliates were at the breakaway point. Most of our major sponsors had pulled out; radio salesmen couldn't get a foot in the door of the bigger agencies; the network's annual dollar volume was melting away to nothing.

"But today, all this is changed, not only with NBC but with network radio as an entity and as a concept. There is a new philosophical awareness of its values, which is reflected in the amount of interest it stimulates, and a practical awareness which is reflected in a tangible intake of dollars. Radio salesmen walk about Madison Ave. today like men reprieved. They can discuss million dollar deals with key executives without apology for star gazing. Most of the advertising giants who underwrote the radio networks in their pre-television heyday are now back in, although not in the massive fashion of a decade ago."

Reporting that since 1953, NBC Radio has had a cumulative loss of $9,000,000 and in "one particularly grim year" alone lost more than $3,000,000. Sarnoff listed these achievements in the more recent past.

No Rabbit's Foot

1. For the first time since 1953, the loss graph reversed direction last year, "and the reversal continues at an accelerated pace into this year. We are now talking about a break-even point without rubbing a rabbit's foot when we do. I believe we will reach it, and soon."

2. At a chips-down affiliates meeting last year, the network gave its affiliates a choice: "If they wanted to maintain the NBC Radio network service, they would have to carry more of our programs in network option time and on a more systematic basis." Since that meeting, clearing for network programs has increased an average of 15⅔. "With the additional circulation thus delivered, national advertisers have found the NBC Radio Network an increasingly valuable buy. As sales have increased, compensa-

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NEWBURN EXITING EDUC'L TV BERTH

Major factotum in educational television, Harry Newburn, president of the National Educational Radio-Television Centre at Ann Arbor, is reported returning to a college presidency at an undisclosed school shortly.

Centre's topper for five years, Newburn came from presidency of U. of Oregon. Ann Arbor group has been instrumental in feeding programming to U. S. educational tv'ers.

Huntley & Brinkley's 250G Insurance Coin

Chicago, April 1.

Kemper Insurance companies are spending some $250,000 with NBC-TV this spring for eight Wednesday night Chet Huntley-Dave Brinkley newscasts and 10 participations on the "Jack Paar Show." The buys saturate the period from mid-April to early June and represent Kemper's outlay with the network to date.

John W. Shaw Advertising is the agency.

Chevalier Wows 'Em At Annual Radio-TV Correspondents Dinner

Washington, April 1.

With Maurice Chevalier a standout performer, annual Radio and TV Correspondents dinner here Saturday night (29) in honor of Vice President Nixon and other Washington bigwigs was topped off by a well-rounded entertainment program produced by Mark Leddy, Ed Sullivan's talent consultant. It was all under the general supervision of CBS program veepee Robert M. Weitman who convoyed the show from N.Y. to D.C. in a chartered Eastern Airliner.

While the audience of 800 at the Sheraton Park Hotel responded enthusiastically to other acts, it was Chevalier who stole their hearts and to whom they paid the unusual tribute of giving, at the behest of emcee Ed Sullivan, a standing ovation. It was a memorable night for the beloved Parisian whose voice and vitality seemed as strong as ever.

Chevalier was best with two songs from his new film "Gigi" ("Thank Heavens for Little Girls" and "I Don't Understand the Parisians") and showed versatility with a unique demonstration of what he called the "music" of languages—a kind of babble in various tongues. He encored with "Mimi" and brought in the audience to hum "Louise" as the wind-up.

Of the others, comedienne Carol Burnett stood out with her hilarious rendition of "I Fell In Love With John Foster Dulles"—a perfect selection for the occasion. The talented lass got a second big hand with takeoffs of different types of singers.

Heavy applause also went to singer Jane Morgan's piping of "All the Way," Johnny Carson's bit on Ed Murrow putting his kids to sleep, Jimmy Edmundson's (Professor Backwards) gags on Texas, and dancer Eileen O'Dare, a top performer. Rounding out the bill were Jean Carroll, a rather risque female counterpart of Sam Levenson; Connie Towers, glamorous dramatic songstress, and the veteran vaude team of Smith and Dale. Ray Bloch's music was, as Nixon noted afterward in a brief speech, "superb."

Lewis W. Shollenberger of CBS News was chairman of the dinner committee, assisted by Julian Goodman of NBC.

Correspondents installed Ed Morgan of ABC as new president, succeeding Robert F. Hurleigh of Mutual. *Lecy.*

WCBS-AM SERIES SIFTS UNDERWORLD

Series of special documentaries titled "The Underworld" and involving lengthy and candid interviews with various types of criminals has been launched by the "This Is New York" series on WCBS, the CBS Radio flagship in N. Y. First in the series, a 38-minute taped interview with a pickpocket and petty thief named Frankie the Cannon, was aired last Monday (24) locally and has been tapped by the network for a special repeat on April 11.

"This Is New York" producer Lee Hanna and managing editor-director Norman Kramer already have another tape in the can, an hourlong interview with a drug addict. They're hoping to take interviews with a prostitute, a shoplifter and an armed robber to round out the series. Tapes are "not to glorify or to make excuses" for the criminal, but "to try to reduce him to human terms, to make him understandable."

First broadcast is scheduled for a network repeat in the web's 9:30-10 p.m. public affairs slot on April 11.

Cost-Per-1,000: Friend or Foe?

Philadelphia, April 1.

One of the tv industry's most cherished yardsticks—the cost-per-1,000 efficiency measure—was belted by one of the very same industry's best rating sources, the Nielsen Co. Nielsen veep George E. Blechta, speaking here last week before the Television & Radio Club of Philadelphia, told industryites that when isolated and used alone, the cost-per yardstick is a "poor basis for time buying."

"All spot schedules will show a large spread in the number of messages heard by individual homes," the rating expert said. "A low cost-per-1,000 schedule may be concentrating too many of its messages among a small group of homes to be efficient in a real sense.

"This is what cost-per-1,000 hides. If we divide the audience reached by a spot schedule into five equal parts, from most heavily to least heavily contacted homes, a good amount of waste coverage may appear. In many cases, the 20% reached most often by the schedule have received over 30 messages per home. For many advertisers, half this number of messages would be equally effective."

Blechta said, "A spot buy delivering a good cost-per-1,000 can be oversaturating one-fifth of the homes it reached with almost two-thirds of all commercial messages delivered. This is not efficiency in any sense." He concluded that a "real cost-efficiency yardstick of time buying must ask how many different homes are being reached with effective frequency, and how much does this cost."

Meighan Stakes Future in Tape Blurbs; Ampex Financing New Setup

Taped Ballcasts

Stations are finding new and ingenious uses for videotape, according to Howard Meighan, former CBS-TV veep who's setting up his own commercials-on-tape companies, and is also serving as a consultant to Ampex Corp.

One station which recently purchased tape equipment (Meighan wouldn't disclose the call letters), plans to tape its baseball coverage every day and repeat it nightly at midnight, in place of late movies.

Howard S. Meighan has resigned as v.p. of CBS-TV in charge of its Coast operations to form the first company devoted to production of commercials and programs exclusively on videotape. He's partnered in the venture with the Ampex Corp., which he'll also serve as a special constulant.

Meighan, who's been with CBS for 24 years and was the first prez of CBS Radio when it was split off from CBS-TV, will not be replaced on the Coast for the present with future plans of prexy Lou Cowan being held in abeyance.

Meighan's new venture will consist of three companies, Videotape Productions of New York Inc., Videotape Productions of California Inc. and Videotape Midwest Inc., in each of which he'll hold majority control and each of which will be financed by Ampex. The New York company, which will be the first to go into operation, will be owned 55% by Meighan and 45% by Ampex. Ownership of the others hasn't been finalized yet, and Ampex may not hold a financial interest in those companies.

Meighan is now scouting studio space and personnel for his new ventures. His Gotham operation will use two Ampex recorders, four cameras and other special equipment including tape duplicating machinery and editing gear. As soon as he lines up studios and

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Subliminal? 'Who Needs It' Decrees NAB Code Board

Washington, April 1.

Television Code Review Board of the National Assn. of Broadcasters went on record last week as opposed to any use of subliminal perception on tv stations. At its quarterly meeting here, the Board proposed an amendment to the Code which bans SP. This will be submitted for approval at a meeting May 1 in Los Angeles of the NAB tv board. Amendment reads:

"The use of the television medium to transmit information of any kind by the use of the process called 'subliminal perception,' or by the use of any similar technique whereby an attempt is made to convey information to the viewer by transmitting messages below the threshold of normal awareness, is not permitted."

Commenting on the action, Code Board chairman William B. Quarton said: "Whether the process works or not, or to what degree it might work was not our main concern. We acted because we believe the American public has a right to approve or reject what comes over the home screen and this requires that the public be consciously aware of what it is viewing. Basically, we have concluded that 'subliminal' would not be good for the public, the advertiser or the broadcaster."

Last November, Board requested Code subscribers to defer any experimentation with SP pending "review and consideration." Board has no knowledge of any station planning to use the technique.

In other actions, the Board:

Instructed its staff to proceed immediately with supplementary monitoring of stations whose history has been in "substantial violation" of Code provisions, findings to be considered at a Board meeting April 28 in L. A. in conjunction with the NAB convention.

Appointed a subcommittee headed by Roger W. Clipp to study possible Code changes affecting time standards for advertising copy, multiple spotting and contests.

Ampex's Formula For Editing Tape

Ampex Corp. has perfected a way of editing tape, according to Howard Meighan, who resigned as a v.p. of CBS-TV over the weekend to form his own videotape commercial production firms in association with Ampex and to serve Ampex as a special consultant.

Editing is made possible by a special track on the edge of the tape, where a little mark is made each time a "field" is scanned on the tape. These marks, about a quarter of an inch apart, indicate the end of the equivalent of each electronic "frame."

Ampex has developed an editing unit which mounts on the regular tape console, and the editor runs the tape through the machine, stopping it at the point to be edited and using the markers on the edge as his guide for cutting. Since there are so many more "frames per second" in the sense that more fields are scanned electronically per second than there are frames per second on film, the cutting does not have to be so accurate as film editing and can be made with a tolerance of two or three "frames." Editor then simply splices the edited footage right on the console.

Though Meighan doesn't consider the editing achievement vital for his commercial operation, it will prove important in the taping of programs and on the local level, where stations receiving taped programs can splice taped commercials inside those shows.

IT'S NOT THE SIZE BUT FORM

Nielsen's Top 10—7 Westerns

Westerns again dominate the Nielsen Top 10 list for the first March report, with seven of them hitting the mark. Only three non-oaters to make it were Danny Thomas, Bob Hope and "I've Got a Secret." Oaters gave ABC all its three entries in the Top 10, and NBC two out of three. The network split gave CBS four shows, NBC and ABC three each. Ratings follow.

AVERAGE AUDIENCE

Gunsmoke	CBS	43.1
Wells Fargo	NBC	37.7
Danny Thomas	CBS	35.4
Have Gun, Will Travel	CBS	34.2
Wyatt Earp	ABC	34.2
Restless Gun	NBC	33.6
Bob Hope	NBC	32.9
I've Got A Sceret	CBS	32.7
Cheyenne	ABC	32.2
Sugarfoot	ABC	31.9

TOTAL AUDIENCE

Gunsmoke	CBS	45.0
Perry Como	NBC	41.4
Bob Hope	NBC	40.6
Wells Fargo	NBC	40.2
Cheyenne	ABC	38.6
Sugarfoot	ABC	38.1
Danny Thomas	CBS	37.6
Shirley Temple	NBC	37.1
Steve Allen	NBC	37.0
Wyatt Earp	ABC	36.5

Sheldon's Pop-A-Day Pops

Performer's $2,000,000 N. Y. Gross As Crack Salesmen on Own Product

After some 17 years of selling other people's product, New York radio-tv personality Herb Sheldon is finally selling his own, and doing a bangup job at it.

Sheldon, together with an old friend and occasional business associate, heads Edro Products Corp., the sales and marketing company responsible for Pop-a-Day Pops, the new vitamins-in-lollypops product that's inundating the N.Y. daytime kidshows with saturation commercials.

Sheldon launched the brandnew product last Christmas week, using only himself as the tv sales vehicle the first four weeks and then expanding to sponsor the competition. He's already set up distribution in New England, is about to move into the mid-Atlantic states and is looking over distribution arrangements for the Coast. From a zero start, he anticipates a gross of $2,000,000 from the New York area alone this year.

Sheldon credits the spectacular success story to daytime television, the area he feels Madison Ave, has neglected since the kids "stopped tearing the shelves out of the stores in the old 'Howdy Doody' days where there was no competition." After four weeks of handling the commercials himself, he and his agency, Cohen & Aylesbire, bought such varied kidshows as WABD's Sandy Becker (morning & evening), "Romper Room," WABC-TV's "Johnny Jellybean," WRCA-TV's "Hi Mom" and WOR-TV's Claude Kirchner. "All of them are daytime personalities who know how to sell to the kids. I had confidence that I could sell the kids—I've been doing it for years—and I knew that they could too."

For adult copy, he used his own

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3 Sponsors For NBC 'Suspicion'

NBC-TV's "Suspicion," which lost all its sponsorship with the pullout of Ford and Philip Morris, has reacquired commercial status through the summer by virtue of sales to Sterling Drugs, Procter & Gamble and Bell & Howell.

Biggest buy by far is that of Sterling, which takes on half-sponsorship of 17 shows between April 14 and Sept. 15, when the show folds. P&G will bankroll three half-hours on the show in April and May, and Bell & Howell one half-hour in May. Buys were set through Dancer-Fitzgerald-Sample for Sterling, Grey for P&G and McCann-Erickson for Bell & Howell.

NBC'S FEEDBACK CLUB

Announcers' Formula to Keep Checks Rolling in Despite Illness

NBC staff announcers have formed the NBC Announcers' Feedback Club, an organization designed to keep the salary coming in for any of their members who become sick.

Idea started when Gene Hamilton, NBC staffer for some 30 years, suffered a heart attack, member of the announcing staff, Hamilton reports, voluntarily decided to cover his commercial programs during the illness and kept the checks coming to him. They did this for three months, until he returned to work.

"This never happened before," Hamilton said. "When a man was ill, he just lost the loot." Hamilton added that radio announcers "are considered by many in the trade as mercenary characters who are all out for themselves and care little for the other fellow. I can prove different."

Aubrey to CBS, Moore Gets ABC Program Berth

After 16 months as program vice-president of ABC-TV, James T. Aubrey Jr., was lured back to CBS, causing a rapid shift in two top-level posts at the former network. Thomas W. Moore, who only a few months ago came over to ABC-TV from CBS Film, is moving from the No. 1 sales role at ABC into Aubrey's program slot, and William F. Mullen, ABC's Detroit salesmen, becomes the new sales vicepresident.

Aubrey officially moves to CBS-TV on April 28 as vicepresident of creative services, the program job filled until quite recently by Louis G. Cowan, who has since become president of CBS-TV. Aubrey's new job doesn't demand any direct "operating responsibilities," his position being advisor to board chairman William Paley, corporate prexy Frank Stanton to the several CBS corporate divisions on "obtaining maximum effectiveness" for all creative programming. Before going to ABC, Aubrey was CBS-TV's manager of network programs, Hollywood, and before that general manager of KNXT, CBS' Hollywood o&o.

Appointment of Moore as program boss was hinged to the fact that ABC-TV, unlike the other net-

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HOUR SHOWS HOT BUT NOT DRAMAS

With both "Studio One" and "Kraft Theatre" on the dubious list as fall returnees, the standby hour dramatic show is rapidly becoming obsolete, and into its place is moving the hourlong television programmer. In one of those periodic show biz paradoxes, the 60-minute form is actually gaining strength but the substance is undergoing a drastic change.

Instead of the "Krafts" and "Studio Ones," with their ups-and-downs, their occasional inspired dramas and their frequent dismal ones, television is coming up with the safer if less exciting continuing character series in hour form. There are already several on the books this season, primarily westerns, but next fall will see the medium embrace the hour form in a variety of program types.

There's a kind of momentum gaining in favor of the hour "programmers" as distinguished from the dramatic anthologies. At CBS-TV, for example, in the midst of juggling programs and time slots for next season's schedule, the network decided that in light of the fine showing the filmed "Perry Mason" series has made this season, it can use another classic-type whodunit show.

So it's begun negotiations to acquire rights to the "Ellery Queen" characters and stories for use as a one-hour live weekly series out of New York. Web wants to use Patrick O'Neal, who starred in this season's illfated "Dick & the Duchess" series, in the title role. Indicative of the strength the new hour format promises, the network chose "Queen" even though it's already done in television—as a half-hour syndicated show produced by Television Programs of America and starring Hugh Marlowe, it achieved only moderate success.

Ready Other Properties

On the CBS beltline for next season several other hour properties, Charles Marquis Warren's "Rawhide" hour western, now figured as the Monday 7:30 to 8:30 entry ("Ellery Queen" would go Wednesdays 7:30 to 8:30, if all negotiations are consummated); Charles Russell's "Pursuit" series of whodunits on tape, with a different detective hero each week; Rod Serling's series of hour science-fiction shows; "Stage Coach," a Screen Gems oater co-production.

NBC, too, heartened by the success of its "Wagon Train" westerns, has such hour western entries as "Cimarron City" and "Northwest Passage" in the hopper, with the possibility of other oater-hours emerging by fall. Meanwhile, NBC is toying with an hour live whodunit series from the Coast this summer, with Albert McCleery at the helm. If the summer show clicks, it could move into the fall schedule. In a co-production deal with Screen Gems, web is developing "Tallahassee"

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ABC-TV PLANS OWN VERSION OF BINGO

Anxious to capitalize on give-aways for the viewers at home, ABC-TV is preparing its own national daytime version of bingo. Web is blueprinting now a daily half-hour home giveaway, with an undisclosed homescreener participation gimmick for the 3 to 3:30 slot.

Because advertisers are currently keen on shows with pots of gold for the home audience, ABC has also changed the format of "Do You Trust Your Wife?" the 3:30 to 4 cross-the-boarder, so that by Monday (7), show will be giving away big prizes for identifying certain "mystery" hubbywife teams. Web has already started promoting the new angle on the air.

Why Kid Ourselves, Chi's a Money, Not a Creative Zone, Sez Quinlan

By LES BROWN

Chicago, April 1.

With local tradesters jawing long and at length about Chicago's future as a television origination centre, ABC-TV veep Sterling (Red) Quinlan dropped the shattering opinion last week that even the toddlin' town's past video glory is a grand illusion. The local tv anchors, he said, have always had the homely status of "money machines" in the network scheme and were never intended as creative plants. As for the shows Chi did produce for the webs, Quinlan rated them "accidents" or exigencies of the parent companies.

Quinlan, who has charge of ABC's WBKB here, painted this "realistic" picture for a gathering of American Women in Radio and TV in a speech which he hoped would fizzle the pipe dreams about Chi's place in the network design. "There has been too much baloney on this subject," he said. "We (station chieftains) may not have as much influence over our network bosses as we would like to have, but we certainly know the general policies of our companies."

In Quinlan's view, the creative video coin is going down the experimental drain in Hollywood and New York, so the nets depend upon the profits of their o&o's and "continually nudge us for more profits. And rightly so. Chicago is a phenomenal market, better than all their other markets except New York City, with only four commercial stations in the nation's second largest city.

"This city is not their creative zone. This is their vital money zone."

He described the local plants as solid and efficient, but strictly local—all except the comparatively new and elaborate CBS facilities, which he termed "a fitting monument to Les Atlass' unique record as a broadcaster."

But, he added, "I doubt if Les Atlass was able to get one single assurance from CBS that, once this plant was completed, a sizable amount of network production would be asigned to it. It isn't in CBS' policy, in my opinion, any-more than it is in ABC's policy to do a lot of shows from Chicago."

The future? Quinlan doesn't foresee any improvements—not

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UTLEY'S 'COMEBACK'

Commentator's Career After Paralysis Capped By Du Pont Kudo

Chicago, April 1.

The comeback of Clifton Utley, begun about a year ago after a three-year struggle to overcome paralysis, was crowned last week in storybook manner when the DuPont Foundation bestowed on him its highly coveted annual award for radio and tv commentary.

Utley, commentator for WNBQ and WMAQ, the NBC stations in Chicago, is the first commentator outside the East Coast area to receive the award and only the second to win it for local broadcasts. Past winners of the DuPont trophy have been Elmer Davis, Edward R. Murrow, H. V. Kaltenborn, Joseph Harsch, Chet Huntley, Howard K. Smith and Eric Severeid.

Utley had suffered a near fatal stroke in June of 1953, suspending what to that point had been a distinguished broadcasting career. His wife, Frayn Utley, a commentator herself, took over her husband's Sunday night radio slot during his years of recovery and now alternates with him on his nightly WNBQ telecasts. Utley returned to radio in September 1956 and to television a year later. He has still not completely regained full motor control of his body.

'Wide Wide World' Trimmed to Hour; GM's 15-Show Buy

"Wide Wide World" will be back on NBC-TV next fall, under the same General Motors sponsorship but in reduced one-hour form. GM has renewed the series, but will sponsor only 15 shows, an hour each, at 5 to 6 p.m. on Sundays over a limited alternate-week span.

In terms of GM expenditures, it represents a cutback from last year's $6,000,000 outlay, for 20 shows of 90 minutes each, to about half that total, or $3,000,000. Renewal, however, represents a turnabout in buying practice for GM, since last year's renewal didn't come in until midsummer and only after protracted negotiations. Purchase was set through MacManus, John & Adams agency.

The shift in time and format now leaves open the question of what happens to "Omnibus," the Robert Saudek Associates package which has been serving as "WWW's" alternate Sunday companion-piece. NBC hasn't come to a decision on that, and Saudek himself hasn't explored the question of reducing the "Omnibus" format to 60 minutes.

PAUL ROBESON SET FOR CHI TV STINT

Chicago, April 1.

Paul Robeson will appear on tv here after all, and on the show which earlier had cancelled him presumably as a too touchy subject. In what figures to be a significant break in his cautious comeback, baritone undergoes the query treatment April 20 on Norman Ross' "VIP" on WBKB.

Singer originally was set for an April 6 go on the show, but a fortnight ago a station spokesman said Ross had "a change of heart," although understood to still be interested. Ross normally has two guests per half-hour stanza but will devote an entire session to Robeson.

A concert circuit pariah in recent years for his political views, Robeson currently is essaying the comeback with a national singing tour.

Dr. Zulli Going Com'l on Sundays

Dr. Floyd Zulli, the New York U. professor who made literature-for-breakfast fashionable in New York and suburbia with his WCBS-TV-NYU "Sunrise Semester," has gone commercial. Dr. Zulli will star in a half-hour Sunday afternoon series devoted to the classics on WCBS-TV, complete with a sponsor.

Bankroller is the Heritage Club, the distribution arm of Heritage Press, which puts out fine editions of the classics and distributes them through its own book club. Heritage will pick up four Sunday half-hours, starting May 11, in the 4 to 4:30 p.m. period. Each half-hour will be devoted to a single classic novel, and the entire series will be used by Heritage Club to kick off a new series of classics it is issuing.

Only four shows are scheduled because Zulli is due to take off for Europe in June and won't return until July. Summer months are out, but WCBS-TV expects to have Zulli back as a permanent commercial-educational personality come fall, and considers the Heritage Club deal a pioneering effort which will pay off in terms of permanent status for Zulli in the fall.

Heritage Club bought the show, which is still untitled, as a frank extension of "Sunrise Semester,"

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TV Major Factor in Dwindling Status of the Smaller Agency; —On Other Madison Ave. Fronts

By JACK BERNSTEIN

During the last few years, almost weekly, an announcement has been issued by a Madison Ave. ad agency telling of a merger. The releases to the press are routine and what most fail to say is that the day of the small and even the medium-sized agencies are numbered. Television is probably one of the largest single factors in the mating.

Media advertising in 1957 reached an alltime high of $10.3 billion and of this figure the television advertising expenditure totaled $1.3 billion alone. No longer can the small shops either on Madison Ave. or in Peoria afford to either have a one-man tv shop or a single timebuyer who buys print as well as tv time, for even in smaller cities across the country, local merchants have become large spenders in spot television.

In the main, the smaller agencies and regional agencies are finding themselves forced to merge because 1) spot television, which with the recession figures to get a larger chunk of the pie than ever before, requires regional offices and local servicing; 2) tv accounts require television specialists who are familiar with all phases of production; 3) the demand by sponsors for additional services which includes marketing and merchandising with local tie-ins with the clients sales force and national distributors and local dealers; 4) the realization that larger billings, via mergers, give agencies a better hand in negotiations and bargaining with the networks and are all important in pitching accounts.

'Bigness' Is the Key

In a word, it all amounts to bigness. The larger an agency, and the billings it represent, to a large degree tells the story in its network dealings. If an agency can knock on the network door and state that it is prepared to shell out millions for six to eight tv programs, it receives red carpet treatment and first crack at prime time availabilities. Otherwise, the agencies which have just one show to purchase are at the mercy of the networks who do not hesitate to palm off fringe time.

The television industry has knocked out the old theory that—"being a small shop—additional services can be offered." The two room offices can't compete with Young & Rubicam and BBD&O especially if the client has more than a few dollars to spend. The daily advertising columns are filled with success stories that illustrate how a small shop increased the billings on an account only to lose it to a large agency. What the smaller agencies have done is to build a Frankenstein and when the clients begin shelling out millions in their ad appropriations, they want the additional services the smaller agencies can't offer.

Spot television requires specialists who are familiar with market and audience composition and habits of local communities as well as ratings.

If an advertiser wants to go national in expanding the market for his wares, it requires him to have an agency with a staff of expert timebuyers and agencies have to have men in New York and on the Coast as well as half the points in between. The merger in these instances works for the benefit of both the small shop which gets all the advantages of being associated with a large agency and the large agency in return gets a local office to keep an eye of the follow-through process and offers the services to other national advertisers.

Gotta Be an Expert

Television requires a crack staff of experts which the smaller agencies cannot afford for their accounts. Even though the days of agency production is for the most part in the past, it still requires a team of experienced men to select fare that has a chance of being a hit. Programming requires everything from getting the right time period initially to the loosely termed agency supervision which means retaining control over a show from tracing the storyline to reading and approving scripts to the final shooting.

The demand by sponsors for the additional agency services is one of the major reasons why smaller agencies merge. Research, whether it be the new fangled motivational, or just simply why the consumer prefers Lux over other brands, and the studies it entails, are of major significance. In the additional service category, agencies can no longer make up and place ads and then sit back and wait for their 15% but rather they have to advise the client on the best way to merchandise the product and how the marketing should be handled and this calls for dealing the clients sales department as well as local dealers and distributors.

Larger billings, via mergers, serve agencies in a multitude of ways. If a shop has the reputation of being a packaged goods agency and it merges with an agency which is noted for handling hard goods, then the agency can go with an effective pitch for accounts of all types.

Billings also talk when the agencies are dealing with the webs. It is a known fact that larger agencies can call their preferences with the networks. The webs know that come each fall the giant agencies will be purchasing shows and the agency like corporations can haggle and bargain more effectively with the networks over time and money. A one-shot agency, as to be expected, has to sit and wait while the larger agencies take their choice.

Just as the supermarket is replacing the corner grocery store, the larger agencies are swallowing up the regional and smaller agencies. Television is recognized as a big and expensive business and if the small agencies want to keep their doors open then they have to face this medium. The cost of the medium, it being too expensive for many small shops to handle, has been primarily responsible for more than 100 agencies mergers in 1957 with more predicted for 1958.

Shorts: Kudner Agency, which since the loss of most of the General Motors business has had wholesale shakeups in personnel, announces the resignations of Paul E. Newman, executive veepee and exec art director, and J. W. Millard, vice-president and secretary, from the agency. A third member of the agency, Vincent F. Aiello, who had been in charge of the creative work on the Buick account, asked to be relieved of his responsibilities as a director and a member of the exec committee. . . . C. M. Rohrabaugh, president of the agency, announced changes in the board and the executive committee "to strengthen the agency's operation." Newly-elected directors are Robert W. Bode, Andrew G. Diddel, Charles W. Doughtie, Donald Gibbs, Robert Murray Haig, William A. MacDonough, Roger S. Harrison and Charles A. Holcomb. Newly elected to the executive committee are James F. Black, William A. MacDonough and Charles A. Holcomb. Carl Phares Jr., was appointed secretary of the agency. . . . BBD&O in an economy move is said to have let go of 70 employees this past week. . . . A $500 scholarship has been established at New York U. by the N. Y. Chapter of the American Public Relations Assn. to be awarded for the 1958-1959 academic year to an upperclassman in the journalism department who has majored in p.r. and plans to enter the field. . . . **Lost & Found:** The $3,000,000 ad account of Max Factor & Co. will leave Doyle Dane Bernbach July 1 after a seven-year association. Both agency and client attributed the termination to a mutual difference of opinion. No successor has been appointed. . . . Bosh Stack Assoc. has been appointed to handle the special promotions of the Moore Publishing Co. . . . Fuller & Smith & Ross has been named to handle the $2,000,000 budget of the Edison Electric Institute which is conducting a national drive promoting the use of electricity in the home. . . . Friend Reiss Advertising has resigned the Solar Steel Corp. account. . . . Grey has landed the ad account of Bit-O-Honey and Old Nick Candy Bars, made by the Schutter Candy Co.

Chi Agencies

By LES BROWN

Chicago, April 1.

Needham, Louis & Brorby, after a major expansion of its management strata, now has possibly the most youthful top echelon of any major agency in the country. Last week NL&B created the new post of executive vice prez and named to it 37-year old Paul C. Harper Jr.; enlarged its board of directors by five; dubbed three new veepees; bolstered its radio-tv department; and appointed a new head of media.

Prexy Maurice H. Needham said all this was done to "add depth in management and meet requirements of recent rapid growth and of future expansion." Needham stressed the point that the agency's policy has been to promote from within.

The veeps enhancing the board of directors are James G. Cominos, Edmond C. Dollard, F. Winslow Stetson Jr., Frederick A. Mitchell and Vinton H. Hall. The new veep stripes went to Kenneth C. T. Snyder, George Soter, and Blair Vedder, the latter also named to helm the media department. Mitchell is manager of NL&B's Gotham office and Soter heads the copy department there. Board now has a membership of nine.

The agency also acquires next week Hal Smith, who for more than 12 years has been with the NBC Chicago shop, most recently as manager of central division network tv sales promotion. Smith joins NL&B's radio-tv department, reporting to Scott Keck.

Dissident stockholders of Pabst Brewing Co., a group that is seeking to overthrow the present board and install ex-Schlitzer John Toigo at the helm, are throwing such ammunition as follows: the company has skidded from second to eighth place in the industry; sales have dropped from over 4,000,000 barrels to under 3,000,000; market value of the stock has gone from 32 to 6; and dividends have dropped to nil. Advertising has increased from $2,000,000 to over $6,000,000, and at $1.99 per barrel the ad expenditures are the highest in the industry.

J. Walter Thompson agency is moving its public relations, research and home economics departments into the same section of the Wrigley building as the agency's main body. JWT now occupies seven floors of that wing for its approximate 500 employees.

M. M. Fisher Associates have taken new and expanded quarters in the Bell Savings Building in the Loop.

Proebsting, Taylor agency has changed its name to Probesting, August & Harpham Inc. with K. Conrad August, exec veep, and John W. Harpham, veep-creative director, the new principals.

Eward H. Weiss agency picked up Enzylac and Brook Hill Farms for Medical Dairy Specialties.

Foote, Cone & Belding made John L. Rigotti a veep over media and research. Edward M. Stern was upped to director of media, Robert E. Ryan to media manager, and John E. McArdle to merchandising manager.

Elliott W. Plowe got v. p. stripes at BBD&O.

Joseph D. Probst, ex-Henri, Hurst & McDonald, joined Chek-Chart Corp.

London Agencies

By BARRY BARNETT

London, April 1.

A new liquid detergent, made by the Colgate-Palmolive group will hit British markets in September with an intensive tv and press campaign handled by the John Hobson & Partners agency. Initial advertising pressure will be centered on the London area, with two-thirds of the campaign funds sunk into tv commercials.

John Hobson & Partners outfit has also landed the Scandinavian Airlines (SAS) account effective today (Tues.).

W. S. Crawford agency is organizing two large tv campaigns for a pickle manufacturing company and a ready made tailor, both sched-

(Continued on page 53)

TV-Radio Production Centres

IN NEW YORK CITY .

Casey Shawhan, NBC's Coast publicity chief, in town for the company's management sessions in Princeton . . . **Claudia Morgan** resumes the starring role in "Right to Happiness" with the soaper's return to CBS Radio this week . . . "Today" writer **Pete Miller** left N.Y. to freelance in Los Angeles . . . **Ed Sultan** and **Ed Reingold** of CBS-TV production operations handled the lighting for Brooklyn College's musical, "Hell of an Angel," last week . . . **Ed Sullivan** spieled at the Poor Richard Club in Philly yesterday (Tues.) . . . **Orson Welles** guests on "What's My Line?" Sunday (6) . . . **Ray Noble** does a dramatic stint in "Suspense" on CBS Radio Sunday . . . **Martin Mayer,** author of "Madison Avenue, USA," guest-speaks at the American Women in Radio & Television meeting next Wednesday (9) . . . **Zina Bethune,** 13-year-old, set for the lead in **Tennessee Williams'** "This Property Is Condemned" on "Kraft Theatre" April 16 . . . **Alistair Cooke** guests lectures tomorrow (Thurs.) and the UN's **V. Duckworth-Barker** next Thursday (10) at Dr. **Arno Huth's** New School courses . . . **Florence Warner** has shifted east from the Coast to work with CBS' Washington topper **Joe Ream** and aide **Helen Sioussat** . . . **Nola Luxford,** on leave from the Hotel Pierre, where she's been fashion and special events director, will do a roving reporter turn for NBC Radio and will do tapes throughout a several-months trip through the South Pacific . . . **Roy Ross,** 12 years as musical director of WNEW, moving over to WMGM in the same capacity, but the Metro radio outlet is not saying yet whether this means live music on the schedule; WNEW killed its last live music stanza recently . . . **Howard Morris, Carol Burnett, Milt Kamen, Stubby Kaye, Denise Darcel** and **Tom Poston** panellists on **Mike Stokey's** "Pantomime Quiz" revival on ABC-TV next Tuesday (8) . . . **Tom Meany** as guest sportscaster this week on WMGM's "Warm Up Time" and "Sports Extra" with regulars **Gussie Moran** and **Marty Glickman** . . . **Jerry Lee Lewis, Paul Anka, Everly Bros., The Shirelles, Jimmy McCracklin,** all guest on **Dick Clark's** Saturday nighter this weekend (5) . . . WINS staff additions: **Diane Neugarten,** director of research and promotion; **Dan Weinig, Paul Evans, Raymon Hamilton,** all new salesmen . . . New sound studio being opened at 25 W. 56th St. on Tuesday (8); Regent Sound Studios, owned by **Bob Liftin, Hal Dreeben, Henry Payson,** is opening that day with an all-afternoon cocktail bout . . . **Gene Bruck,** former program manager for the Boston Symphony, inked with WBAI (FM) for a weekly music commentary—Fridays, 8 to 9 p.m.

Ilka Chase and **Anita Colby** share a five-minute stripped morning series on Mutual, titled "Woman's World," launched Monday (31) . . . WOR Radio's "Music from Studio X" will present a salute to **Irving Berlin** on Friday (4) evening, presenting three and a half hours of Berlin disks . . . **Larry Goetz,** former big league umpire, has joined MBS' corps of sportscasters . . . **Bishop Fulton J. Sheen** will do a special live tv broadcast on WPIX for Easter on Friday (4) evening, keyed to "The Seven Last Words of Christ from the Cross." . . . WOR's **Jean Shepherd** will host two jazz concerts to be given at Town Hall on Saturday (5) . . . WOR-TV has scheduled a series of filmed shows for Easter . . . Guest lineup on **Joe Franklin's** WABC-TV "Memory Lane": **Mary Small** (April 7), **Meyer Davis** (8), **Frank Fay** (9) . . . **Art Van Horn** and **Phyllis Battelle** co-host "Easter '58" on DuMont Easter Sunday (6) with **Theo Fanidi** and his Monsignore strings and singer **Mary Tremain** booked . . . **Betty Ann Grove** to play musical stock this summer.

Jack E. Leonard signed for comedy panel show to be produced by **Murray Susskind** of Talent Associates and **Paul Kasander** who recently formed his own production firm. It will be kinescoped late this month . . . **Eddie Rosen,** ex-William Morris and Baum-Newborn agencies, joined Ashley-Steiner's N.Y. office. He'll handle actors and actresses . . . **Robert Q. Lewis** accomped CBS station relations mgr. **Eric Salline** to Oklahoma City over the weekend to welcome KTOK as a new CBS affiliate . . . **Mari Lynn** inked for a "My True Story" stint April 10 . . . Comic **Shelley Berman** planes to the Coast Saturday (5), following windup of his Blue Angel stint here, for a guest shot on the **Rosemary Clooney** show April 10. He's already set for another appearance on the show (his fourth) on May 8, following a Chi nitery stint . . . **Lou Dorfsman,** CBS Radio director of art, advertising & promotion, walked off with a gold medal and two other awards at the Art Directors Club of N.Y. Collecting ADC prizes is an annual with him . . . **Frank Abrahams,** formerly with the **Walt Framer** office, has joined Stone Associates as production coordinator of the "Bingo-at-Home" show on WABD . . . **Bud Palmer** tapped to do the new Bristol-Myers-sponsored "Post-Fight Beat" series following the NBC-TV Friday bouts . . . Instructor **Bill Smith's** Monday lectures at the New School lists visiting gabbers for this month as: **Lester Gottlieb** (7th), **David Susskind** (14), **Terry Fay** (21) and **Ted Ashley** (28).

IN CHICAGO .

Darkening future of ABN pared **Jim Duffy's** Chi sales force to three last week, with **Frank Blotter, Harry Simmons, Bob Loeber** and three secretaries let go . . . **Jim McShane** is next up for a WBBM buildup as host of new live variety localer which is filling the 10 a.m. half-hour relinquished by **Arthur Godfrey** and CBS . . . Possibility that one of the two new soapers replacing "Matinee Theatre" on NBC-TV will originate from the Chi shop . . . WGN-TV's Ampex Videotape equipment has arrived . . . WLS' **Red Blanchard** got lotsa toastmaster laughs at the Chicago Unlimited luncheon last week confirming widespread opinion that he's one of the best comics in town . . . **Tom Foy** upped to news director of WGN Inc. vice **Holland Engle,** who's been reassigned to news reporting and a personality role . . . Local pressagent **Jack McGuire** starting a 4:30 p.m. radio strip on WAAF next Monday (7) with inside show biz slants . . . WNBQ's **Len O'Connor** back at home now after an emergency appendectomy . . . **William A. Harris,** ex-Fred Niles account exec, joined business division of Chicago Heart Assn. . . . **James Kimberly,** past prez of Sports Car Club of America, joined Kling Film Productions as veepee in charge of business development . . . **Josh Brady,** WBBM emcee, penned the tune, "When Shirley Shimmys in Her Chemise," used as themesong of State Street Council's recent fashion show . . . **Mary Lela Grimes,** who won last year's Sylvania award for the "Discovery" programs she produced in Boston, has done a new series for Chi's WTTW titled "Discovery at Brookfield Zoo." . . . **Studs Terkel** scripted a half-hour show, "Empty Chair" for Combined Jewish Appeal, which WBKB is telecasting next Monday (7) night . . . WGN-TV is finally dropping "Club 9," its long-running record hop show on April 11, after a history of changes in format and title.

IN WASHINGTON .

Nancy Hanschman, producer of CBS Radio's "Leading Question," and Washington staffer on assignment to "Face the Nation" and other news shows, gets the glamor treatment in May issue of Cosmopolitan. Hearst monthly devotes eight pages of pictures and story to the eye-filling brunet, whose beat is Capitol Hill . . . Radio station WWDC has launched a policy of on-the-air editorializing, using five-15 one-minute daily spots commenting on local issues . . . Vet sportscaster **Ray Morgan,** longtime WWDC staffer, has moved over to WTTG as director of sports . . . Communications lawyer **Leonard Marks** currently in India on a State Dept. sponsored legal mission . . . **Rep. Kenneth Keating** (R., N.Y.), appeared on WTTG's "Sports Exclusive" to discuss a bill he

(Continued on page 50)

BRITAIN'S 'BRING 'EM IN ALIVE'

Nielsen's Top 10 in Britain

(Week Ending March 16)

Take Your Pick	(AR)	78%
Sunday Night at the London Palladium	(ATV)	75%
The Army Game	(Granada)	74%
Television Playhouse—"Do As I Do"	(ATV)	71%
Emergency Ward 10—Fri.	(ATV)	
M Squad	(ABCTV)	
Armchair Theatre—"The One Who Came Back"	(ABCTV)	70%
Play of the Week—"The Rossiters"	(AR)	69%
Emergency Ward 10—Tues.	(ATV)	68%
Double Your Money	(AR)	
Criss Cross Quiz	(Granada)	65%

Jeannie Carson As 'The Saint Who Came Marching In' To Scot Town

By GORDON IRVING

Dunfermline, Scotland, April 1.

A whole town went gaga here as an English-born tv personality newly arrived from the U.S.A. made a triumphant seven-hour tour.

The actress was Jeannie Carson, star of the U.S.-filmed tv series "Hey, Jeannie!", which has had wide showing on the BBC-TV network. Actress plays Wee Jeannie MacLennan in the series, and is supposed to be a native of Dunfermline, Scotland.

The townspeople here have followed the series intimately. It has brought extra trade to the area, which produces lotsa linen goods. In fact, many overseas buyers now insist that the tag "Made in Dunfermline, Scotland" be imposed on linen goods from the town.

Frequent references to Dunfermline in the "Hey, Jeannie!" series have given a boost to this quiet, historic town in East Scotland, center of mining area, and birthplace of the late philanthropist Andrew Carnegie.

The town authorities repeatedly asked Jeannie Carson to visit with them, but Hollywood commitments wouldn't allow. Actress was even accused of doing the wrong thing

(Continued on page 48)

Teheran TV's 400G For U.S. Telepix

Television of Iran, in Teheran, which expects to take the air in June or July as the first commercial video outlet in the Middle East, has laid aside $400,000 in the first year for the purchase of American telefilm product. With no quota to worry about, the $400,000 budget is something of a record for a new overseas outlet, especially since the country only has a few thousand sets available for sale at present.

Television of Iran is run by the Sabet family by a grant from the Iranian monarchy. Charles Michelson, an American purchasing agent, has been placed in charge of lining up the U. S. film properties which will pepper the station once it commences operation. Incidentally, Vance Halleck, an American tv expert, has been in Teheran for the past few months helping get the tv outlet on the air.

TORONTO'S EASTER PARADE FOR TV

Toronto, April 1.

For the first time, the Canadian Broadcasting Corp. will televise Toronto's annual Easter parade on Sunday, April 6, from 2 to 2:30 p.m., when Canadian tv and radio celebrities will ride in some 50 convertibles in a parade that, each year, has drawn thousands of Toronto citizens and visitors to this event.

A battery of tv cameras will be set up at the parade's marshalling area, with CBC commentators along the route interviewing CBC personalities and spectators. According to ukase of the State-operated CBC, as currently applied to tv appearances, the sack or chemise dress has been banned by the CBC costume department for this Easter parade in Toronto.

Mozart Festival on TV

Salzburg, April 1.

Famed Mozart Festival in Salzburg will be televised this year for the first time.

It'll be shown on the Eurovision Network, with "Everyman" and "Marriage of Figaro" and one other event set for televising.

U.S. Pubaffairs Shows Get Big Play Globally

Both CBS Film Sales and NBC International are carrying the ball for representation of prestige U. S. public affairs shows abroad.

The NBC Opera kine, f'instance, is telecast in countries stretching from Australia to Switzerland. CBS Film Sales has given wide exposure to "See It Now" interviews with such figures as Tito, Nehru, Adenauer.

Indicative of the pubaffairs push abroad are the rundown of sales in the following countries: Australia (NBC International), "NBC Opera," "Project 20," and "Wisdom" (CBS Film Sales), "See It Now," "Queen Elizabeth's Visit to the U. S.," "World in Crisis," and "Twentieth Century."

Denmark: (NBC International), "Eleven Against the Ice," "NBC Opera," "Southeast Asia," and "Project 20"; (CBS Film Sales), "Face the Nation," and "See It Now." England: (NBC International), "Meet the Press," "Rome Eternal," and others previously mentioned. Ditto for CBS Film Sales.

'Global Exposure for Riot in East Berlin' CBS Documentary

Washington, April 1.

"Riot In East Berlin," Sunday's (30) anti-communist documentary on CBS' "20th Century" series, will have the strong support and even help of United States Information Agency in its efforts towards worldwide distribution. Producer Burton Benjamin screened film here for reps of USIA and other government agencies in advance of Sunday's network exposure.

Telefilm, consisting largely of Commie propaganda footage and smuggled newsreels, marks fifth anniversary of the revolt in East Berlin. Narrated by Walter Cronkite, it is a vivid report of history repeating itself in the form of Red mob hysteria almost exactly paralelling that of Nazi Germany.

Robert Button, television boss for USIA, told VARIETY that this is the type of film that could do the most good in certain parts of the world. CBS distributes this worldwide both for tv and on 16m. circuit. The government agency, however, is willing to take over in any country in which pic cannot be sold commercially.

BIG YEN FOR U.S. DRAMA & ACTORS

The English quota on importation of American telefilm (and that includes kinescope) properties is cueing an interesting and important shift in British purchases from U.S. sources. They expect to increase substantially the pattern of buying scripts done for live U.S. video and reproducing them in England—with as many of the original American leads as they can lay their hands on.

ABC-TV, the commercial British outlet for the English Midlands (Birmingham and Lancaster) has hired Charles Michelson, a veteran American buying agent, as its representative and purchasing agent here. Due to the top limit on the importation of celluloid, which has been Michelson's forte (for such as the commercial tv'ers in Australia), his primary job for ABC-TV at the moment is to negotiate for both American video drama of all sizes, but immediate-actors who have played them here.

Michelson said ABC-TV is ready, by way of a rough estimate, to allocate at least one out three of its dramatic shows to American scripts. This an infinitely greater ration than ever before.

Michelson shortly will be looking into scripts from live domestic dramas of all sizes, but immediately he's o.o.'ing "Playhouse 90," "Kraft" and "Studio One" treatments.

Unlike film, there is no limit set by the British government on the number of American scripts that can be used on English television. Certainly, British scribbler fees are not as high as those paid here, but, according to Michelson, ABC-TV is ready to pay $700 to $750 for English usage of a once-played US. telescript.

There is one minor hitch in the pattern: ABC, which does some six live dramas a week, has a show called "Armchair Theatre," a mystery show which recently was elongated from 60-minutes to 75 minutes length. Since American scripts are either of 60 or 90-minutes duration, a sale to ABC would require either a rewrite job or some careful editing or stretching of existing material. The rest of the ABC shows, although they have been known to run long if the script demands it, are either 30 or 60-minute shows.

First preference will be given British writers and actors on ABC-TV, England, but Michelson explains good U.S. material is in an excellent competitive position. As reported above, Michelson estimated that one out of every three ABC-TV scripts might be done from Americans, and he'd like their original American stars to do the shows overseas with British thesp support.

Michelson, who makes his headquarters in New York, recently returned from a seven-week trip around the world, beginning in Australia and from there to the Far and Near East and England. While in Iran he became the representative for Television of Iran in Teheran.

'Citizen Soldier' Series Recruits Men in Service

Frankfurt, April 1.

Hundreds of U. S. soldiers stationed in Germany are being recruited to play themselves, or their U. S. counterparts who fought in World War II, in a television series called "Citizen Soldier" currently being filmed in Germany.

Six of the series have already been filmed at the Hoenfels training area where U. S. troops are brought for regular military exercises and maneuvers.

The series when finished will comprise 39 half-hour dramatic films dealing with actual experiences of American soldiers. It is being produced by Ronald Alcorn and directed by George B. Templeton, and all 39 are due to be completed by September.

Survey Envisions $170,000,000 Ad Revenue From British Com'l TV; Detergents, Soaps Lead With 12%

By HAROLD MYERS

London, April 1.

An economic and financial analysis of commercial television in Britain, prepared by a leading firm of stockbrokers, estimates that advertising revenue may eventually soar to as much as $170,000,000 to $190,000,000 annually with a corresponding rise in profit potential.

It forecasts advertising revenue for the current year to the tune of $23,800,000 for Associated TeleVision for their operation in London and the Midlands; a similar figure for Associated-Rediffusion, which runs the London station on weekdays; over $16,200,000 for ABC-TV, which has the weekend contract in the Midlands, Lancashire and Yorkshire, and over $27,400,000 for Granada-TV, which runs the two Northern stations from Mondays to Fridays. The Granada results are described as "the outstanding success."

An analysis of revenue and profits is confined to A-R, ATV and ABC. Associated - Rediffusion, which, in the first two years of commercial tv, lost over $7,500,000, is likely to show a profit of $5,500,000 in the current year, which is expected to rise to $7,000,000 for the year ended March-April 1959. ATV, which showed a loss of $1,600,000 in its first financial year, and a profit of $560,000 the following year, is expected to earn $7,000,000 this year and as much as $8,400,000 next year. The forecasts for 1959 for both A-R and

(Continued on page 48)

Ed Sullivan Mulling All-Canadian Show

Toronto, April 1.

With the signing by Ed Sullivan of Canadian comics Wayne & Shuster for May 4 and 11, and June 1 and 8, for his videoshow, with others to follow, it is inevitable that a 100% Canadian-origination show might result.

It is being mulled by Sullivan for the fall, but it is still strictly in the conversation stage.

22,000,000 Aud For British TV; 2d Only to U.S.

London, April 1.

There are around 8,500,000 television receivers in use in Britain, serving an adult population of more than 22,000,000 people. These figures make this country second only to America in the number of sets in private use. Yet in 1949, less than 2% of the total adult population had tv, and a poll showed that two out of every three had never seen the medium.

This information is outlined by P.E.P. (Political and Economic Planning), an independent, non-party organization formed in 1931 to study problems of public concern and to suggest ways in which the information gleaned can be applied. In a booklet entitled "Television in Britain," it's reported that the growth of tv here has been so rapid that now BBC-TV covers an area containing 98% of the population, and almost 14,000,000 adults can view commercial tv.

The fast rise of indie tv is indicated by its jet propelled economic progress since its inception in the closing months of 1955. P.E.P. states that the total advertising revenue for 1957 was about $90,000,000, as compared with slightly over $36,000,000 for 1956, the first full year. Over one fifth of the advertising expenditure during 1957 went on plugging food products, with detergents in second place with a little over 12%, followed by candy, non-alcoholic drin' d medical preparations.

'Thin Man' in Britain Dies of Malnutrition, Phil Silvers Renewed

London, April 1.

BBC-TV is to apply the chopper to the "Thin Man" telepix series at the end of the first 26 weeks. The state web has decided not to pick up its option for an additional 13 weeks.

At the same time, however, it is revealed that BBC-TV is renewing its deal for the Phil Silvers show which has been a big hit on the national network.

In the London area, "The Thin Man" has been running against "I Love Lucy," but although the MGM-TV skein has been warmly received it has never made the impact nor the rating which was anticipated. It may be replaced by another U. S. series but this will probably not be decided until BBC-TV topper Ronnie Waldman has visited America. He's due to leave for New York on May 11 on a round trip which will include Los Angeles, Ottawa and back to New York before returning to London.

Italo TV May Drop Its Top Quizzer

Rome, April 1.

"Lascia o Radoppia," until recently Italy's most popular television program (and Italo version of the U. S. quizzer, "$64,000 Question") may be dropped at the end of July, grapevine reports say. Final decision will be made at the next meeting of the RAI-TV program committee, which decides future local programming on the local government-subsidized telenet in three-month segments.

Popularity of show, though still considered high, is now lagging somewhat despite the recent addition, in show's second half, of a local version of "Challenge." Not known whether this would be yanked too if "Lascia" is dropped.

According to reports, quizzer would be replaced by "Twenty-One," which once before had been reported replacing "Lascia o Raddoppia." Plan was dropped at the time because of avalanche of letters complaining against cancellation of the "oldtime" quiz show emceed by Mike Bonglorno. "Lascia" has also been reinforced of late via "injections" of personality personal appearances and other spectacular gimmicks.

MEX RADIO TALENT IN SHELLACK-ING

Mexico City, April 1.

Mexican singers and actors are outraged at the importation of foreign records for use on local radio outlets. Seems the influx of disks from the U. S., France, Italy and, in particular, Spain, has displaced live talent to such a degree that the Actors' Assn., representing performers, has been asked to take the matter up with station operators.

Mexican performers contend that the foreign platters are "absolutely mediocre" and they cannot understand the "discrimination" against live talent on part of local fans.

NOW SHOOTING

STEVE McNALLY *STARS!*

"5 HOURS TO LIVE" . . . The father of a 10-year old boy holds the stolen $100,000. An international criminal holds the serum that can save the boy's life. Will the exchange be made in time to save the boy's life?

.....*SUSPENSE!*

CESAR ROMERO *STARS!*

"THE CAVE" . . . A ruthless bandit escapes with a fortune! How long can a man of action hide out without losing his reason?

.....*WESTERN!*

PAT O'BRIEN *STARS!*

"NO WAY OUT" . A nurse is kidnapped to help a wounded outlaw. Can the law close in before the gang decides she has outlived her usefulness?

.....*MYSTERY!*

DAVID BRIAN *STARS!*

"TATTOO ARTIST" . . . The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

.....*LAW ENFORCEMENT!*

GENE BARRY *STARS!*

"POLICE DOCTOR" . . . A wounded gunman, rushed to the hospital, wings a police officer and holds him hostage in an examining room. Can the police doctor overpower the gunman and save the officer?

.....*ACTION-ADVENTURE!*

AT ZIV STUDIO!

THE HOT, HOT SHOW OF '58!

TARGET

ZIV'S NEW, ALL NEW **IMPACT** SERIES!

EVERY WEEK A NEW STAR . . .
A NEW **IMPACT** STORY!

Your host

ADOLPHE MENJOU

ZIV Television

NOW SHOOTING

"5 HOURS TO LIVE" . . . The father of a 10-year old boy holds the stolen $100,000. An international criminal holds the serum that can save the boy's life. Will the exchange be made in time to save the boy's life?

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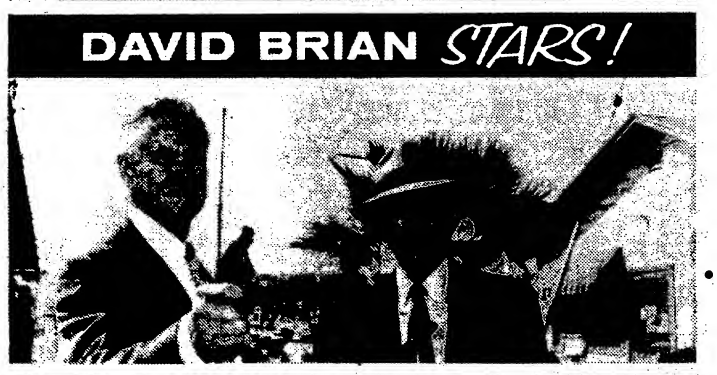
.....MYSTERY!



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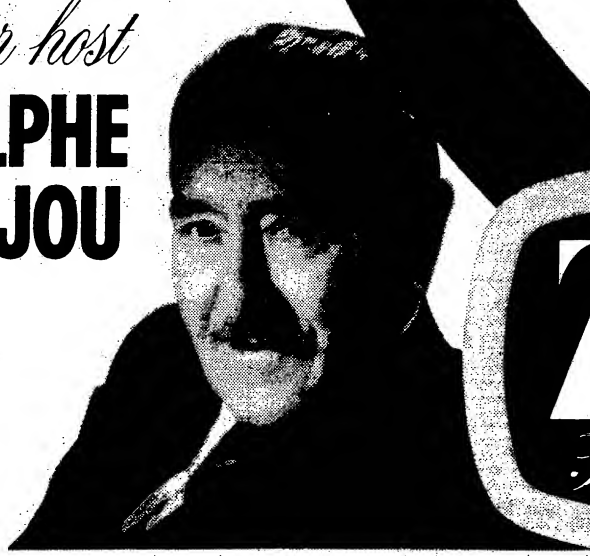
ZIV'S NEW, ALL NEW **IMPACT** SERIES!

EVERY WEEK A NEW STAR.
A NEW **IMPACT** STORY!

Your host

ADOLPHE MENJOU



ZIV Television

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY'S weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

HOUSTON-GALVESTON

Stations: KGUL, KPRC, KTRK. TV Homes: 338,700. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9-9:30)	KGUL	42.5
2.	Perry Como (Sat. 7-8:00)	KPRC	35.9
3.	Lucy-Desi Show (Mon. 7-8:00)	KGUL	35.0
4.	Danny Thomas (Mon. 8-8:30)	KGUL	34.1
5.	$64,000 Question (Tues. 9-9:30)	KGUL	33.6
6.	Alfred Hitchcock (Sun. 8:30-9:00)	KGUL	33.5
7.	Playhouse 90 (Thurs. 8:30-10:00)	KGUL	32.3
8.	What's My Line (Sun. 9:30-10:00)	KGUL	32.1
9.	I've Got a Secret (Wed. 8:30-9:00)	KGUL	31.7
10.	Red Skelton (Tues. 8:30-9:00)	KGUL	31.1

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†My Little Margie (M-F 6-6:30)	KGUL	20.5
2.	†Crusader (M,W,Th. 10-10:30)	KGUL	18.3
3.	*Mickey Mouse Club (M-F 5:30-6:00)	KTRK	14.3
4.	†Late Show (M-Th. 10:30-S.O.)	KGUL	14.1
5.	†World Today, Sports (M-F 6-6:15)	KPRC	13.4
6.	†Newsreel, wea (M-F 6:15-6:30)	KPRC	13.3
7.	†News, misc (M-F 10-10:15)	KTRK	12.1
8.	*Queen for a Day (M-F 3-3:45)	KPRC	11.5
9.	†Roy Rogers (M-F 5-5:45)	KPRC	10.8
10.	*Captain Kangaroo (M-F 8-8:45)	KGUL	10.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Tues 9:30)	KGUL	Ziv	34.2	56
2.	Harbor Command (Sun. 9:30)	KPRC	Ziv	21.2	32
3.	My Little Margie (M-F 6:00)	KGUL	Official	20.5	48
4.	State Trooper (Mon. 9:30)	KTRK	MCA	20.0	31
5.	Studio 57 (Tues. 10:00)	KGUL	MCA	18.9	43
6.	Men of Annapolis (Wed. 9:30)	KPRC	Ziv	18.6	31
7.	Silent Service (Tues. 9:30)	KPRC	NBC	18.5	30
8.	Crusader (M,W,Th. 10:00)	KGUL	MCA	18.3	40
9.	Three Musketeers (Sat. 6:00)	KGUL	ABC	17.1	41
10.	Captain David Grief (Fri. 9:45)	KPRC	Guild	16.8	30
11.	Sea Hunt (Sat. 9:00)	KTRK	Ziv	16.7	24
12.	Martin Kane (Mon. 10:00)	KPRC	Ziv	15.5	34
13.	Death Valley Days (Thurs. 9:30)	KTRK	U.S. Borax	15.0	23
13.	Whirlybirds (Sat. 6:00)	KPRC	CBS	15.0	36
14.	Grand Ole Opry (Sat. 7:00)	KTRK	Flamingo	14.0	21
14.	Your All Star Theatre (Tues. 9:00)	KTRK	Screen Gems	14.0	21
15.	Public Defender (Wed. 10:00)	KPRC	Interstate	13.7	31
16.	Badge 714 (Tues. 10:00)	KPRC	NBC	12.8	29
17.	Championship Bowling (Sat. 10:00)	KTRK	Schwimmer	12.7	24
18.	Susie (Sun. 4:30)	KPRC	TPA	11.6	39

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Silent Service	KPRC	18.5
What's My Line	KGUL	32.1
{ World, Today—Sports	KPRC	13.4
{ Newsreel, Weather	KPRC	13.3
Studio One	KGUL	27.0
Badge 714	KPRC	12.8
Circle Theatre	KGUL	26.4
Highway Patrol	KGUL	34.2
Dragnet	KPRC	17.9
Whirlybirds	KPRC	15.0
{ Person to Person	KGUL	25.5
{ Academy Theatre	KGUL	19.8
Gunsmoke	KGUL	42.5
Crusader	KGUL	17.9
Playhouse 90	KGUL	32.4
Three Musketeers	KGUL	17.1
Perry Como	KPRC	34.7
$64,000 Question	KGUL	33.6
Crusader	KGUL	18.5
Studio 57	KGUL	18.9
Award Theatre	KGUL	24.8
See It Now	KGUL	10.5

KANSAS CITY

Stations: KCMO, KMBC, WDAF. TV Homes: 293,700. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	KCMO	40.9
2.	Wyatt Earp (Tues. 7:30-8:00)	KMBC	37.9
3.	What's My Line (Sun. 9:30-10:00)	KCMO	36.2
4.	Perry Como (Sat. 7-8:00)	WDAF	35.5
5.	Maverick (Sun. 6:30-7:30)	KMBC	35.3
6.	Loretta Young (Sun. 9-9:30)	WDAF	34.9
7.	Sugarfoot (Tues. 6:30-7:30)	KMBC	34.5
8.	Lucy-Desi Show (Mon. 9:30-10:30)	KCMO	32.3
9.	Alfred Hitchcock (Sun. 8:30-9:00)	KCMO	32.2
10.	G.E. Theatre (Sun. 8-8:30)	KCMO	31.9

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	KMBC	22.1
2.	†10:00 News (M-F 10-10:15)	KMBC	17.4
3.	†Sports, Weather (M-F 10:15-10:30)	KMBC	17.0
4.	†Star Performance (T-F 10-10:30)	WDAF	16.0
5.	*Queen for a Day (M-F 3-3:45)	WDAF	13.6
6.	†5 Star Theatre (M-Th. 11:15-S.O.)	KCMO	12.9
7.	*American Bandstand (M-F 4-5:00)	KMBC	12.7
7.	*Art Linkletter (M-F 1:30-2:00)	KCMO	12.7
8.	†Whizzo's W'land (M-F 11-12:00)	KMBC	12.0
9.	*As World Turns (M-F 12:30-1:00)	KCMO	11.7

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Cisco Kid (Tues. 6:00)	KMBC	Ziv	28.5	61
2.	State Trooper (Tues. 9:30)	WDAF	MCA	24.5	39
3.	Highway Patrol (Wed. 7:30)	KMBC	Ziv	24.5	36
4.	Sheriff of Cochise (Fri. 10:00)	KCMO	NTA	24.2	47
5.	Annie Oakley (Fri. 6:00)	KMBC	CBS	21.5	48
6.	Whirlybirds (Sun. 10:00)	KCMO	CBS	21.5	37
7.	Studio 57 (Tues. 9:30)	KCMO	MCA	20.9	34
8.	Captain David Grief (Fri. 9:30)	WDAF	Guild	20.5	34
9.	Death Valley Days (Fri. 9:30)	KMBC	U.S. Borax	20.5	31
10	Martin Kane (Sat. 9:30)	KCMO	Ziv	20.2	30
11.	Badge 714 (Wed. 10:00)	KCMO	NBC	20.0	38
12.	Sky King (Wed. 6:00)	KMBC	Nabisco	19.9	50
13.	Willy (Fri. 7:00)	KMBC	Official	18.5	30
14.	Last of the Mohicans (Sat. 6:00)	WDAF	TPA	18.2	49
15.	Honeymooners (Mon. 9:30)	KMBC	CBS	17.9	28
16.	Dr. Christian (Thurs. 10:00)	KCMO	Ziv	17.5	34
17.	The Falcon (Sun. 3:00)	KMBC	NBC	17.2	32
18.	Byline (Sun. 3:30)	KMBC	Alexander	16.9	32
19.	Texas Rasslin (Sat. 2:00)	KMBC	Texas Rasslin Productions	16.3	41
20.	Ellery Queen (Sun. 2:30)	KMBC	TPA	16.2	35

{ 3 Star News, Sports	KCMO	10.0
{ Wea, 3 Star Personality	KCMO	10.3
Studio 57	KCMO	20.9
Big Record	KCMO	22.5
{ Sports, Weather	KMBC	14.3
{ 10:00 News	KMBC	14.7
{ 3 Star News, Sports	KCMO	11.3
{ Wea, 3 Star Personality	KCMO	11.7
9:30 Theatre	WDAF	21.2
State Trooper	WDAF	24.5
Circle Theatre	KCMO	20.9
Person to Person	KCMO	27.9
Tombstone Territory	KMBC	28.2
{ Sports, Weather	KMBC	18.0
{ 10:00 News	KMBC	18.3
{ News, Sports, Headlines	WDAF	11.0
{ NBC News	WDAF	11.3
Trackdown	KCMO	26.5
My Hero	KMBC	9.5
Lucy-Desi Show	KCMO	32.7
{ Sports, Weather	KMBC	19.7
{ 10:00 News	KMBC	20.3
Million $ Movie	KCMO	24.2
Million $ Movie	KCMO	23.2
Basketball	WDAF	14.4
Million $ Movie	KCMO	24.9

PORTLAND

Stations: KGW, KOIN, KPTV. TV Homes: 245,400. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Lucy-Desi Show (Mon. 7-8:00)	KOIN	37.0
2.	Playhouse 90 (Thurs. 9:30-11:00)	KOIN	36.3
3.	Perry Como (Sat. 8-9:00)	KPTV	36.0
4.	Person to Person (Fri. 9:30-10:00)	KOIN	33.2
5.	Danny Thomas (Mon. 8-8:30)	KOIN	32.9
6.	Alfred Hitchcock (Sun. 9:30-10:00)	KOIN	32.5
7.	Playhouse of Stars (Fri. 8:30-9:00)	KOIN	32.2
8.	Climax (Thurs. 8:30-9:30)	KOIN	31.7
9.	Mr. Adams and Eve (Fri. 8-8:30)	KOIN	31.5
10.	December Bride (Mon. 8:30-9:00)	KOIN	30.2
10.	G.E. Theatre (Sun. 9-9:30)	KOIN	30.2
10.	Loretta Young (Sun. 10-10:30)	KPTV	30.2
10.	Red Skelton (Tues. 8:30-9:00)	KOIN	30.2

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	KGW	21.8
2.	†Star Performance (M-T 10-10:30)	KOIN	14.9
3.	*CBS News (M-F 6:15-6:30)	KOIN	14.8
4.	†Wea, Sports, News (M-F 6-6:15)	KOIN	14.5
5.	†Cartoon Time (M-F 5-5:30)	KOIN	13.9
6.	†Pioneer Club (M-F 4:30-5:00)	KGW	13.7
7.	†City Desk, misc (M-F 10:30-10:45)	KOIN	13.5
8.	†High Time (M-F 4:30-5:30)	KPTV	12.8
9.	*Queen for a Day (M-F 1-1:45)	KPTV	12.4
10.	†Newsbeat (M-F 6:30-6:45)	KGW	12.3

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sheriff of Cochise (Thurs. 7:00)	KOIN	NTA	31.2	53
2.	I Search for Adventure (Thurs. 7:30)	KOIN	Bagnall	27.2	39
3.	Death Valley Days (Sat. 9:30)	KOIN	U.S. Borax	23.5	34
4.	Casey Jones (Thurs. 6:00)	KGW	Screen Gems	18.9	43
5.	Man Behind the Badge (Tues. 7:00)	KPTV	MCA	18.4	29
6.	Studio 57 (Wed. 10:00)	KOIN	MCA	18.2	29
6.	Twenty Six Men (Sat. 7:30)	KGW	ABC	18.2	31
7.	Gray Ghost (Fri. 6:30)	KOIN	CBS	17.9	40
7.	My Little Margie (Tues. 6:30)	KPTV	Official	17.9	38
7.	State Trooper (Tues. 7:00)	KGW	MCA	17.9	28
8.	Badge 714 (Mon. 7:00)	KPTV	NBC	16.9	24
9.	Damon Runyon Theatre (Sat. 7:00)	KPTV	Screen Gems	16.5	28
9.	Last of the Mohicans (Tues. 6:00)	KGW	TPA	16.5	40
10.	Kit Carson (Sun. 6:00)	KPTV	MCA	15.5	36
10.	Highway Patrol (Mon. 7:30)	KGW	Ziv	15.5	22
10.	Decoy (Fri. 6:30)	KPTV	Official	15.5	35
10.	Waterfront (Sat. 6:30)	KPTV	MCA	15.5	28
11.	Captain David Grief (Mon. 7:00)	KGW	Guild	14.9	21
11.	Star Performance (M-T 10:00)	KOIN	Official	14.9	26
12.	Mike Hammer (Thurs. 7:00)	KPTV	MCA	13.9	24

Mike Hammer	KPTV	13.9
Tic Tac Dough	KPTV	21.9
Dean Martin	KPTV	23.5
{ Weather, Sports, News	KOIN	14.0
{ CBS News	KOIN	14.3
Phil Silvers	KOIN	27.5
This Is Your Life	KPTV	26.9
People Are Funny	KPTV	21.5
Decoy	KPTV	15.5
Name That Tune	KOIN	17.5
Phil Silvers	KOIN	27.5
Lucy-Desi Show	KOIN	38.2
Perry Mason	KOIN	28.9
{ Weather, Sports, News	KOIN	13.7
{ CBS News	KOIN	14.0
Beat the Clock	KOIN	14.5
Lucy-Desi Show	KOIN	35.9
Gray Ghost	KOIN	17.9
Perry Mason	KOIN	27.9
Lucy-Desi Show	KOIN	38.2
{ Suspicion	KPTV	22.5
{ Californians	KPTV	24.2
Sheriff of Cochise	KOIN	31.2

WICHITA

Stations: KAKE, KARD, KTVH. TV Homes: 92,000. Survey Dates: Feb. 16-23, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	KTVH	38.3
2.	Danny Thomas (Mon. 8-8:30)	KTVH	33.3
3.	Wyatt Earp (Tues. 7:30-8:00)	KAKE	33.0
4.	Lawrence Welk (Sat. 8-9:00)	KAKE	32.5
5.	December Bride (Mon. 8:30-9:00)	KTVH	32.3
6.	Ozzie & Harriet (Wed. 8-8:30)	KAKE	31.3
7.	Zane Grey (Sat. 9:30-10:00)	KTVH	31.0
8.	Have Gun, Travel (Sat. 8:30-9:00)	KTVH	30.8
9.	Dinah Shore (Sun. 8-9:00)	KARD	29.6
9.	Perry Como (Sat. 7-8:00)	KARD	29.6

TOP TEN MULTI-WEEKLY SHOWS

1.	†News at 10 (M-F 10-10:15)	KAKE	22.9
2.	*Mickey Mouse Club (M-F 5:30-6:00)	KAKE	21.7
3.	†Wea, What's-Score (M-F 10:15-10:30)	KAKE	20.9
4.	†Little Rascals (M-F 12:15-12:30)	KAKE	18.1
5.	†10-News (M-F 10-10:15)	KARD	15.3
6.	*CBS News (M-F 6:15-6:30)	KTVH	15.1
7.	†Wea, Eve-Edit (M-F 6-6:15)	KTVH	14.8
8.	†Nightcap News (M-F 10-10:15)	KTVH	14.6
9.	†Weather, Sports (M-F 10:15-10:30)	KTVH	12.9
10.	†Party Line (M-F 12:45-1:30)	KAKE	11.8

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Tues. 9:30)	KARD	Ziv	25.3	38
2.	Whirlybirds (Sun. 9:30)	KARD	CBS	24.8	41
3.	Death Valley Days (Fri. 9:30)	KAKE	U.S. Borax	24.5	36
4.	Jet Jackson (Mon. 6:00)	KAKE	Screen Gems	21.8	55
5.	Annie Oakley (Wed. 6:00)	KAKE	CBS	21.3	53
6.	Sky King (Fri. 6:00)	KAKE	Nabisco	20.8	52
7.	Last of the Mohicans (Tues. 9:30)	KTVH	TPA	20.3	30
8.	Popeye (Sat. 10:30 a.m.)	KAKE	AAP	19.8	58
9.	Studio 57 (Sat. 6:00)	KTVH	MCA	19.5	42
10.	Martin Kane (Fri. 8:30)	KAKE	Ziv	19.3	28
11.	Don Ameche (Thurs. 8:30)	KAKE	TPA	18.3	26
12.	Little Rascals (M-F 12:15)	KAKE	Interstate	18.1	68
13.	Boots and Saddles (Wed. 9:30)	KARD	NBC	17.8	26
14.	Sheriff of Cochise (Thurs. 7:00)	KTVH	NTA	15.8	25
15.	Harbor Command (Thurs. 9:30)	KAKE	Ziv	15.3	26
16.	Badge 714 (Mon. 10:15)	KARD	NBC	15.0	37
17.	Silent Service (Sat. 9:30)	KAKE	NBC	13.3	21
18.	Championship Bowling (Sun. 3:00)	KAKE	Schwimmer	13.1	48
19.	Gray Ghost (Fri. 10:15)	KARD	CBS	12.3	29
19.	San Francisco Beat (Wed. 10:15)	KARD	CBS	12.3	30

Warner Bros.	KAKE	21.8
What's My Line	KTVH	23.3
Person to Person	KTVH	24.3
{ Weather, Eve Edition	KTVH	13.5
{ CBS News—Edwards	KTVH	14.0
{ Weather, Eve Edition	KTVH	16.0
{ CBS News—Edwards	KTVH	15.5
{ Weather, Eve Edition	KTVH	16.0
{ CBS News—Edwards	KTVH	16.5
Warner Bros.	KAKE	21.8
{ Hopalong Cassidy	KTVH	9.3
{ Jimmy Dean	KTVH	9.3
Dusty's Jamboree	KAKE	19.0
Thin Man	KARD	25.3
Playhouse 90	KTVH	28.3
{ Mid-Day-Farm, News	KTVH	4.7
{ As the World Turns	KTVH	8.1
Boxing, misc	KAKE	25.3
Zorro	KAKE	26.8
Playhouse 90	KTVH	26.0
{ Weather, What's-Score	KAKE	19.5
{ Sports Late Date	KTVH	11.5
Zane Grey	KTVH	31.0
Omnibus	KARD	10.8
{ Weather, What's-Score	KAKE	22.0
{ Late Date	KTVH	13.0
{ Weather, What's-Score	KAKE	21.5
{ Late Date	KTVH	12.0

(Continued on page 40)

HOW DO YOU RATE
With Tom Reddy, guests
Producer: Ronald N. Durbin
Exec producer: Steve Carlin
Director: Seymour Robbie
Announcer: Jack Clark
60 Mins., Mon.-thru-Thurs., 10:30 a.m.
CBS-TV, from New York

It had to happen—a psychological quiz show! And even with such tricky teletags as "aptigraph" and "aptitest" "How Do You Rate" rates as a strong ayem entry that could even hold up in net's prime time.

Gimmick for this quizzer as devised by packager Entertainment Productions Inc. rests on aptitude tests laid on competing contestants (male vs. female). Tests fill such categories as "sense of direction," "mechanical aptitude," "logical reasoning," "distraction," "dexterity," "comprehension," etc. And even though the stakes are comparatively small (the winner gets a mounting prize of $150 upwards and the loser gets a $25 gratuity), there's plenty of tension built during the competition and the tests are varied enough to hold interest all the way. There's also an aptitude test for home viewers but preem show Monday (31) ran over and the set-siders missed getting a crack at it. It sounds like a good stunt, though. The tests, by the way, are prepared by Dr. Robert Goldenson, a professor of psychology.

The emcee chores are ably handled by Tom Reddy who has a smooth and easy way of putting the contestants at ease and getting down to the business at hand. *Gros.*

IN THE BAG
With John Coughlin, Irv Kupcinet, Paul Gibson, Janet Kern, Carol Channing, others
Producer: Frank Atlass
Director: Barry McKinley
30 Mins., Fri., 6:30 p.m.
WBBM-TV, Chicago

Windy City television has for some time been deficient in a popular homegrown divertissement for the whole family, and it has at last a promising contender. "In the Bag" may be nothing original, a panel show like any that has survived the vicissitudes of video fortune, but WBBM-TV has produced it with a bigtime aura, and the show looks like fairly good fun. Until the network decides to reclaim the time previously occupied by "Dick and the Duchess," paneler should serve as a solid leadin to the CBS-TV Friday night lineup. Meanwhile it ought to develop a considerable local vogue.

It is pegged on a slight variation of standard panel guessing games: contestants bring on ordinary paper bags, and the panel, through the usual roundelay of questions, tries to guess what's in 'em. Prizes are generous for a local show: $50 if the panel strikes out and a crack at the grabbag for every round the players are stumped.

Not the device itself but the quality of the panel is the measure of this opus, and the colorful assemblage here is well known in Chicago and mostly witty. Carol Channing, winding up an engagement at the Palmer House, sat in as guest for the preem (27) and managed to be good for laughs as the most constantly perplexed of the panelists. The male regulars, Irv Kupcinet and Paul Gibson, are naturals. Kup, gossip columnist of the Sun-Times, has come a long way as a tv performer since the gauche days of the medium and handles his part now with sophistication. Gibson, longtimer on WBBM radio as a philosopher and, after five wives, the town's best known misogynist is a sparkling off-the-cuffer. He introduced Chicago American tv critic Janet Kern as "the only professional panelist on the show. She's panned everyone in town."

Actually, Miss Kern so far is the weakest link on the panel. All due credit to her for being the only one to take the game seriously, she was obviously nervous, unspontaneous with the quip, and she seemed to think everything in the bag had something to do with her. A few more outings and fewer attempts to be witty may help her catch up with her company. John Coughlin is a prepossessing host who conducts the proceedings well enough, but he too has to relax about it.

First show had the panel stumped every time, but the objects were toughies; $250,000 worth of diamonds, a picture of Tarzan, a tattoo machine, and Sugar Ray Robinson's mouthpiece. Fellow who owned the diamonds (doesn't it figure?) won the top grabbag prize of the night —a diamond wristwatch.

Show shouldn't have much trouble finding a sponsor. *Les.*

TOP DOLLAR
With Toby Reed, emcee; Dr. Bergen Evans
Producer: Merrill Heater
Director: Seymour Robbie
30 Mins.; Sat., 8:30 p.m.
BROWN & WILLIAMSON
CBS-TV, from New York
(Ted Bates)

"Top Dollar," which replaced "Dick & the Duchess" on CBS-TV over the weekend, is a combination of a parlor game and a home giveaway. The parlor game is "Ghosts," with three contestants vying to eliminate each other and the winner returning the following week to run up his dollar take. The giveaway is a phone-dial translation of the first eight letters of a word created by the contestants into eight digits. Those home viewers with dollar bills with serial numbers identical to the eight-digit numbers can mail 'em in for $100 apiece, with one of the evening's numbers good for $5,000.

As a television feature, "Ghosts" is a mildly diverting entertainment, particularly when the contestants are personable and quick-witted. Producers of the show, Entertainment Productions Inc., had a few kinks in the opening show that should have been straightened out beforehand—Dr. Bergen Evans, the "arbiter" on words, cut in to interrupt when a word wasn't acceptable, instead of letting an opponent "challenge" the word, and consequently the perpetrator got off free of penalty. This straightened itself out during the show, but not before some time was wasted and confusion ensued. Success of the game element of the show will depend on the choice of contestants, and EPI seems to be on the right track with its three opening ghosters.

Giveaway element is something else again. Those home-audience prizes are becoming fashionable, and it seems that every new game show must have a home wrinkle to be acceptable. In theory, the "Top Dollar" gimmick makes sense, but in practice it didn't work out so well, since the contestants managed to run up an eight-letter word on only one occasion. There's an element of cross-purpose here, since the contestants must try to trap opponents into completing a word as quickly as possible, while the producers are trying to get in as many eight-letters-or-more words. Maybe they'll have better luck next week.

Vet radio personality Toby Reed is making his television debut as emcee of "Top Dollar," and it's a belated one, since he's a video natural. Pcised, pleasant and in full charge, he ran the show with firmness without losing the feeling that it's a game. "Top Dollar" may never hit the rating hightime—it's not gutsy enough in terms of its impact—but it should make an effective Saturday night bridge for CBS between its "Perry Mason" and "Oh Susannah" stanzas, a function that "Dick & the Duchess" failed to perform. *Chan.*

GOOD MORNING FROM MEMPHIS
With Russ Hodge, Kitty Kelly (Barbara Cason), Louis Fossee, Nell Sharp, Cyd Mostelle, Jesalyn Payne and Minah "the Talking Bird"
Producer-Director: Bob Parker
60 Mins., Mon.-thru-Fri., 7 a.m.
WREC-TV, Memphis

WREC-TV, Memphis' CBS outlet here, has hitched up its television "belt" and has come up with a daily ayem all-local live show smack against NBC's powerhouse "Today." And if the first show when caught (18) is any criterion this Channel 3 stint has all the earmarks of becoming tasty morning breakfast diet for Memphians and Mid-Southerners in this sector.

The hourly stanza is well spotted with news highlights with heavy focus on the local and Mid-South situation which is a cincheroo to become contagious with the early risers. Russ Hodge, vet newshawk here, handles this chore in top style and couples with affable Kitty Kelly (Barbara Cason) in a winsome twosome in the emcee roles. Both also score heavily in their easy style of bringing guests on during the stint and turn in a better-than-par for the course in the interviewing bracket.

Nell Sharp, a terrif package who is easy to look at through the lenses even at the wee small hours, is spotted in the featured singing spotlight. She earned beaucoup applause for her snazzy renditions "My Heart Stood Still" and "It Might As Well Be Spring." She's a newcomer to local tv circles and proves her experience by handling herself in stellar fashion. Organist Jesalyn Payne can cope with the best of 'em in this department and knows her way around the keyboard in major league style. Louis Fossee, who handles both the announcing and weatherman stints, scores in these departments with room to spare. And "Minah, the talking bird," is a nifty gimmick to a locally produced show that deserves a salvo of applause. *Matt.*

TALE OF TWO CITIES
(Du Pont Show of the Month)
With Eric Portman, Agnes Moorehead, Rosemary Harris, Walter Fitzgerald, Gracie Fields, James Donald, Denholm Elliott, Max Adrian, Fritz Weaver, Bruce Gordon, others
Producer: David Susskind
Director: Robert Mulligan
Adaptation: Michael Dyne
90 Mins., Thurs. (27) 9:30 p.m.
DU PONT
CBS-TV, from New York
(BBD&O)

It takes a bit of doing to recreate for tv (live, that is) all of the sweep and excitement that's embodied in Charles Dickens' "Tale of Two Cities." If anyone could bring it off, that man, natch, would be David Susskind, to whom, apparently, nothing is too formidable. Under his Talent Associates aegis, it's more than likely that a Ben Hur, or even the Fall of Pompei, would be reduced to duck soup.

Thus it isn't surprising that Dickens' classic saga of 12,000,000 angry men (and women) who had themselves a ball at the guillotine at the time of the French Revolution was brought off on last Thursday night's "Du Pont Show of the Month" with amazing realism. The revengeful mobs (all done up to a turn) and the set designs couldn't quite contain themselves within the 27-inch framework of the tv set, with everybody and everything threatening to spill over into the living room proper. The Susskind stamp for detail and production perfection was ever evident.

Yet once having established that nothing, no matter how gigantic or all-encompassing the scope, is beyond the ken of Susskind's "bring-'em-in-live" TA organization, one couldn't help wondering whether it was worth all the bother. Granted that Susskind & Co. spared no expense or effort to zing up this twice and thrice-told Dickens tale for a full enhancement of its values. Granted that he corralled a topflight cast, comprised chiefly of legit theatre stalwarts, who played it for all it was worth and in the main effectively (a cast that comprised, among others, Eric Portman, Agnes Moorehead, Rosemary Harris, Walter Fitzgerald, Gracie Fields, James Donald, Denholm Elliott, Max Adrian, Fritz Weaver and Bruce Gordon). Granted that Michael Dyne's adaptation was on a high professional level, with proper insight and evaluation of Dickens' intent.

Yet why choose "Tale of Two Cities" to begin with? The French Revolution is mild fare today when stacked up against the complexities, horrors and inhumanities of World Wars I and II. The endless miles of newsreel depicting mob hatred and hysteria since the turn of the century make pallid the rioting in the Paris streets of '79. What's left is a charming love story, but a dated one. The French Revolution has its place in history, but Dickens wasn't a historian and for a novel, even when dramatized, the content must be universal and the meaning much deeper to bear redoing.

Robert Mulligan's direction was tight and extracted everything there was to be gotten out of the play. With the exception of Miss Moorehead, whose Madame Defarge was frequently too loud and strident and devoid of any inner conviction, the others in the cast achieved faithful characterizations. Particularly effective and eloquently portrayed was the role of the heroic Sydney Carton as played by James Donald. *Rose.*

THE COMMUTER CRISIS
With Merrill Mueller, Bill Ryan, Ed Gough, others
Producer: Art Wakelee
Director: Marshall Stone
30 Mins., Sun. (March 29), 1:30 p.m.
WRCA-TV, New York

As a noncommuter, this quarter cannot speak for the thousands of troubled daily train commuters. But while it contained some seemingly sensible and incisive moments, "The Commuter Crisis," a half-hour special by WRCA-TV Sunday (29), did not come to life for a native New Yorker.

The New York newspapers indicate a constant and serious threat to the railroads and, of natural consequence, to their travellers from Jersey, Long Island, Connecticut and Westchester—a big group. Yet the show didn't get interesting or to the heart of the matter—corrective measures—until rather late in the 30 minutes. In trying to achieve a perspective, reporters Merrill Mueller, Bill Ryan and Ed Gough seemed to waste time developing the background of road curtailment. *Art.*

More Television Reviews On Page 45

H'wood-Sponsored Oscar TV Show Had Everything But Imagination

By GENE ARNEEL

The Oscar tv'er of 1958: bally high, expectations great, entertainment spotty. This was Hollywood's opportunity to show off in the grand style; the chance to demonstrate that the West Coast hamlet is still the entertainment capital of the world—and made so by the motion picture studios.

In a large sense it was the industry placing itself on trial. The show last Wednesday (26) night was billed "public service," for the picture trade itself—major companies and exhibitors—picked up the check and there were no commercials. No more Oldsmobile hitchhiking.

In addition to participation in the sponsorship, theatremen across the country — 6,000 of them, according to a tally by the Council of Motion Picture Organizations—joined in a mammoth promotional job. Exhibitors, via trailers, posters, ads, etc., urged that the public stay home and watch television.

Producer Jerry Wald and George Seaton, president of the Academy of Motion Picture Arts & Sciences, had a show business Who's Who on the cast roster. Perhaps some performers copped the "other commitments" plea, but the show still abounded in important names.

Program proved an improvement over its predecessors, due in part to the absence of the disconcerting automobile blurbs and an attempt, at least, to provide some script material in addition to the usual songs, minor conversation bits and, of course, the Grand Prix accolades.

Bob Hope, as one of five emcees, had several funnies to deliver from the familiar Hope-chest, some concerning his recent visit to Moscow. In Russia, he kidded, all the hotels have television—*but it watches you.*

Kirk Douglas and Burt Lancaster got across amusingly with a novelty song, "It's Great Not to be Nominated" (by Sammy Cahn and Jimmy Van Heusen), and this made for one of the highlights despite camera work that failed at times in keeping the two on screen together.

But things didn't all go well. The pre-program buildup had the effect of communicating to the public that a great night was in store for one and all. As it turned out, glamor and glitter were in abundance; Hollywood's glamor pusses were gorgeously gowned, and several million dollars worth of talent went to work with an unimaginative scenario. Many of the personalities showed surprising nervousness. Several of the songs (Oscar winners of the past and the new nominees) were rendered with minimum zest. Indeed, Dean Martin's handling of the year's No. 1 entry, "All the Way," was listless. Tony Martin's "Love Is a Many-Splendored Thing" was full voiced but seemed to lack the necessary spirited quality. The incongruity of Rock Hudson cuddling up to Mae West in a "Baby It's Cold Outside" duet might suggest laughs but this, too, came off with little effectiveness.

Hope (who's at home on anybody's stage) and Rhonda Fleming added to the credit side with "Buttons and Bows"

While the Wald production often lacked spark, it did have pace. It moved quickly over most of that long-distance route of an hour and 45 minutes. (A slowdown came with the technical awards). Even local time was bought by the industry in numerous areas to avoid spot-announcement. interruptions. Award winners were read off and the statuettes handed out with facility and the acceptance speeches were modest. And, to repeat, there were names galore, which in itself meant a treat for the fans.

Hope, James Stewart, Rosalind Russell, Jack Lemmon and David Niven shared the emcee chores and the orchestra batoned by Alfred Newman backstopped in expert fashion.

Strange piece of business was a presentation of some picture business history with the Donald Duck character weaving in and out between scenes of old and great productions. This looked like it was the industry trying to poke fun at itself. The fun was elusive.

To many an observer the top feature of past Oscar outings was the use of excerpts of screen classics. This was dropped as the oldies, in their entirety, went on tv via the library deals. It's a value that's missed.

Question to be mulled at this time centers on just what did the film industry buy with its "public service" bankrolling of last week's airer. It's a certainty that considerable good will was created and, though hardly measurable in terms of boxoffice ticket sales, this sponsorship should be continued. Only, the next time out let's have all those sponsorship dollars catch up with some imaginative programming ideas.

AD WORLD
With Ward Byron, host; others
Producer: Byron
Director: Mickey Trenner
Editor: Joe Kaselow
30 Mins., Sun., 9:30 p.m.
WOR-TV, N. Y.

Advertisers toying with the idea of subliminal advertising better give it another good, hard look before making any plunge. As demonstrated at the preem of "Ad World," the subliminal impression on the Red Cross failed completely to reach this reviewer.

Other than the subliminal experiment, one of the few on-the-air demonstrations of the technique in the nation, and the first in N. Y., the program offered little of excitement or interest. As fashioned by producer Ward Byron, the half-hour was too superficial for the trade, and too limited in appeal for the general audience.

There were some points of interest. It was nice to meet discount merchant Steve Masters via the home screen. The reasons why David Ogilvy, of Ogilvy, Benson & Mather, selected a Maxwell House instant coffee ad as the best "ad of the week" was informative.

But on the whole the show was bland and unanalytical. It was not helped by the on-the-air editor Ward Byron, who at times haltingly read from a script. Byron's questioning of guests also lacked audacity and fresh insight. The tempo, too, was overly hurried in an attempt to get in many features. It would be better to concentrate on one or two topics, and give them a good going over, rather than skip around from the question of fair trading to the honesty of drug advertising to shifts in ad agency personnel.

Joe Kaselow, ad columnist for the N. Y. Herald Tribune, and editor of the show, made a short on the air appearance. Other guests included Donald C. Frost, v.p. of Bristol-Myers, and Morris Eagle, a prof at Finch College, who did the subliminal gambit.

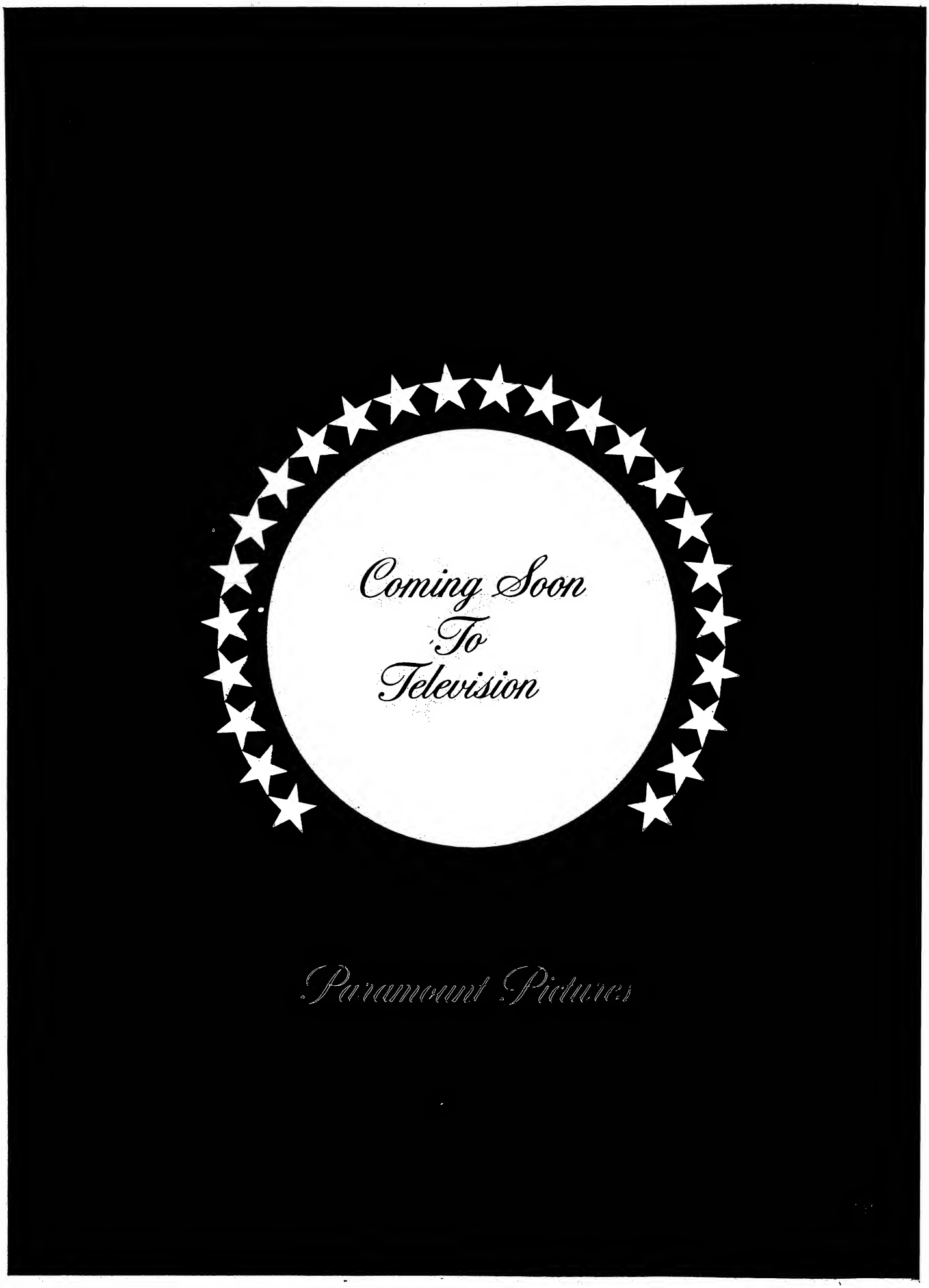
Participations were heavy. There was a station ad for a portion of the upcoming Phillies ballcasts, and spots for Redbook, Westinghouse Broadcasting Co., Parade, Cunningham & Walsh, and a plug for TelePrompter. *Horo.*

EYE ON FRANKFORT
With Jay Crouse, Bill Small
60 Mins., Sun. (23) 3 p.m.
WHAS, Louisville

WHAS News really extended itself to present an hour-long television documentary of the 1958 Kentucky General Assembly, highlighting the best of its extensive collection of more than 10,000 feet of film made on the floor of the legislature during the session. Narrated by Jay Crouse, who was the station's Frankfort correspondent, with an intro and close by News Director Bill Small, the one-hour telecast gave lookers a closeup view of the legislature in action. WHAS was the only station to have a man regularly covering the state assembly, and in addition the station periodically sent other men to Frankfort for soundfilm and radio recordings. WHAS-TV had daily film from the scene on its newscasts.

Much of the film footage was silent, a small portion with sound. Something went wrong with the sound at start of the show, but this was later corrected. While voice commentary does explain, seeing the legislators orating in silence makes for pretty dull looking. Camera did pick up one shot of a legislator taking a nap, which probably perked up viewing interest. The Senator, a Louisville Democrat, arose on the floor of the Senate to announce that he had not been sleeping—merely pondering behind closed eyes the course of the legislators. Some of the hijinx at the close of the General Assembly sesh might indicate to lookers that their lawmakers don't spend all their time in serious deliberation.

Documentary represented a tremendous editing job, and all concerned merit praise for bringing the high spots to Sunday afternoon viewers. *Wied.*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To
Television
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From **mca tv**

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 36)

NEW YORK

Stations: WABC, WABD, WATV, WCBS, WOR, WPIX, WRCA. TV Homes: 4,175,300. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Playhouse 90 (Thurs. 9:30-11:00)	WCBS	48.9
2.	Bob Hope (Sun. 9:00-10:00)	WRCA	42.5
3.	Perry Como (Sat. 8:00-9:00)	WRCA	42.2
4.	Loretta Young (Sun. 10-10:30)	WRCA	37.6
5.	Gunsmoke (Sat. 10-10:30)	WCBS	35.8
6.	Danny Thomas (Mon. 9:00-9:30)	WCBS	34.6
7.	Person to Person (Fri. 10:30-11:00)	WCBS	34.3
8.	Father Knows Best (Wed. 8:30-9:00)	WRCA	33.3
9.	December Bride (Mon. 9:30-10:00)	WCBS	32.7
10.	Climax (Thurs. 8:30-9:30)	WCBS	32.0

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea., Sports (M-F 11-11:15)	WCBS	23.3
2.	†News & Wea. (M-F 11-11:15)	WRCA	15.1
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WABC	13.7
4.	*CBS News (M-F 7:15-7:30)	WCBS	13.5
5.	†7 O'Clock Report (M-F 7-7:15)	WCBS	13.3
6.	†Late Show (M-F 11:15-Signoff)	WCBS	12.3
7.	†Popeye (M-F 6-6:30)	WPIX	11.3
8.	*Price Is Right (M-F 11-11:30)	WRCA	10.6
9.	*Amer. Bandstand (M-F 3-3:30-4-5)	WABC	9.8
9.	†Amos 'n' Andy (M-F 6:30-7:00)	WPIX	9.8

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Sat. 10:30)	WCBS	Ziv	24.6	43
2.	Honeymooners (Tues. 7:00)	WRCA	CBS	18.8	41
3.	Highway Patrol (Mon. 7:00)	WRCA	Ziv	17.6	37
4.	Mike Hammer (Tues. 10:30)	WCBS	MCA	17.2	37
5.	Code 3 (Wed. 10:30)	WRCA	ABC	16.3	32
6.	If You Had a Million (Sat. 7:00)	WCBS	CBS	15.3	40
7.	Death Valley Days (Wed. 7:00)	WRCA	U.S. Borax	13.2	30
8.	Popeye (M-F, Sun. 6:00)	WPIX	AAP	10.8	25
9.	Annie Oakley (Sun. 6:00)	WABC	CBS	10.4	32
10.	Silent Service (Fri. 7:00)	WRCA	NBC	10.2	24
11.	Amos 'n' Andy (M-F 6:30)	WPIX	CBS	9.8	27
12.	Boots & Saddles (Thurs. 7:00)	WRCA	NBC	9.4	23
13.	Last of the Mohicans (Sun. 6:30)	WABC	TPA	9.2	28
14.	Annie Oakley (Sat. 6:30)	WABC	CBS	8.4	28
14.	Looney Tunes (M-S 6:30)	WABD	AAP	8.4	25
14.	Popeye (Sat. 5:00)	WPIX	AAP	8.4	29
15.	26 Men (Tues. 10:30)	WABC	ABC	7.9	17
16.	Soldiers of Fortune (Sun. 6:30)	WPIX	MCA	6.9	21
17.	Sky King (Sat. 7:00)	WPIX	Nabisco	6.7	18
18.	Susie (M-S 5:00)	WCBS	TPA	6.5	23

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	WRCA	18.6
7 O'Clock Report	WCBS	12.0
CBS News	WCBS	12.5
7 O'Clock Report	WCBS	14.3
CBS News	WCBS	14.8
The Vise	WRCA	10.8
Circle Theatre	WRCA	22.1
Sky King	WPIX	6.7
7 O'Clock Report	WCBS	13.5
CBS News	WCBS	13.8
Early Show	WCBS	8.1
Popeye	WPIX	7.7
7 O'Clock Report	WCBS	13.5
CBS News	WCBS	13.8
Looney Tunes	WABD	9.0
7 O'Clock Report	WCBS	13.3
CBS News	WCBS	12.8
Soldiers of Fortune	WPIX	6.9
Early Show	WCBS	6.3
6:45 Report	WCBS	6.5
Amos 'n' Andy	WPIX	9.8
Susie	WCBS	5.8
Early Show	WCBS	7.4
Mike Hammer	WCBS	17.2
Last of the Mohicans	WABC	9.2
If You Had a Million	WCBS	15.3
Fun at Five	WABC	7.5

LOUISVILLE

Stations: WAVE, WHAS. TV Homes: 195,300. Survey Dates: Feb. 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	WHAS	51.3
2.	Danny Thomas (Mon. 8-8:30)	WHAS	46.8
3.	Shower of Stars (Thurs. 7:30-8:30)	WHAS	45.5
4.	Zane Grey (Fri. 7:30-8:00)	WHAS	45.0
5.	December Bride (Mon. 8:30-9:00)	WHAS	44.8
6.	Lineup (Fri. 9-9:30)	WHAS	44.5
7.	Person to Person (Fri. 9:30-10:00)	WHAS	42.3
8.	Playhouse 90 (Thurs. 8:30-10:00)	WHAS	41.4
9.	Trackdown (Fri. 7-7:30)	WHAS	41.3
10.	Perry Como (Sat. 7:00-8:00)	WAVE	41.1

TOP TEN MULTI-WEEKLY SHOWS

1.	†News, Wea. (M-F 10:30-10:45)	WHAS	23.9
2.	†Sportraits, Misc. (M-F 10:45-11:00)	WHAS	21.9
3.	†Today's News (M-F 6:15-6:30)	WHAS	20.7
4.	†Small Talk (M-F 6-6:15)	WHAS	20.4
5.	*Mickey Mouse Club (M-F 5:30-6:00)	WAVE	19.9
6.	†Edit., Wea., Spts. (M-F 10:30-10:45)	WAVE	18.4
7.	*NBC News (M-F 6:15-6:30)	WAVE	18.3
8.	†Wea., 3 Star News (M-F 6-6:15)	WAVE	17.7
9.	†Cactus Cartoons (M,W,F 4:45-5:15)	WHAS	16.9
10.	*CBS News-Edwards (M-F 5:45-6:00)	WHAS	15.3

1.	Highway Patrol (Fri. 8:30)	WHAS	Ziv	44.3	65
2.	Whirlybirds (Sun. 8:30)	WHAS	CBS	37.3	54
3.	State Trooper (Tues. 9:30)	WHAS	MCA	36.8	57
4.	Sea Hunt (Sat. 9:30)	WHAS	Ziv	35.8	55
5.	Studio 57 (Tues. 8:00)	WHAS	MCA	35.3	50
6.	Susie (Mon. 7:00)	WHAS	TPA	34.0	50
7.	Boots and Saddles (Sun. 9:30)	WAVE	NBC	32.8	47
8.	Sheriff of Cochise (Thurs. 10:00)	WHAS	NTA	30.8	59
9.	Death Valley Days (Tues. 9:30)	WAVE	U.S. Borax	27.8	43
10.	Tracer (Sun. 10:30)	WAVE	Minot	26.3	53
11.	Sky King (Sat. 10:30 a.m.)	WAVE	Nabisco	24.0	66
12.	Captain David Grief (Tues. 10:00)	WHAS	Guild	22.3	42
13.	Silent Service (Thurs. 10:00)	WAVE	NBC	21.8	41
14.	Susie (Sun. 10:45)	WHAS	TPA	19.3	52
15.	Championship Bowling (Sat. 3:30)	WHAS	W. Schwimmer	17.9	54
16.	Cisco Kid (Sat. 5:30)	WAVE	Ziv	15.8	43
17.	Ramar of the Jungle (Tues. 5:15)	WHAS	TPA	15.0	45
18.	Last of the Mohicans (Thurs. 5:15)	WHAS	TPA	14.5	40
19.	Laurel & Hardy (Sat. 4:00)	WAVE	Governor	14.3	45
20.	My Little Margie (Sun. 11:15)	WHAS	Official	14.0	65

Thin Man	WAVE	24.3	
Dinah Shore	WAVE	32.3	
Death Valley Days	WAVE	27.8	
Lawrence Welk	WAVE	29.3	
Adventures of McGraw	WAVE	34.8	
George Gobel	WAVE	34.8	
What's My Line	WAVE	37.3	
Silent Service	WAVE	21.8	
State Trooper	WHAS	36.8	
News, Wea., Misc.	WHAS	23.5	
Susie	WHAS	22.0	
Saturday Playhouse	WHAS	12.3	
Pat Boone	WAVE	30.3	
Sheriff of Cochise	WHAS	30.8	
Tracer	WAVE	26.0	
Edit., Industry	WAVE	9.5	
Racing	WAVE	15.8	
Laurel & Hardy	WAVE	14.3	
Maverick	WHAS	20.8	
Sir Lancelot	WAVE	16.5	
Mickey Mouse Club	WAVE	19.8	
Woody Woodpecker	WAVE	24.5	
Mickey Mouse Club	WAVE	19.8	
Championship Bowling	WHAS	17.8	
Quest-Advent	WAVE	7.5	

SALT LAKE CITY

Stations: KSL, KTVT, KUTV. TV Homes: 137,800. Survey Dates: Feb. 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Perry Como (Sat. 6:00-7:00)	KTVT	39.5
2.	Gunsmoke (Sat. 8:00-8:30)	KSL	37.9
3.	Lawrence Welk (Sat. 7:00-8:00)	KUTV	37.7
4.	Maverick (Sun. 8:30-9:30)	KUTV	35.0
5.	Roy Rogers (Sun. 7:00-8:00)	KTVT	33.5
6.	Disney Land (Wed. 6:30-7:30)	KUTV	32.5
7.	Tombstone Territory (Wed. 7:30-8)	KUTV	32.2
8.	Broken Arrow (Tues. 8-8:30)	KUTV	31.9
9.	Sugar Foot (Tues. 6:30-7:30)	KUTV	31.1
10.	Wyatt Earp (Tues. 7:30-8:00)	KUTV	30.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye Kartoons (M-F 4:00-4:30)	KUTV	25.5
2.	†Action Strip (M-F 5:00-5:30)	KUTV	25.1
3.	†Bugs Bunny Club (M-F 4:30-5:00)	KUTV	24.2
4.	*Mickey Mouse Club (M-F 5:30-6:00)	KUTV	24.2
5.	†Academy Theatre (M,T,Th. 9-10:30)	KUTV	21.3
6.	*Art Linkletter (M-F 12:30-1:00)	KSL	15.4
7.	†Today-Pictures (M-F 10:30-10:45)	KTVT	15.3
8.	†Romper Room (M-F 11:00-11:30)	KSL	12.3
9.	†Wea., Sports, Final (M-F 10:45-11)	KTVT	12.1
10.	*Amer. Bandstand (M-F 3:00-4:00)	KUTV	11.9

1.	Highway Patrol (Tues. 8:30)	KSL	Ziv	31.9	46
2.	Harbor Command (Tues. 9:00)	KSL	Ziv	28.5	44
3.	Honeymooners (Sun. 7:30)	KSL	CBS	26.2	37
4.	Popeye Kartoons (M-F 4:00)	KUTV	AAP	25.5	68
5.	I Search for Adventures (Fri. 7:30)	KSL	Bagnall	24.9	39
5.	State Trooper (Sat. 9:00)	KTVT	MCA	24.9	37
6.	Sheriff of Cochise (Fri. 9:00)	KSL	NTA	24.5	38
7.	Kingdom of the Sea (Wed 8:30)	KTVT	Guild	23.9	35
8.	Celebrity Playhouse (Tues. 9:30)	KSL	Screen Gems	23.2	38
9.	Cisco Kid (Fri. 6:00)	KUTV	Ziv	22.5	47
9.	Last of the Mohicans (Fri. 7:00)	KSL	TPA	22.5	36
10.	Little Rascals (Sat. 10:00)	KSL	Interstate	21.5	75
11.	Sky King (Tues. 6:00)	KUTV	Nabisco	20.5	39
11.	Silent Service (Thurs. 9:00)	KSL	NBC	20.5	33
12.	Decoy (Fri. 8:45)	KTVT	Official	20.0	30
13.	Captain David Grief (Sun. 9:30)	KUTV	Guild	19.2	32
14.	Death Valley Days (Sat. 10:00)	KUTV	U.S. Borax	18.5	35
15.	Your All Star Theatre (Th. 9:30)	KUTV	Screen Gems	17.9	30
16.	Annie Oakley (Wed. 6:00)	KSL	CBS	17.2	35
17.	26 Men (Fri. 9:15)	KTVT	ABC	17.0	28

Telephone Time	KUTV	19.2	
Triple Crown Theatre	KTVT	18.5	
Roy Rogers	KTVT	33.5	
Club 4 Playhouse	KTVT	6.3	
Thin Man	KTVT	20.5	
Perry Mason	KSL	27.2	
Table Queen Theatre	KUTV	21.4	
Boxing	KUTV	29.4	
Academy Theatre	KUTV	18.9	
Court of Last Resort	KTVT	13.5	
Frank Sinatra	KUTV	23.5	
True Story	KTVT	7.2	
Eddie Fisher	KTVT	18.5	
Academy Theatre	KUTV	23.0	
Person to Person	KSL	27.0	
Sheriff of Cochise	KSL	24.7	
Sunday Nite Theatre	KSL	22.5	
Playhouse of Stars	KSL	17.2	
Academy Theatre	KUTV	22.5	
I Love Lucy	KSL	20.2	
Sheriff of Cochise	KSL	24.3	
Table Queen Theatre	KUTV	21.7	

MEMPHIS

Stations: WHBQ, WMCT, WREC. TV Homes: 141,500. Survey Dates: Feb. 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	WREC	40.5
2.	Danny Thomas (Mon. 8-8:30)	WREC	33.9
3.	Perry Como (Sat. 7:00-8:00)	WMCT	31.7
4.	Have Gun Will Travel (Sat. 8:30-9)	WREC	31.5
5.	I've Got a Secret (Wed. 8:30-9:00)	WREC	30.5
6.	Playhouse 90 (Th. 8:30-10:00)	WREC	30.1
7.	Person to Person (Fri. 9:30-10:00)	WREC	30.0
8.	Lassie (Sun. 6:00-6:30)	WREC	29.9
9.	Cheyenne (Tues. 6:30-7:30)	WHBQ	29.7
10.	Wyatt Earp (Tues. 7:30-8:00)	WHBQ	29.5
10.	$64,000 Question (Tues. 9-9:30)	WREC	29.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6)	WHBQ	18.4
2.	†Million $ Movie (M-F 10-Signoff)	WHBQ	16.9
3.	†Range Rider (M-F 6:00-6:30)	WREC	16.0
4.	†Happy Hal (M-Th 6:00-6:30)	WHBQ	15.9
5.	†Late Movie (M-F 10-Signoff)	WREC	15.7
6.	†Your Esso Reporter (M-F 10-10:15)	WMCT	12.9
7.	*Amer. Bandstand (M-F 3-3:30-4-5)	WHBQ	11.6
8.	*Art Linkletter (M-F 1:30-2:00)	WREC	11.3
9.	*Our Miss Brooks (M-F 12-12:30)	WREC	10.9
10.	*As the World Turns (M-F 12:30-1)	WREC	10.3

1.	State Trooper (Tues. 8:00)	WHBQ	MCA	27.9	40
2.	Gray Ghost (Sat. 9:30)	WREC	CBS	27.0	41
3.	Sheriff of Cochise (Tues. 9:30)	WREC	NTA	26.2	42
4.	Captain David Grief (Wed. 10:00)	WREC	Guild	22.2	41
5.	Highway Patrol (Sun. 9:30)	WMCT	Ziv	20.4	32
6.	Science Fiction Theatre (Th. 10:00)	WREC	Ziv	19.9	36
7.	Martin Kane (Th. 8:00)	WMCT	Ziv	19.2	28
8.	Frontier (Fri. 9:30)	WHBQ	NBC	17.5	28
9.	Badge 714 (Th. 9:00)	WHBQ	NBC	16.5	26
9.	Boots & Saddles (Th. 9:30)	WHBQ	NBC	16.5	27
10.	Whirlybirds (Wed. 7:00)	WMCT	CBS	16.2	27
11.	Range Rider (M-F 6:00)	WREC	CBS	16.0	37
12.	Annie Oakley (Fri. 6:00)	WHBQ	CBS	15.9	37
13.	Honeymooners (Sat. 8:00)	WMCT	CBS	15.5	23
14.	Men of Annapolis (Tues. 9:30)	WMCT	Ziv	13.9	22
14.	Cisco Kid (Wed. 7:30)	WMCT	Ziv	13.9	23
15.	Championship Bowling (Sun. 3:00)	WHBQ	W. Schwimmer	12.2	33
16.	Dr. Christian (Sat. 6:00)	WREC	Ziv	11.9	31
16.	Star Performance (Sat. 12:30)	WREC	Official	11.9	45
17.	Sky King (Sat. 10:30)	WMCT	Nabisco	11.5	39

To Tell the Truth	WREC	24.7	
Your Hit Parade	WMCT	24.9	
Broken Arrow	WHBQ	21.9	
Million $ Movie	WHBQ	20.4	
What's My Line	WREC	25.5	
Million $ Movie	WHBQ	25.2	
Shower of Stars	WREC	27.9	
Person to Person	WREC	30.0	
Playhouse 90	WREC	30.2	
Playhouse 90	WREC	31.0	
Big Record	WREC	22.2	
Wagon Train	WMCT	18.2	
Range Rider	WREC	16.2	
Oh Susanna	WREC	26.3	
Sheriff of Cochise	WREC	26.2	
Big Record	WREC	25.5	
Wide Wide World	WMCT	13.0	
Dance Party	WHBQ	18.2	
MGM Movie	WHBQ	13.5	
Little Rascals	WHBQ	11.9	

Philly WRCA-TV Bumps Grant, Brings In Indpls. 'Caster in Late Nite Hypo

Philadelphia, April 1.

Taylor Grant, one of the town's top newscasters is being dropped by WRCV-TV, the NBC owned and operated station here, in a new shift to crack the late newscast stranglehold held by WCAU-TV's John Facenda.

Vince Leonard, toprated Indianapolis announcer, will take over the WRCV-TV news segments at 6:40 and 11 p.m., starting April 14. Leonard comes here after 10 years with WISH and WISH-TV, where he acted as news director.

Grant ankles the local station April 24, when his contract, reported at $47,000 last year, winds up. Grant was brought here by Westinghouse, when the station was known as WPTZ.

General manager Lloyd E. Yoder, of the WRCV stations, said rating charts prepared this winter showed that the NBC channel's audience dropped when Grant came on at 11. Grant replied that when he came to Philadelphia for Westinghouse, Channel 3 was almost blacked out by the Facenda ratings. He brought up WRCV-TV's rating "considerably," Grant said; but when the NBC management took over they stopped all promotional work on him and dropped his local camera crews.

City's third network tv outlet, WFIL-TV has cut into Facenda's dominance of the 11 p.m. slot with movies. Excepting on Wednesday and Thursday evenings when Facenda got a bid lead-in audience "U. S. Steel Hour" and "Playhouse 90," WFIL-TV's "World's Best Movies" has successfully challenged and topped the newscaster.

According to the ARB figures, in December the ratings showed Facenda ahead Tuesday, Wednesday and Thursday night, with WFIL out front Monday, Friday and Saturday.

FCC OKAYS SALE OF WATV TO NTA

The Federal Communications Commission's okay of the sale of WATV, New York-Newark, and its AM and FM radio affiliates to National Telefilm Associates, will be followed by a call letter switch bid. New call letters sought are WNTA-TV, WNTA (AM and FM).

NTA will take over active management of the station properties shortly, as soon as the formalities of closing are held. NTA has plans for a complete overhaul of the program structure of the properties, including the presentation of live programs.

WATV transaction marks the first transfer of absolute ownership of a tv station in the New York market. WATV is the second tv property acquired by NTA, the first being KMGM-TV, Minneapolis- St. Paul.

Time Inc. Stations Get D.C. News Hypo

Minneapolis, April 1.

As one of Time, Inc., five radio and television stations, WTCN and WTCN-TV here are carrying the news reports and analyses now being provided out of its expanded Washington bureau.

In addition to the news reports and analyses, the new service includes filmed and taped interviews with Washington newsmakers which now are being supplied daily to the stations' news director.

New facility has been set up by Dick Cheverton of Time's Grand Rapids, Mich., station.

WLW-T's Tint Splurge

Cincinnati, April 1.

Colorcast programming on Crosley's WLW-T, Cincy, now averages 29¾ hours a week, excluding local and network onetime programs.

Regular local colorcasts increased to 17¾ hours a week with stepup of the Paul Dixon Show from 60 to 90 minutes, Monday through Friday.

Of the seven local live and film originating shows in color, four are fed to Crosley stations in Dayton and Columbus, O., and Indianapolis.

Local Live Television Programming

KID SHOWS: PART 3 OF A SURVEY

By LEONARD TRAUBE

Eddie Schwartz runs the coffee shop a couple of doors from the VARIETY office. He's a constant television watcher and morning-after critic exchanging views with the staffers. Eddie's youngest child is Elissa, pushing two and a half years of age. Elissa is quite normal—like most of us, married to the tv set; and for her station in life she has to take in as much as she can handle before being sent off to Mr. Sandman.

Presumably in his little one's behalf, Eddie has an objection—not quite enough shows for children of pre-school age that will keep them busy for a few of the strategic hours of the day when Mummy has her hands full. Eddie believes the right kind of tv is good for children; if the shows are entertaining, that's wonderful; if a bit educational-instructional besides, a big bravo. Eddie's complaint is perhaps typical—and the complaint undoubtedly goes beyond the New York area. Of course, Elissa does look regularly at the shows intended for her age bracket, but to repeat, there seems to be an insufficiency of them as far as one household is concerned.

In the as yet uncharted tv of tomorrow, Elissa might have a wider and more diversified choice, at least locally, if the medium should, by some chance, break down into specialized spheres or "segregated accents" such as "children's stations," "sports stations," housewife stations," "quiz stations," etc.; or under a system by which stations would get together locally and come to a working agreement on non-competitive slottings, so that there would be more programs through the day with children's appeal. Elissa would have more of what she yearns for, and her big brothers and sisters more of what they yearn for and can benefit by. Such benefits would accrue also to their parents, whether viewing alongside their brood or content in the thought that their progeny are happy little children watching alone.

Kideos Rule the Roost

In this, the third part of a survey by VARIETY of local live television programming, with the two top programs selected by the stations themselves without regard to whether sponsored or as to the level of audience measurement, the Elissas of the nation and those immediately senior to her are getting quite an abundance of kid fare. In fact, children's shows as a single category, requiring no further definition, lead the local live tv roost. It is only quantitatively, by a merger of the returns from the survey under a blanket heading of "public service" shows, that the PS category is on top. (Part 1 and Part 2 of the survey appeared in the Jan. 22 and March 5 issues.)

Kid shows (from pre-school to pre-teenage) are the only classification in programming where the old audience moves away and a new one just as quickly moves in strictly on the basis of age groupings. It's assumed here that teenager segments, for instance, are a hybrid classification in tv, long a puzzlement to programmers, and that these so-called teenage programs have a similarly hybrid or cross-section appeal involving several age levels.

On a practical basis, kid viewers represent television's greatest future prime-time audience. Let's take Elissa again. The little Elissas are the big Lizzies of tomorrow. No instincts are better than the Elissas who are two or three years of age. If this is not so, how come Elissa, who does not yet know how to tell time, keeps tugging at Mummy's skirt at exactly the right time to have her tune in on such and so? Moreover, though Elissa cannot read, she always knows the name of the product being pitched and will often ask Mummy or Daddy to buy same. If the tv pragmatists are looking for the *one* foundation upon which to build the medium's future, this is it.

Although the most extensive cross-country kideo show is the live syndicated program called "Romper Room" (see accompanying story), there are numerous children's segments provided on a purely local, individual basis that are either similar in format to "Romper Room" or with an entirely different approach. "Romper" is, of course, addressed to those of pre-primary school age. With that as a takeoff point, here are some of the highlights of pre-school programming by stations participating in the poll (cross-the-board, half-hour and pre-noon unless otherwise indicated):

Fresno, Cal., KMJ-TV: "Miss Pat's Playroom," activities and stories, at 10 a.m. Saturday since 1953.

Shreveport, La., KTBS-TV: "Tops for Toys," at 11 a.m. Saturday and now in second year.

Columbus, O., WTVN-TV: "Kartoon Korner," featuring a hand puppet, Casper the Camel, with stories, songs, plays, etc.; launched in July, 1955.

Portland, Ore., KGW-TV: "Wunda Wunda," 12:30 cross-the-board, since January, 1957.

New York, WRCA-TV: "Hi Mom" (also listed under public service programs in March 5 issue), combining entertainment-culture-education for mother and child; 60 minutes, running since August 1957.

Cleveland, O., WJW-TV: "Kid Bits," containing features aimed primarily at "having fun with the children while at the same time instructing them in little common courtesies and group adjustments"; since May, 1957.

Little Rock, Ark., KARK-TV: "Pat's Party," 8:30 a.m. Saturday, since 1955.

Syracuse, N. Y., WHEN-TV: "Magic Toy Shop," script show aimed directly at pre-schoolers, indirectly at parents and grandparents, with a variety of program elements "to entertain and subtly instruct." Adult cast only and no live audience permitted. (Year of launching not given).

Columbus, O., WBNS-TV: "TV Kindergarten," running since October, 1957.

For the School Crowd

The following are among the top programs beamed at children of school age but, as nearly as can be determined, below that of teenage level (five-a-week, after 12 noon, half-hour, unless otherwise indicated):

Saginaw, Mich., WKNX-TV: "Pixie's Looney Tunes," interviews of children and embracing cartoons, singing, marching, live pet monkey, since September, 1954.

Lansing, Mich., WJIM-TV: "Uncle Howdy's Junior Flint Jamboree," a competitive children's talent and variety program (music, song, dance, recitation), 12:30 Saturday, since October, 1957.

Salem, N. C., WFMY-TV: "The Old Rebel & Pecos Pete Show," with characters indicated in title conducting a program which uses Popeye, Looney Tunes and Little Rascals as features; children's studio audience; running since 1953.

Huntington, W. Va., WSAZ-TV: "Spinach Playhouse," since September, 1957.

Montgomery, Ala., WCOV-TV: "Little Rascals," 60 minutes, since September, 1956.

Phoenix, Ariz., KVAR "Easy Does It," with Gene McKinney as Easy; cartoons, film and live ingredients, a "ghost" hand puppet, contests, etc. ,since October, 1957.

Springfield - Holyoke, Mass., WHYN-TV: "Popeye-Captain Jolly," four-a-week, since January, 1957.

Milwaukee, Wis., WISN-TV: "Uncle Hugo & Popeye," 60 minutes, since 1955.

St. Louis, Mo., KSD-TV: "Wranglers Cartoon Club," with cowboy emcee, on-camera children's audience, "top quality cartoons"; 45 minutes, since 1953.

Cincinnati, O., WCOP-TV "Our Gang Clubhouse" with Bud Chase as Stringbean; parody type program ("The 64c Question," "The Bean's Bandstand," etc.), variety, music ad lib, with such costume getups as baggy drawers, derby hat, T-shirt, suspenders; 60 minutes, since 1954.

Clarksburg, W. Va., WBOY-TV: "Johnny Mountain Show" in which title character combines film cartoons, magic and drawing, puppets; "finds homes for pets that can no longer be kept by youngsters, or finds pets if they desire one." Running since November, 1957.

Burlington, Vt., WCAX-TV: "Current Events Quiz," previously listed also under public service shows; for seventh and eighth graders, Friday, since October, 1956.

Hartford, Conn., WNBC: "Small Fry Talent Club," 9:30 a.m. Saturday, since October, 1957.

Washington, D.C., WTOP-TV: "Ranger Hal," 8:30 a.m. Saturday, since August, 1957.

Mobile, Ala., WALA-TV: "Captain Mal Show," since June, 1956.

Fort Wayne, Ind., WPTA: "The Jingles Show," a kidult program featuring Jingles the Court Jester of Boofland "who frolics in the magic castle" with puppet characters Herkimer Dragon and Cecil B. Rabbit; since September, 1957. Same station has a five-a-week full-hour version of the program from 4 to 5 o'clock.

Westinghouse's 'Kid Stuff'

Stations of the Westinghouse Broadcasting Co. chain are as alert as any when it comes to the kid shows. Here's a rundown of WBC's contributions to such programming:

In Cleveland, KYW-TV slots such afternoon cross-the-boarders as: "Popeye," with Barnaby, played by Linn Sheldon, billed as Popeye's personal manager. Running since September, 1957;

"Six O'Clock Adventure," with Big Wilson as host; employing either syndicated half-hour films or nature films and deploying a live monkey. Has been running for two years, daily from 6 to 6:55 p.m., though Tuesday showing is from 6 to 7:30. An example of film segmentation combining live elements;

"Star Babes," with Viola Shoulin as hostess; kids dance and sing in a "Stars of Tomorrow" format; Sunday, 12:30 to 1 p.m.

In Pittsburgh, KDKA-TV's Monday-through-Friday kideo schedule lists: The 7 to 8 a. m. news-entertainment catchall which includes a cartoon for youngsters as a lead-in to the networked (CBS-TV) "Capt. Kangaroo." John Arthur is host of program, which is in its third month;

"Josie's Storyland," pre-school kidult show with Josie Carey, 8:45 to 9:25 a.m., consisting of song, dance, arts & crafts, cartoons, half a dozen puppet characters; Sterling Yates plays role of Mr. Wrinkle, "loveable old inventor of useless oddities, with disker Johnny Costa on the music;

"The Big Adventure," with Hank Stohl, slotted 4:30 to 6 p.m., consisting of two cartoons, feature film, live host-comedian, puppet

(Continued on page 48)

'Romper Room'

The most extensive live children's program fixture on television is the nationally syndicated "Romper Room." Formatted strictly for the pre-school set, it's seen on 54 stations in all regions of the country and as of May 1 picks up a couple of additional outlets. Most run pre-noon—Mother's most trying period, it seems—and stanzas are styled anywhere from a half hour to an hour.

"Romper Room" is run by a corporation of that name out of Baltimore, with Bert Claster as president and his wife Nancy as v.p. She's the "Miss Nancy" of the original (1953) Baltimore version, which is still going with her as "teacher." Each city has its "Miss" who is trained in Baltimore for a full week and then sent to a "Romper" spot of which she must be a native or resident. Aside from other values and endowments, each must have a college diploma, or its equivalent. Many are teachers and some are lookers. Age limit is about 32. (The wee ones don't go for granny types). The chief trainer is Nancy Claster, herself an attractive, vivacious woman.

After the tutoring period, the work begins with the program at given stations where the package has been sold and sponsors rounded up. The "Misses" are looked into by one of the head staff every five weeks, to make certain that the proper style and approach are being followed, with skull sessions held. There are eight producers in the fold who fan out across the

(Continued on page 48)

WBAI Expansion Keyed To Hi-Fi, FM Radio, Stereophonic Upbeat

Station WBAI, the FM outlet atop the N. Y. Hotel Pierre, is grooming itself for a flurry of new advertisers and fresh program features designed specially for the "intellectually acquisitive," according to Stephen F. Temmer, general manager.

It is launching a two-year expansion plan in view of the increased sales of hi-fi equipment which includes FM radios; the upturn in FM radio manufacture; the installation of FM radios by larger car makers; the growth in FM stations in the U. S. and the coming stereophonic broadcasting on FM stations.

WBAI is currently broadcasting, exclusively in N. Y., the complete performances of the Philadelphia Symphony Orchestra's 1958 spring season and regular Thursday evening "live" concerts of the Chicago Symphony Orchestra from Symphony Hall, Chicago, as well as Drew Pearson in a weekly news round, an FM exclusive. It plans to broadcast the Salzburg Festival of Music this year and within the next few weeks will announce the seguing of a name orchestra.

Bob Silverman, WBAI's sales manager, says this type of programming is opening many agency doors. Columbia Records and Benson & Hedges cigarets are recent accounts. In the past, FM outlet advertisers were primarily from hi-fi records, tape and equipment outfits. Nowadays agencies are buying time for motion picture campaigns, imported beer and air travel and other transportation, book publishers, imported goods, brokerage houses and other advertisers catering to discriminating listeners.

WBAI is planning stereophonic broadcasting on one of its multiplex channels shortly or as soon as stereo adapters for present FM receivers are available to consumers.

Currently there are 16 FM stations operating or authorized in the New York metropolitan area. Five applications are pending for two vacant channels.

NBC SCORES COUP ON DJ PONT AWARDS

Washington, April 1.

With two affiliates and one of its Chicago news commentators honored, NBC walked off with the Alfred I. duPont Foundation awards here last week to the radio and tv industries.

Plaques and $1,000 checks went to KRON-TV in San Francisco, KARD-TV in Wichita, Kan., and Clifton Utley of NBC's WNBQ (TV) and WMAQ in Chicago.

The Frisco station won praise for "devotion to a significant purpose in the use of tv as a medium for the enlargement and enrichment of public experience." Programs cited were "Explorers of Tomorrow," "Mirror on Us" and "California Crisis: Water."

The Wichita outlet was honored for "the scope and consistently high purpose of its extensive public service programming." Singled out for special merit was a series of 59 programs designed to educate the community on the purpose and functions of its free institutions.

Utley was commended for "authoritative, intelligent, responsible and literate reporting and analysis of public affairs."

Awards were presented by prexy Francis P. Gaines of Washington and Lee U. at ceremonies in the Mayflower Hotel.

Ustinov to Narrate WCBS-TV Documentary

"The Count Down," half-hour documentary on disarmament, with Peter Ustinov as narrator, will be presented on WCBS-TV on Saturday (5) afternoon, in cooperation with the Metropolitan Educational Television Assn.

The program will be produced by United Nations Television for the Educational Television and Radio Center, Ann Arbor. Both the U. S. and Soviet Union have provided film clips for the program, aimed at showing the destructiveness of modern weapons.

17.8 A.R.B.?
Yes, and fifth

TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of **17.8** against "Do You Trust Your Wife?" with **4.9** and "Movie Time" with **4.8**. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of **12.3** against "The Morning Show" with **5.1**.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: *Beech-Nut Life Savers, Inc.* • *The Bon Ami Company* • *Brown and Williamson Tobacco Corp.* • *Continental Baking Co., Inc.* • *The Procter and Gamble Co.* *Standard Brands Incorporated* • *Whitehall Pharmacal Company*

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VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

HARRISBURG, PA.

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	FEBRUARY, 1958 TOP COMPETING SHOWS		ARB RATING
1. **HIGH NOON**— Gary Cooper, Grace Kelly; 1952; United Artists; NTA	Hour of Stars Sat. Feb. 8 11:00-12:30 a.m. WTPA	36.6	38.4	34.2	67.5	News; Sports; Moulin Rouge, Late Show	WHP	11.2
2. **BELLS OF ST. MARY'S**— Bing Crosby, Ingrid Bergman; 1945; RKO; NTA	Feature Film Sun. Feb. 9 10:00-12:00 a.m. WTPA	30.1	31.9	27.8	53.4	Loretta Young	WGAL	19.0
						What's My Line	WHP	18.4
						Sunday News Special	WHP	13.3
						Twist of Fate, Late Show	WHP	6.7
3. **NOTORIOUS**— Cary Grant, Ingrid Bergman; 1946; Selznick Studio; NTA	Late Show Fri. Feb. 14 11:20-1:00 a.m. WHP	18.1	21.7	16.3	58.2	News; Sports; Weather	WGAL	6.5
						Jack Paar Show	WGAL	9.2
4. **GAUCHOS OF EL DORADO**— Tom Tyler, Bob Steele; 1942; Republic; Hollywood Television Service	Covered Wagon Theatre Sat. Feb. 8 8:00-9:00 a.m. WGAL	16.9	18.2	14.8	98.8	No competing programs telecast from 8:00-9:00 p.m.		
5. **DEAD MAN'S TRAIL**— Johnny Mack Brown; 1952; Allied Artists; Interstate-TV	Early Show Sat. Feb. 8 6:00-7:00 p.m. WHP	15.5	17.1	14.1	33.4	I've Got a Secret	WGAL	19.6
						Championship Bowling	WTPA	12.5
6. **DARK MOUNTAIN**— Robert Lowery, Ellen Drew; 1944; Pine-Thomas; Signet-TV	Film Playhouse Sun. Feb. 9 3:00-4:00 p.m. WGAL	13.9	14.1	13.3	65.9	You Can't Take It With You, Sunday Matinee	WTPA	6.5
						Rev. Oral Roberts	WTPA	3.0
7. **TORPEDO BOAT**— Richard Arlen, Jean Parker; 1942; Pine-Thomas; Signet-TV	Film Playhouse Sun. Feb. 9 2:00-3:00 p.m. WGAL	13.8	14.4	12.9	63.6	You Can't Take It With You, Sunday Matinee	WTPA	6.1
8. **BELOW THE BORDER**— Buck Jones, Tim McCoy; 1942; Allied Artists; Interstate-TV	Early Show Fri. Feb. 14 6:00-6:55 p.m. WHP	13.1	14.1	12.5	27.3	Little Rascals	WTPA	20.7
						Top Plays of '58	WTPA	10.6
9. **MAN FROM THE BLACK HILLS**— Johnny Mack Brown; 1952; Allied Artists; Interstate-TV	Early Show Thurs. Feb. 13 6:00-6:55 p.m. WHP	12.4	12.9	11.8	28.1	Trail of Adventure	WGAL	20.0
						News—Huntley-Brinkley	WGAL	11.8
10. **WYOMING ROUNDUP**— Whip Wilson; 1952; Allied Artists; Interstate-TV	Early Show Tues. Feb. 11 6:00-6:55 p.m. WHP	11.8	12.5	11.4	27.7	Trail of Adventure	WGAL	19.2
						City Detective	WTPA	12.5

HUNTINGTON, W. VA.

1. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Late Show Sat. Feb. 8 11:15-1:45 a.m. WCHS	18.8	22.6	12.8	69.4	Fort Apache, 20th Century Theatre	WHTN	8.3
2. **FIGHTING SHERIFF**— Buck Jones; 1931; Columbia; Screen Gems	Circle 3 Ranch Sat. Feb. 8 8:30-9:30 a.m. WSAZ	17.8	19.6	15.5	99.0	TV Classroom	WCHS	0.3
3. **TARZAN, THE APE MAN**— Johnny Weismuller, Maureen O'Sullivan; 1932; MGM; MGM-TV	MGM Early Show Wed. Feb. 12 5:00-6:30 p.m. WCHS	15.4	16.2	15.2	41.0	Comedy Time	WSAZ	12.0
						Spinach Playhouse	WSAZ	17.7
						Sports Eye; Weathercast	WSAZ	15.9
4. **CARIBOO TRAIL**— Randolph Scott, George Gabby Hayes; 1950; RKO; RKO Teleradio	Sunday Showcase Sun. Feb. 9 2:00-3:30 p.m. WCHS	13.8	14.5	13.5	45.1	Lifeboat, 20th Century Theatre	WHTN	13.1
5. **LIFEBOAT**— Tallulah Bankhead, John Hodiak, William Bendix; 1944; 20th Century Fox; NTA	20th Century Theatre Sun. Feb. 9 2:00-3:30 p.m. WHTN	13.1	13.8	12.5	42.8	Cariboo Trail, Sunday Showcase	WCHS	13.8
6. **LASSIE COME HOME**— Elizabeth Taylor, Roddy McDowell; 1943; MGM; MGM-TV	MGM Early Show Tues. Feb. 11 5:00-6:30 p.m. WCHS	13.0	14.5	12.2	32.5	Comedy Time	WSAZ	16.7
						Spinach Playhouse	WSAZ	23.4
						Sports Eye; Weathercast	WSAZ	17.6
7. **THE OX-BOW INCIDENT**— Henry Fonda, Dana Andrews; 1943; 20th Century Fox; NTA	20th Century Theatre Sat. Feb. 8 6:30-8:00 p.m. WHTN	12.2	13.8	9.8	23.1	Federal Men	WSAZ	23.2
						Saturday Night Jamboree	WSAZ	32.1
						People Are Funny	WSAZ	35.0
7. **RIDERS OF THE RANGE**— Tim Holt, Reed Hadley; 1949; RKO; C&C	Blazing Guns Sun. Feb. 9 6:30-7:30 p.m. WHTN	12.2	13.2	11.5	19.8	Hall of Fame	WSAZ	37.9
8. **SILK EXPRESS**— Neil Hamilton, Allen Jenkins; 1933; Warner Brothers; Associated Artists Productions	Movietime Thurs. Feb. 13 1:20-2:30 p.m. WSAZ	11.3	14.2	10.5	57.7	As the World Turns	WCHS	7.6
						Beat the Clock	WCHS	5.4
9. **SUNSET ON THE DESERT**— Roy Rogers, Gabby Hayes; 1942; Republic; MCA-TV	Badge and Bullets Sun. Feb. 9 1:00-2:00 p.m. WCHS	11.2	11.5	11.1	34.8	Championship Bowling	WSAZ	13.3

Tele Follow-Up Comment

See It Now

"See It Now" hit a new plateau as the top documentary series on video last Sunday afternoon (30) when it explored the hazards of nuclear fallout. It was a frank, awesome wrapup of the chances of mankind's survival in this atomic age and no viewer, of whatever political persuasion, could remain complacent under the impact of this 90-minute stanza. The show had double significance in view of the Rusians' decision the following day to unilaterally suspend all A-bomb testing.

The Ed Murrow-Fred Friendly staff presented the case for and against the continuation of atomic bomb tests in the form of a dilemma with biological and political implications that were literally deadly. On the one hand, the risk to man's basic germ cells from atomic fallout was conceded by all sides. On the other hand, the military risks of suspending further research in atomic weapons were given its due weight by Government spokesman. "See It Now" made every effort at objectivity in presenting the pros and the cons, the sheer weight of the scientists' testimony and testtube evidence of the future medical horrors facing the human species weighted the show on the side of halting the atomic bomb race. As Murrow put it, mankind "is shooting craps with fallout."

Basically, the show was an illustrated debate between the Atomic Energy Commission, in the person of its science member, Dr. Willard C. Libby, and a large group of independent scientists, represented by geneticist Dr. Hermann J. Muller and chemist Dr. Linus Pauling. Both Muller and Pauling stressed the cumulative danger of raising the radiation level of the atmosphere by more atomic testing, while Libby maintained that the current level fallout was a "tolerable" risk in view of world politics and the benefits to be derived from peaceful use of atomic power.

Murrow handled Libby forthrightly and the latter did not make the best impression with his glib brushoff of the fallout problem. At one point, in fact, Murrow cracked: "Dr. Libby, you don't seem to be concerned with the fallout danger?" Libby denied this, but proceeded to scare the wits out of viewers by advising everyone to get a geiger counter, a battery-operated radio and a refuge as the best way to beat the atomic bomb hazard. It was a virtual concession that an atomic war was inevitable and the only thing to be done was to dig in.

The illustrative pictorial material included several atomic mushroom cloudbursts, which were more or less familiar, and some microscopic views of cells damaged by excessive radiation, which were entirely new and harrowing. Another excellent sequence covered the underground explosion of a bomb in a Nevada mine, a shot which supported Dr. Libby's evaluation of the atom's peacetime value. Sort of in passing, Libby also revealed that the U. S. was the "hottest" spot in the world with even the fallout from the Russian bombs concentrating in this part of the northern hemisphere.

Also participating directly and indirectly in the show's fateful argument were the Japanese scientist who examined the crew of the Japanese fishing boat, "The Lucky Dragon," after it was dusted with fallout; and various scientists engaged in determining the level of strontium 90 in the atmosphere.

There can hardly be a more important show for television.

Herm.

Chevy Show

Ethel Merman took over the Dinah Shore Show for one frame on Sunday (29). However, it wasn't very clear what name the layout should have gone under—the Jack Paar Show or the Polly Bergen Show. Both these personalities appeared to have more time on camera than Miss Merman.

But even little bit of Merman is a rewarding occasion. She deemed to dominate despite her paucity of time before the lens. She booms out her numbers and seems to indicate who's boss around here just with a few well chosen songs.

Although individual turns were good, the overall layout lacked cohesion. It was one of those every-man-for-himself affairs.

Miss Merman, aside from her own turns, duetted mainly with Miss Bergen, a versatile performer. But it's Miss Merman who dominates. Whether doing a rib of Mary Martin or a Judy Garland medley, she gives out heartily and unstintingly.

Miss Bergen, with a constant tendency to overact, and Jack Paar did work that they would ordinarily do on their own show, and it turned out fairly well. The "Dragnet" bit by Paar and Genevieve, a regular on the Paar show, had an essentially funny situation that didn't quite make it.

Al Kelly seemed to know what he was doing with his doubletalk bits. He was off and on in two fasties.

Andy Williams' songs came off well. *Jose.*

Eye On New York

Bill Leonard's Sunday pre-noon WCBS closeup titled "Eye On New York" was more eye-on-the-Brussels Fair, with a footnote eye on the new automobile models and stylings. Time cover architect Edward Stone, who designed the U. S. Pavilion in Brussels, and Grover Whalen, an old World's Fair man from 'way back in 1939-40, were good subjects interlarded with Jean Dalrymple's informative reprise of the artistic and show biz elements and Belgian Tourist Commission headman in North America, P. A. DeMaerel, on the Cook's tourist pitch. Latter was wise in trying to offset the "sellout" and "tough to get accommodations" aura which already has been overaccented.

Miss Dalrymple revealed Westinghouse is sponsoring Benny Goodman; NBC will bankroll an original Gian-Carlo Menotti opera; Magna is donating "South Pacific" in Todd-AO; U. S. Commissioner to the Belgium Fair Howard S. Cullman has arranged for "Carousel" and hopes that "Sunrise At Campobello," with the original Broadway cast, might be flown over for the three "American days" (July 3-4-5). DeMaerel was more conservative than Leonard and estimated 500,000 U. S. tourists would visit Belgium this year.

Abel.

Wide Wide World

Live cameras of "Wide Wide World" Sunday afternoon (30) focussed on the story of railroading. An NBC-TV staff, headed by emcee Dave Garroway, probably did an interesting wrapup of their subject as far as train fanciers were concerned. For viewers were whisked to such points as a Missouri whistle stop, a freight classification yard, New York's Pennsylvania station and a stretch of the Western Pacific's tracks in Sierra Valley, Cal., among other places.

Such a tour was strictly a surface, sightseeing inspection and no attempt was made to go beneath to examine the railroads' widely publicized financial plight. Program's non-controversial aspects no doubt stemmed from the apparent desire of sponsor General Motors to maintain an impartial position in light of the fact that trucks and passenger cars are the railroads' major competitors. *Gilb.*

Hy Gardner Calling

N. Y. Herald Tribune columnist-panelist Hy Gardner, whose split-screen telephonic interviews may have pioneered the "in depth" techniques of Mike Wallace, John Wingate et al., had former N. Y. Mayor Bill O'Dwyer and Polly Bergen as his interviewees over DuMont (N. Y.) last Wednesday (26) night. That metropolitan indie has been fulfilling its claim to "the lively channel 5" slogan with a number of offbeat programming items, Gardner among them. O'Dwyer ducked any opinions on the current N. Y. political scene but was not unsubtle about how his administration handled crime, both adult and juvenile delinquency, with accent on a stronger police enforcement.

Miss Bergen's opinions on femme singers on tv was on-the-button, to wit, there is a greater shortage of behind-the-camera creative talents (writers particularly) than competent performers. Miss Bergen might also have mentioned that what's opposite any particular show is a factor. Both were good interviews, in pro style, with Gardner's real-life secretary, Marilyn Boshnick, an efficient and telegenic assist. DuMont spotlight ads herald Benny Goodman & Scott Weldon, Pvt. Elvis Presley and Bob Harrison (publisher of Confidential), Mr. & Mrs. Ed Sullivan and Mr. & Mrs. Steve Allen for the next four weeks. *Abel.*

Pharma-Craft Buy

Pharma-Craft has bought a total of 73 participations on "Today" and the Jack Paar show, with the entire tab running to $453,000. Split is 65 spots on the Paar outing (worth about $410,000) and eight for "Today."

Deal, which starts Friday (7), was set through J. Walter Thompson's Chicago office.

Radio Review

THE CASE FOR THE COLLEGE
With Nathan M. Pusey, President of Harvard College; guests
Executive Producer: Laurence O. Pratt
Producer: William F. Suchmann
60 Mins., Friday (28) 9:00 p.m.
HARVARD COLLEGE
CBS Radio (recorded)
(BBD&O)

Nil mortalibus arduum est (nothing is too difficult for mortals to accomplish) notably if they are Harvard men. If this program doesn't make former Harvard men shell out with moola for a much needed cause, nothing will.

Harvard College, a big time college, played the big time circuit in big time fashion when it served up "The Case for the College," on CBS-Radio, and it marked a first in the turbulent history of the fifth estate. Never before had a college sponsored a major league network air show. It cost the mortarboard set $16,000 of which $6,000 went into production costs. It was certainly worth the dough. Harvard handled the 60-minute stanza like a Palace pro with confidence and pride. It behaved like a venerable uncle who suddenly disovers he has bankroll trouble and must make a touch of relatives he hadn't gandered for some semesters. Harvard asked its far-flung alumni to help raise some $82,500,000 in a drive billed as A Program for Harvard College. To date some $35,000,000 in cash and pledges was assured.

William F. Suchmann did a svelte job of production and Poet Archibald MacLeish's editing of various tapes calls for a loud bravo. The commercials" delivered by President Nathan M. Pusey of Harvard were in the soft-sell category, almost in the subliminal perception technique, but they must have penetrated the minds and hearts of listeners.

There was talent galore with savvy speakers (alumni, students and teachers) on not too long, but just right, with their urbane utterances on what Harvard meant to them. Voices included former Harvard prexy emeritus James B. Conant; Sec. of Defense Neil H. McElroy; Sen. John F. Kennedy; Charles H. Malik, foreign minister of Lebanon; Devereux Josephs; Leonard Bernstein; Howard Lindsay; John P. Marquand; John Mason Brown; Tom Lehrer and Alex M. White. Harvard faculty includes Prexy Pusey, Dean McGeorge Bundy and Profs. Samuel H. Beer, Louis F. Fleser, Samuel A. Stouffer, Edward M. Purcell, Harry Levin, Howard Mumford Jones and G. Wallace Woodworth. Barbara Ward, British economist and editor, also made a beautiful pitch. Showbiz bits by Bernstein and Lehrer, former Harvard men, were delightful romps.

Students, like their elders, behaved admirably in front of the tape recorders. Their conversations were sharp; in fact, there was nothing dopey about the hour-long tour of various classrooms, Hasty Pudding Club rehearsal, Harvard Crimson editorial room, Harvard Glee Club rehearsal, morning service at chapel the eavesdropping on Robert Frost's talkfest with students and the flirting bit between a Harvard lad and Radcliffe femme.

Standout was the editing job done by production staff, particularly in segues of conversations of freshmen on the college grounds. Sophisticated gags and lyrics about Harvard abounded throughout the painless pitch for greenbacks to improve the lot of teachers and education in general. For example, there was Marquand's crack that "if you've ever been to Harvard, you will never be allowed to forget it" and the Bernstein-Alan Jay Lerner lyrics reminded Harvard men "that's the curse we share, the cross we have got to bear, for our indubitable, irrefutable, inimitable, indomitable, incalculable superiority." This material interwoven with the more academic made the Harvard eggheads sound as provocative as peelers.

As Latin scholars might say of "The Case for the College," it was optime! *Rans.*

Foreign TV Reviews

STRANGE INTERLUDE
Writer: Eugene O'Neill
With Diane Cilento, William Sylvester, David Knight, Catherine Lacey, Oliver Johnston, Noel Willman
Producer: John Jacobs
90 Mins., Sun., 8:30 p.m.
BBC-TV from London

Eugene O'Neill's mammoth five-hour play, cut down to three hours and split into two instalments came to British viewers via the state web with all its many complexities. The first 90 minutes of "Strange Interlude" proved heavy going, but was nevertheless a compelling production which maintained gripping undertones that tided over the dull patches. John Jacobs did much to enhance his production by dubbing revealing thought speaking voices over expressive closeups.

The first half of the production has taken O'Neill's character, Nina, played by Diane Cilento, through several frustrating periods of her miserable life. Her father (Oliver Johnston) has earned her frigidity because of his jealousy and intervention into her intended marriage to a man who was subsequently killed, and has himself died. And Nina, seeking happiness in a baby married a man only to find that there was insanity in his family. She doesn't dare bear his child, but has a child by a doctor friend.

For all its morbidness, the play had real emotional values which were strongly brought to life by the excellent acting of the entire cast and the fine production. In such an imaginative and bold presentation, however, more attention should have been paid to quality of the telerecording, which marred the offering because of its coarse grain. *Bary.*

A MAN'S WOMAN
With Janette Scott, Eddie Byrne, John Cairney, May Craig, Peter MacKriel, Larry Burns, Jack Cunningham, Joan Phillips, Harry Hutchinson
Producer: George More O'Ferrall
Writer: Paul Vincent Carroll
75 Mins., Sun., 9:35 p.m.
ABC Network, from Manchester.

Based on an Irish play which ran for a few weeks in a London club theatre, "A Man's World" is a bitter little piece which is a variation on the theme that it's better to have loved and lost than never to have loved at all. Paul Vincent Carroll is a distinguished Irish writer but this entry is strictly for the woman's magazine market. It owes very little either to native Irish wit or Irish passion and, without much loss, could have equally well been staged in any other setting.

Eddie Byrne, a very fine actor, was unusually glowering and subdued in the role of a rather irritable farmer in his early forties who falls in love, for the first time, with the young mistress of a worthless brother who has got mixed up in the "trouble." H's other brothers also fancy the young woman but she prefers the elder one until her former lover returns. Janette Scott, who is passing rapidly through the channels that led from child actress to adult, was a shade too young and unsophisticated for her role but she made the best of the few moving moments allowed to her.

John Cairney as the scapegoat brother and May Craig as the mother offered good support and most of the limited humor came from Larry Burns, as a hack driver whose motto is to love women but never get mixed up with them. Byrne made much of the final tragic moments but, mainly, the artists were at a disadvantage through the author's unimaginative dialog and George More O'Ferrall's stereotyped direction. The usual dependable Bertram Tyrer added to the debit side of this disappointing program by providing some outdoor sets which appeared as phoney as double-talk by a leprechaun. *Rich.*

JUCHTEN UND LAVENDEL
(Leather and Lavender)
With Albrecht Schoenhals, Sigrid Marquardt, Hermann Lenschau, Hans Reiser, Elfie Ott, Frances Martin, Ernst Stankowski, Theo Hermann, Anneliese Born, Starlet Choir, NDR Dance Orch under Alfred Hansen
Producer: North West German Radio
Director: John Olden
Writers: Helmut Kaeutner, Kurd E. Heyne
80 Mins.; Sat., 8:35 p.m.
West German TV, from Hamburg.

This little German 75-minute musical won special attention long before it was even shown on the local tele. Interest was created via two facts: Helmut Kaeutner, today a prominent German pic director, co-authored it more than 20 years ago when he was still a cabaretist. It was forbidden by "higher command" here in 1937, shortly after its preem in Leipzig and performances also in Duesseldorf and Munich. As the word goes, the Nazi cultural authorities objected to the unconstrained English way of life which allegedly was glorified. Be that as it may, piece's score got lost then and the whole thing fell into oblivion. Not so long ago, however, a music arranged for the piano was discovered somewhere and this music reportedly served this German tv presentation as basis.

"Leather (more accurately: Muscovy leather) and Lavender" has its locality in London in 1840, at a time when the whole city was making preparations for the wedding of Queen Victoria with Prince Albert of Saxe-Coburg-Gotha. Action takes place on London's Bond Street, then in the fashion shop of "Keep & Smiling" and Tom's sculptor's studio. It all centers on a mysterious jewel robbery. Latter's traces lead to the fashion shop and, at Tom's, the thief is finally caught. Romantic interest, of course, is also provided and same goes for several dance and song duo sequences which, a definite plus, have nice swinging appeal.

In all, however, this can't be placed in the category of "sensational discoveries." It's pleasant entertainment of the average type, seen and forgotten.

The score itself deserves a fine classification. The tunes (all very melodious) are easy on the ear. Helped by partly amusing lyrics, they are even of refreshing quality. The dance scenes are nicely staged. Too bad that the story is a bit too much on the mediocre side—otherwise it would have been a more substantial treat.

Under John Olden's adequate direction, the performers come along with ditto performances. Cast, incidentally, includes a number of locally well-known names. This particularly applies to vet-actor Albrecht Schoenhals who despite his 70 years still looks mighty attractive, his actress-wife Anneliese Born, good-looking Hans Reiser, Frances Martin and Sigrid Marquardt. Lensing and other technical credits are average. *Hans.*

SAMMY
With Anthony Newley
Writer: Ken Hughes
Producer: Ken Hughes
40 mins., Wed., 8:50 p.m.
BBC-TV from London

Scripter Ken Hughes has turned out a masterful piece of work with this one-man play. His character, Sammy, is given three hours in which to raise $560 to pay off his debts to a strong arm bookie or wind up in hospital. The action takes place in the confines of Sammy's small apartment with the telephone taking the place of several characters. The action, although set in such confines, is continually gripping, has its full share of pathos, humor and drama and maintains a constant atmosphere near breaking point tension. Full honors go to Anthony Newley for a moving and understanding performance, which was strongly assisted by his natural flair for comedy. This offering, with slight dialog and setting alterations, is a natural for America.

Starting from broke, Sammy Ellerman, through numerous telephone calls sets about raising the cash by slick business transactions, and without any goods. He achieves this by playing his clients against each other. As the cash total rises so does the tension. To raise the last few bucks he sells the valuable chair in which his mother died. Finally, with all the money on the way the race against time before the toughs arrive results in almost unbearable tension. Final twist to the plot gives the offering a credible and neat conclusion. *Bary.*

Butler to WISN

Milwaukee, April 1.

James T. Butler, former station manager of WIRL, Peoria, Ill., has been appointed top aide to John B. Soell in the managing of the WISN Division of the Hearst Corp.

Soell is v.p. and manager of Milwaukee indie stations, WISN and WISN-TV.

seems even funnier from here

Take Danny Thomas. He has been a funny fellow for a long time. But it wasn't until he appeared on the CBS Television Network that a nationwide audience laughed him into the Top Ten—where he has been ever since.

Is he funnier than he used to be? Perhaps. For nothing stimulates a performer like applause. And programs in almost every category get the most applause on the CBS Television Network.

Take *"Gunsmoke,"* television's highest rated Western.

Take *"G. E. Theater,"* television's highest rated weekly drama.

Take *"Alfred Hitchcock Presents,"* television's highest rated mystery.

Take *"I've Got a Secret,"* television's highest rated quiz show.

Take the four *"Lucille Ball-Desi Arnaz Shows,"* television's highest rated "special" broadcasts this season.

And take the average program on the network's schedule.

This schedule has consistently won television's largest average nighttime audience in the *65 consecutive Nielsen Reports* issued between July 1955 and now.*

Since success, like laughter, is contagious, advertisers have discovered that good products, like good programs, do better on...

THE CBS TELEVISION NETWORK

*Source: *NTI First March, 1958, 6-11 pm*

'Romper Room'

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country. They are part of an organization numbering 32. This includes nine "screeners" who pass on each toy to be used on the syndication belt. Toys undergo severe testing, and only a minimum number are able to make the "Romper" grade. Currently there are 35 such items that have passed muster—from rhythm band instruments to rubber balls. All are available at local stores. The toy element is separate and apart from local sponsors. These number from one way up to eight participants. There are quite a few regional sponsors or large outlets such as Walgreen Drugs, Newberry's.

Frown on Contests

Commercials are limited to three to four for a half-hour version—the most oft-used format. A full hour gets up to six blurbs, and there are restrictions both on the number of commercials and the text, as per agreement with Romper Room Inc. There is also a verbal agreement made with stations that puts a nix on contests or gimmicks, though some creep in from time to time. Answering of all mail from viewers (written, of course, by their elders) is a must; this is done on "Romper Room" letterheads, supplied by the packager and which bear no addresses or names, merely the signature—a Jack-in-the-Box, the show's visual theme.

In the survey by VARIETY of local live tv programming, quite a few references show up for "Romper Room." One of them is significant. In Indianapolis, WFBM-TV, as of the survey period, said it had no local live show of half-hour length except "Romper Room."

In Phoenix, Ariz. KVAR selected its "Romper Room" as tops in a specific category (children's shows). This one runs a full hour, from 11 to noon, and was launched in November, 1957. In Charleston, W. Va., WCHS-TV, naming its top live shows, lists the "Romper" on WSAZ as the leading competition.

Among the Westinghouse stations, the "Romper" of WJZ-TV, Baltimore, homebase of the syndication and the pioneer show, runs from 10 to 11 with the original "Miss Nancy" specializing in "reading, writing and revelry."

The "Romper Room" station lineup includes:

WTEN-TV, Albany; KGGM-TV, Albuquerque; WJZ-TV, Baltimore; WABI-TV, Bangor, Me.; WBRZ-TV, Baton Rouge, La.; WHDH-TV, Boston; WGR-TV, Buffalo; WGN-TV, Chicago, WTVN-TV, Columbus; WFAA-TV, Dallas; WOC-TV, Davenport, Ia.; WTVP-TV, Decatur, Ill.; KBTV-TV, Denver; WHO-TV, Des Moines; WWJ-TV, Detroit; WSJV-TV, Elkhart, Ind.; KSFA-TV, Ft. Smith, Ark.; WKJG-TV, Ft. Wayne, Ind.; WOOD-TV, Grand Rapids, Mich.; WNCT-TV, Greenville, N. C.; WSAZ-TV, Huntington, W. Va.; WFBM-TV, Indianapolis; WFGA-TV, Jacksonville, Fla.; WJAC-TV, Johnstown, Pa.; KMBC-TV, Kansas City; WATE-TV, Knoxville, Tenn.; WGAL-TV, Lancaster, Pa.; KLRJ-TV, Las Vegas; KTLA-TV, Los Angeles; WCKT-TV, Miami; WITI-TV, Milwaukee; WSIX-TV, Nashville; WABD-TV, New York; WVEC-TV, Norfolk, Va.; WDBO-TV, Orlando, Fla.; KVAR-TV, Phoenix; WCHS-TV, Portland, Me.; QPRO-TV, Providence; WRAL-TV, Raleigh, N. C.; WSLS-TV, Roanoke, Va.; KCRA-TV, Sacramento; KSL-TV, Salt Lake City; KCTV-TV, San Angelo, Tex.; WDAU-TV, Springfield, Mass.; KGO-TV, San Francisco; KTTS-TV, Springfield, Mo.; KTVI-TV, St. Louis; WMAL-TV, Washington; WTRF-TV, Wheeling, W. Va.; KAKE-TV, Wichita, Kan.; WSOP-TV, Savannah; WUSN-TV, Charleston, S. C.; KOCO, Oklahoma City.

Local Live TV

Continued from page 41

characters; Stohl often attempts to portray a situation or character from the feature pic.

In Baltimore, WJZ-TV has "Romper Room" (see separate story for the "RR" roundup nationally) for an hour among its leading kid-appeal programs.

In San Francisco, KPIX rests its "kid case" on "Captain Fortune's Saturday show from 7:30 to 11:45 a.m. Dubbed the "Bay Area Pied Piper" by local newspapermen, it's described as a "flexible" kideo varying from week to week, with plot line either live or via film especially shot. Station enthusiastically proclaims that the entire 28,000 population of Frisco Chinatown turned out to honor Pete Abenheim on his Sixth Anniversary Parade.

British Com'l TV

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ATV are based on a potential revenue of $28,000,000 for each of the networks, roughly comparable to the amount currently being netted by Granada. In its first financial year ABC showed a loss of $28,000 and in its second year (to March 1957) it is expected to show a profit of $840,000. For the current year the profit is expected to soar to $5,600,000 and a year later it is forecast it will reach $7,000,000.

The survey, which illustrates the countrywide growth of commercial tv with its constantly growing audiences, also spotlights the continuous expansion in advertising revenues. For the current year the total is around $90,000,000 and this is expected to top $100,000,000 next year.

10% of Total Ad Budget

In an appraisal of the success of tv advertising, the booklet stresses the influence of tv as an advertising medium which is already taking about 10% of the country's advertising (against 12.1% in the U.S.). New products, they say, have been launched with results that have not been equalled by any other medium. Existing products have had their sales doubled, even trebled, by judicious and well-timed commercials.

The growth of advertising expenditure on tv could have a disastrous effect on other media, with the national press as "the most likely sufferer." The survey names three national dailies which are already struggling and though powerful forces are rallying to their aid "it would seem that finally one or more may be forced out of existence."

The breakdown of advertising revenues is based on figures compiled by Media Records, but it is pointed out that these cannot always take notice of bonus spots, special rates and so on, which are a matter of negotiation between the network and the advertising agents. The figures, however, are considered to be accurate within 10% to 12%.

Under the heading "Economics and Politics" the pamphlet suggests that most of the original backers of commercial tv must be greatly impressed with the growth in revenues. This, however, must be put in proper perspective. In the first place, expenses have grown even more remarkably than revenue. From an initial annual total of $8,400,000 expenses have grown to around $56,000,000 annually, largely due to extended program times. Tv, it is noted, has got itself caught up in the "Alice in Wonderland" economics of the film industry. Accordingly, it finds it necessary to pay "the gentlemen described as lighting cameramen" about $140 a week for 52 weeks a year. Then, buying the best talent is an expensive, though necessary, business. Add to that, it states, the entertainment industry's noted ability of living like kings and paying (dividends) like paupers and soaring optimism returns sadly much nearer to earth.

The future, it opines, is likely to bring even more problems. Operating licenses expire in 1964 and there is far from certainty they will be automatically extended. Another worry must be the probability of a Socialsit Government after the next election and they may well decide to "hang some chains about it." The worst threat, it observes, seems to live in semi-official prospects to levy an advertising tax.

Femmes In B'casting

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there are 263 women or 4.2% of the total, according to AWRT, who hold "the highest executive position in administration and or management."

(2) Other station exec posts held by femmes show continuity in lead with 725 (11.7% of total), and traffic director in second place, with 663 (or 10.7%).

(3) On-Air broadcasters are 539 with 365 in radio and 174 in tv. (4) 7% of wome nradio-tv station employees handle more than one job. (5) Total average length of service for distaffers in the industry is 1.64 years.

Survey was coordinated by Marion Annenberg, of New Orleans' WDSU Radio-TV, and she points out that, while revealing "encouraging picture of job opportunities in the radio and tv field, it is not a complete industry survey as it does not include networks, package firms, agencies and other allied firms."

Jeannie Carson

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by ardent fans who thought she might have included a trip on her last visit to London.

Huge banners proclaimed "Welcome, Jeannie!" at the outposts of the town. Many stores and firms gave their workers time off to catch a view of Miss Carson.

One townsman described the visit as "just like English Royalty."

Hundreds of women gave up their shopping trips to stand for hours waiting on her arrival by car. Many had bought gifts for the actress as a souvenir of Dunfermline.

Actress was received officially by the town's Provost (civic head), 73-year-old John Allan, at the civic chambers, and signed her name in the honored visitors' book as "Jeannie Carson, Dunfermline."

She was whisked through the town by limousine, and received a rapturous welcome from jam-packed streets. She also visited the Andrew Carnegie birthplace memorial, a hospital, and the historic 800-year-old Dunfermline Abbey, principal showplace of the district.

Provost Allan told Miss Carson: "Thanks to you, our town is famous all over the world. We are grateful to you."

Bagpipers played "Scotland the Brave" and other stirring tunes as she toured the town and spoke to residents. When she left, she was loaded with gifts of damask and silk, rayon and linen, Scotch whisky and guide-books.

It was proof indeed of the modern power of international tv.

Jeannie Carson is set to return to Scotland April 12 for exterior lensing of new Rank pic "Rockets Galore" on Hebridean isle of Barra.

She was last in Scotland two years ago as star of the Emile Littler musical "Love from Judy."

Sheldon

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WABD noontime interview segment and for teenagers and parents ("big sister has something to say about buying for the children too") his afternoon "Studio Party." Also for adults, such radio as Tex & Jinx, Ken Banghart, Jack Lacey. He's using the same patter as he expands his distribution into other markets, like Boston, buying major kid-appeal daytime tv personalities.

How Sheldon got into the business is one of those once-in-a-lifetime situations that every performer dreams of. Couple of Brooklyn doctors who used to feed their child patients lollypops after each visit came up with the idea of putting vitamins in lollypop form after a mother gave out with the old saw about "if he'd only eat his vitamins the way he eats his lollypop!" Doctors brought in a chemist, and after some two years, worked out the proper formula, eliminating the bad taste, extraneous elements and narrowing down the contents to Vitamins B1 and B12.

Having gotten to that point, they began to think about how to market it. They knew nothing, by their own admission, about marketing, but thought of Sheldon as the right vehicle through whom to reach their customers, the children, on the basis of Sheldon's track record over the years with kiddie products. They approached Sheldon through his old associate, Nat Schepps, about a year ago.

Sheldon & Schepps began studying the idea and the process, going over all the ethical drug angles, Government regulations, competitive situation, packaging and manufacturing problems, et al. Then, they came to an agreement with the originators of the product. The doctors and chemists would operate the manufacturing end, while Sheldon & Schepps would handle sales and distribution. They formed Edro Products (based on their wives' first names), hired the Cohen & Ayleshire agency (formerly Harry B. Cohen), and by Christmas were ready to go. Sheldon kicked it off with WABD's all-day Christmas cartoon show, took on four weeks alone, started spreading the commercials to his daytime colleagues elsewhere, and was off to the races with a winner.

NABET Prepping Retaliation On ABC Radio Outs

In anticipation of what it figures are almost certain firings, the National Assn. of Braodcast Employees & Technicians is going to repeat 1956 history, and slap ABC with a "work restriction" edict. Move is against axings of technicians in the wake of the general retrenchment of ABC Radio, in which some 10 to 14 non-technical employees (including salesmen) already have been given notice.

NABET's own estimates of the number from its ranks due to be ousted vary widely. Without any actual word from ABC so far, union figures as few as four men could be put on notice or as many as 25.

NABET's intended restrictions are designed to either prevent firings or insure the return of fired employees after a short time. Demand by NABET against ABC Radio will be for "adequate relief" for those employees remaining. NABET will tell the network that it "cannot countenance cuts if people in other areas are working excessive overtime." Excessive overtime, according to the union, will be work of more than 44 hours a week.

In 1956, the union points out, ABC had a big firing but similar "work restrictions" forced the web to bring back 20 of the 30 men fired.

As a rule, radio engineers, coming as they do from an older medium, are themselves older than tv technicians and engineers, and have a great deal more seniority. NABET also intends insuring that anyone let go will be from the bottom of the network's overall seniority ladder, that includes video. Hence, a removal of tv technicians at bottom seniority will necessitate ABC-TV using older radio technicians in their places. The union believes that the 50 and 60-year-old radio technicians, at least in ABC's way of thinking, might prove too old to push cameras, etc., in keeping up with the supercharged production of tv shows.

Chi a Money Zone

Continued from page 31

only for Chicago but for New York as well. For several candid reasons:

(1) "Everyone knows our climate stinks. Nobody in his right mind, save dyed-in-the-wool Chicagoans, wants to stay more than one winter or summer in Chicago. They don't even want to stay in New York. If a New York star, producer, or writer can finagle his way to the West Coast, he'll do it with great imagination and energy.

(2) "We have talent, but there isn't the tremendous amount of it, and great diversity of it, that exists on the East and West Coasts. Much of our best talent has had to leave because they are tired of starving here."

(3) The ad agencies, even the Chicago agencies, don't want shows to originate from here. "Our agency boys like to travel. They love those expense accounts."

Listener's quote, from a study by Motivation Analysis, Inc. which showed C-O stations are more authoritative than their leading Independent competition... and as a consequence, their commercials are more believable.

C-O

WEEI, Boston
WBBM, Chicago
KNX, Los Angeles
WCBS, New York
KMOX, St. Louis
KCBS, San Francisco

CBS-OWNED RADIO STATIONS

SINGERS WANTED

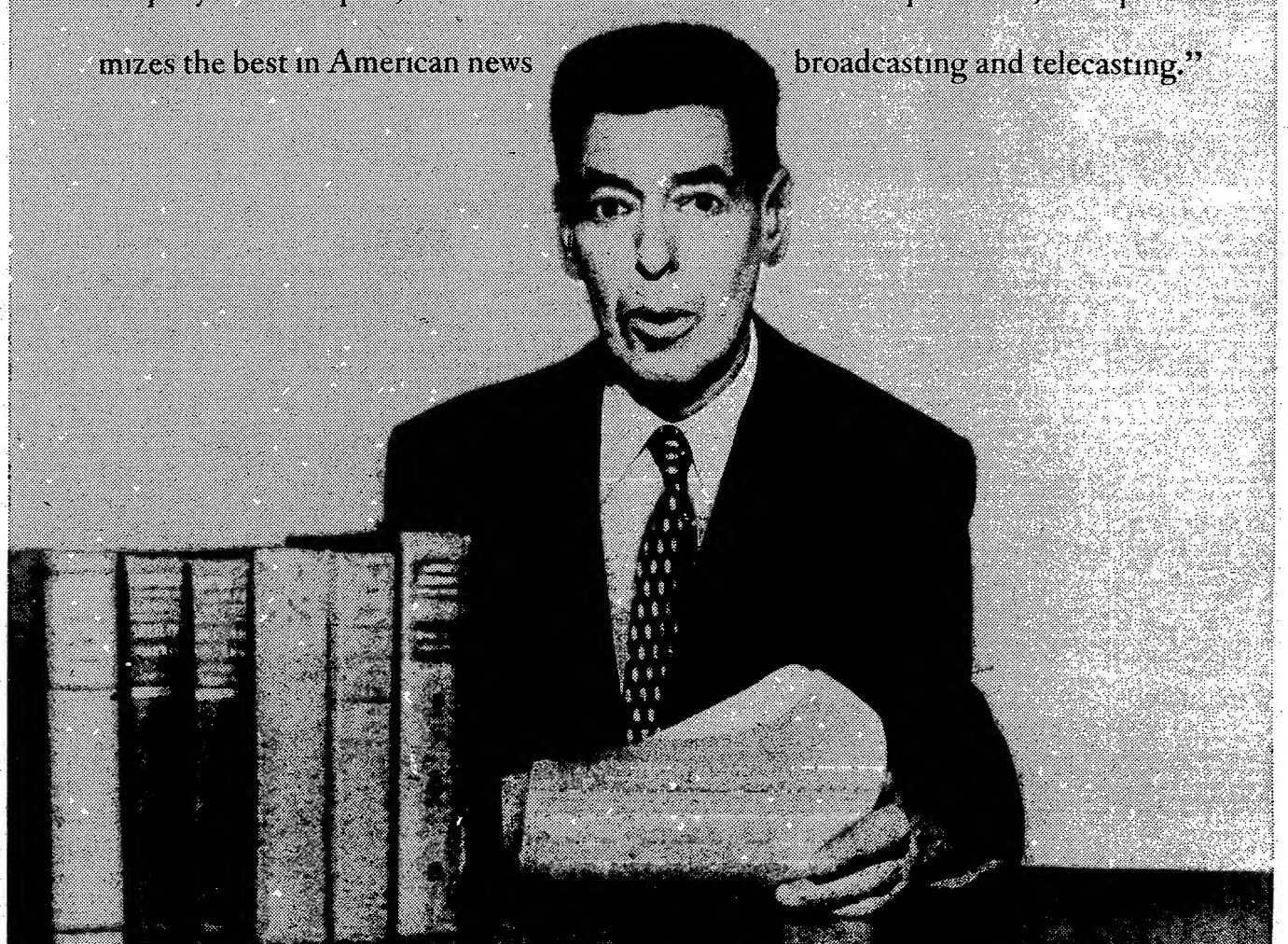
Producer-Manager is looking for nice appearing boy and girl singers with recording possibilities. MUST BE PROFESSIONALS. Here's your chance to get break you're looking for.

Send information and photos to:
Box V-331-58, VARIETY
154 West 46th St., New York 36

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. - Tel. PL. 7-5800

DuPont Citation to CLIFTON UTLEY of WMAQ and WNBQ, Chicago:

"Cited for his authoritative, intelligent, responsible and literate reporting and analysis of public affairs in both radio and television. Insistent always on distinguishing between fact and inference, he couples fluent delivery with minute detail and orderly sequence, and the result is an analysis of current affairs that flows in logical order from primary thesis to conclusion. Refusing to oversimplify the complex, or to over-inflate the trivial and ephemeral, he epitomizes the best in American news broadcasting and telecasting."



WMAQ and WNBQ salute Clifton Utley on this memorable achievement in the field of broadcasting journalism. It is added to the long list of awards, longer than that of any other Chicago station, presented to WMAQ and WNBQ in recognition of their regular offerings—which have set the standard for entertainment and service in the Midwest.

WMAQ-WNBQ REPRESENTED BY NBC SPOT SALES

THE LEADERSHIP STATIONS IN CHICAGO RADIO AND TELEVISION

From the Production Centres

Continued from page 32

has introduced to improve enforcement of laws pertaining to gambling, and its effects on commercial sports . . . **Dorothy Looker** and **Evelyn Davis**, producers of WRC award winning juve science show, celebrates its sixth anni next week.

IN BOSTON .

WBZ-TV demonstrated its new Ampex Video tape recorder, first in N. E., for press at studios Monday (31) and followed with party at Hampshire House. **Bill Hauser**, chief engineer, and **Herb Cahan**, program mgr., answered the technical questions . . . WEZE threw a press luncheon at the University Club Monday noon (31) to celebrate station's joining NBC . . . WHDH-TV held pre s reception for **Michael Ansara**, "Cochise" in " Broken Arrow" at Statler-Hilton following his appearance on the Ray Dorey Show . . . **Roy Leonard**, deejay ankled WHDH joining WNAC . . . WHDH-TV intro'd "Sea Hunt," new film series to press at University Club with demo of skin diving techniques by N. E. Skin Divers Club, with series preeming over Channel 5 Tuesday (1) in the 10:30-11 p.m. slot . . . "Metropolitan Report," WEEI's new public service program, skipped March 25 skedded preem and launched Tuesday (1) . . . WBZ nabbed slew of letters commending for tape recorded broadcast of entire House Sub-Committee on Un-American Activities hearings here.

IN PHILADELPHIA

Roger W. Clipp, exec veepee and general manager of Triangle Stations, named chairman of the Television Code Review Board . . . "Lone Ranger" **Clayton Moore** due here in June to plug new pic . . . **Lawrence M. C. Smith**, owner and president of WFLN-AM-FM, reelected to the board of the Phila. Fellowship Commission . . . **Martin Colby**, formerly sales manager for Allied TV and Radio productions, appointed to the national sales staff of the radio and tv division of Triangle Stations. He replaces **Sherman Gregory**, now with ABC-TV Syndicated Films . . . **Gene Crane** subbing for **Bill Hart** as host of "Cinderella Weekend." Hart has a slipped disk . . . **Rev. Lawrence W. McMaster** pastor of the Oxford Presbyterian Church, Oxford, Pa., named exec director of the radio and tv dept. of the Presbyterian Church USA. He had been narrator of "Look Up and Live" . . . **Ralph Collier**, emcee of WCAU's "Wonderful Town," will serve as the station's rep at the Brussels World's Fair . . . **Arthur Lane**, recently with WLBR, Lebanon, Pa. joins WIBG as newscaster . . . **Chief Halftown** hosts WFIL-TV's new "Fun at the Zoo" session, preeming April 12.

IN SAN FRANCISCO .

Oops! First crack in KGO-radio's allout and expensive campaign to win a Northern California audience may be indicated by the fact that KGO is dropping its all-night show with **Jim Lang**. Deejay will be spotted in other time slots . . . **Lou Simon**, sales manager, has been elevated to general managership of Westinghouse's KPIX, with **Phil Lasky** moving up to Westinghouse exec in charge of all West Coast properties (KPIX and a Portland radio station)—idea is to free Lasky of burdensome details . . . **John C. Cohan**, owner-operator of KSBW-TV, Salinas, addressed Frisco Ad Club . . . Deejay **Jim Hawthorne** returning to Los Angeles from KYA—started at McCaw-Keating's KDAY yesterday (1). Bartells take over KYA May 1 . . . KRON won one of the 1957 duPont Foundation's meritorious service awards—only other tv station to win was KARD-TV, Wichita, Kan. . . . **Budd Heyde** opened doors to his KNBC "Listen, Ladies" radio show on Wednesdays—first audience participation at the NBC flagship in more than a decade.

IN MINNEAPOLIS . . .

William P. Davey, KSTP radio and tv sales promotion director, wedded to **Sherry Lee Hyde**, audio and video director for Bozell & Jacobs advertising agency here . . . More than 300 attended WCCO Radio free dance and show for youngsters attending state high school basketball tournament here . . . Representatives of six John's Northwest radio stations, including WMIN here, attended a one-day radio study course held for them at local Hotel Radisson . . . While here to visit sponsor Hamm Brewing Co. **Leo Durocher**, who will supply color n NBC-TV's network big league baseball games telecasts, appeared on **Dick Nesbitt's** KSTP-TV late Saturday night sportscast . . . New York radio commentator **John J. Miller** here to talk at WMIN meeting . . . KSTP-TV steller newscaster **Bill Ingram** back from a Hawaiian vacation . . . WISK again to carry "Baseball Game of the Day" this season . . . WTCN-TV to televise nine Saturday and two Sunday afternoon Minneapolis American Association home baseball games and ditto for KMGM-TV for 10 St. Paul A.A. Monday night contests. For second successive season WTCN Radio will broadcast all local home and away games while WLOL Radio will be doing same for the St. Paul contests.

IN CLEVELAND .

Howard Lund and **Walt Henrich** added to WDOK disk jockey staff . . . **Ernie Simon**, ex-WGN, now WERE morning spieler . . . **Roger L. Carter** suffered internal injuries in auto mishap following discharge as WGAR announcer . . . KYW radio, through disker **Wes Hopins**, searching for amateur talent for CBS-TV's "Big Record" show . . . **Dick O'Heren**, WHK chirper, in California for month . . . WHK disker **Bill Gordon** in Miami hiatus . . . **Nada Miles Skerly** exiting WGAR flackery for U.S. Brussels secretariat . . . WHK's **Tom Brown** sponsoring two-week Mexican tour.

IN BALTIMORE .

WBAL-TV and WMAR-TV gave further demonstration of cooperation that exists among stations here. Former station ran kinescope of locally produced show that had been run live by latter week before. Show was fund raiser for Mercy hospital and was staged by **George Rogers** of WMAR-TV . . . **Bally Goss**, who has ranged from poetry reading to wrestling on tv, worked briefly as disk jockey for **Frank Hennessey** while latter vacationed from spots on WTOW and WAYE . . . New voice at WCBM is **Art Curley** who comes from WTUX in Washington where he was program director . . . WMAR-TV's "Comeback," designed to aid handicapped, recently celebrated sixth anniversary . . . **Ann Mar** of WMAR-TV, has added something new to "Woman's Angle." She's featuring baseball spot on Mondays aimed at informing distaff side about sport . . . **Dick Rudolph** of WMAR-TV, whose "Healthcasts" featuring medical developments, health hints, etc., are heard in Virginia, Pennsylvania, Washington, is represented locally on WITH . . . WTOW changes its call letters WAQE as of now. Will be the "Wide A-WAQE" station.

IN PITTSBURGH

Newest radio station in the area is WMBA in Ambridge, managed by **Jack Oranch**, former Johnstown announcer, and **Al Hallaman** as production chief . . . Deal for Stan Ediss, ex-KDKA and WEIR, to become musical director and producer for WTCV, NBC-owned-and-operated station in Philadelphia, fell through at last minute . . . **Bernie Layton** has returned to the WCAE engineering staff; he left in '53 for tv work . . . **Hardrock Gunter**, deejay at WWVA in Wheeling, W. Va., and producer of Saturday night "Jamboree" there, wrote two songs, "Don't Be Surprised" and "The Summer" which **Tim Kirby** waxed for Jubilee label . . . **Frank George**, formerly of WOWO in Fort Wayne, Ind., has joined radio news staff at KDKA . . . **John J. Cole**, newly-elected president of Guild Films, started here as a tv salesman eight years ago.

IN DETROIT

Bob Reynolds, WJR's sports director, presented with an "award of merit" by the National Association on Intercollegiate Athletics for exceptional service to that organization . . . WJR newsman **John Schubeck** was on hand for the Jupiter C launching of Explorer III at Cape Canaveral. H's account was telephoned to WJR for immediate broadcast; with several tapes of interviews with scientists scheduled for later broadcasts . . . Questions concerning Detroit's economic situation will be posed Thurs. (3) to a panel of business and civic leaders in a special WWJ-TV show "Our Economy Today" with **Vern Marshall**, WWJ newscaster, moderating . . . WJR is participating in a new warning system to alert Michigan residents of the possibility of a tornado or other major weather disturbance, utilizing Conelrad "one thousand cycle tone."

WOR's Educational TV

Continued from page 26

META, and perhaps top echelon administrators of Catholic parochial schools in the five boroughs.

Meanwhile, in Albany, The Regents established two new committees to aid in the upcoming tv deal on WOR-TV. A five-member committee from The Regents was chosen, consisting of Dr. T. Norman Hurd, Ithaca; as chairman; Chester H. Lang, Schenectady; Dr. Dominick F. Maurillo, Brooklyn; Charles W. Millard Jr., Buffalo, and Edward M. M. Warburg, N. Y. C.

An advisory council on educational tv was also established with Jacob L. Holtzmann of N. Y. C. as chairman. Holtzmann, who spearheaded the campaign to lease WOR-TV's facilities, steps out as a Regent this week, his term having expired. Other advisers on the council will be announced shortly.

Gray is hoping that The Regents will assign a knowledgeable educational-tv head to integrate the entire works. To represent the station he has asked Dr. Claire Corbin, assistant professor at Fordham U, and a capable freelance worker in tv-radio, as liaison with the N. Y. group assigned to actual programming of the in-and-out of school features. Gray will also choose a WOR-TV production man to work with the school people.

Gray made it clear that it was not the intention of WOR-TV to lease any additional time for educational programs. Only the station's daytime hours would be available and that its evening hours would remain commercial. Several educators, highly optimistic about the WOR-TV deal, thought that in the event it is a signal success, the Board of Regents might approach officials of Channel 9 with an offer to either buy the station or lease more time in the evening. WOR-TV said it would nix such an offer.

It was learned yesterday (1) that Dr. Jansen had detached Dr. Maurice U. Ames, principal of the Frank D. Whalen Jr. H. S., Bronx, and a former supervisor of science for the Board of Education from active duty in order to embark on a cross-country survey of key educational-tv centers under a grant from the Ford Foundation.

Dr. Ames, who received his M.A. from Columbia U and his Ph.D. from N.Y.U., will start his country-wide survey soon after the Easter Holiday. He will spend approximately two months on his in-depth survey of the potentials of tv as an educational medium. Undoubtedly, his findings will have considerable bearing on the role the N.Y.C. Board of Education will play in the transmission of in-school programs over WOR-TV.

K&E Boss

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in their minds is the advertiser, of course."

Cox said that he had called on the principals of several other large agencies before addressing the management group, and "two ideas came through in every instance. First this problem of inflexibility and the ill will it is causing. And, second, the impression of extravagant talent costs."

Cox said that the "poor little million-dollar advertiser," the institutional advertiser and even some major consumer advertisers are being barred from television by its inflexibility. "Why shouldn't the network provide the editorial and let him provide the advertising? NBC, of course, has made a fine start in this direction. You still have 'Tonight' and 'Today.' I am told that 'Wagon Train' can be bought in 13 half-hour segments. And there is an attractive deal on 'Suspicion' for the spring and summer months.

"But is this enough? What I am trying to say is that network television can never achieve its great possibilities as a marketing force until it becomes an instrument to serve all the country's major advertisers, and until it adapts itself to the business needs of business."

On the issue of program control, Cox declared that "eventually you must truly control your programming. The road ahead does not lie in the direction of advertisers or their agencies developing their own properties for the air." The agencies' "overwhelming concern should be to plan well and buy well for our clients—and then to polish and perfect our skills as advertising men until our commercials sparkle with creative salesmanship . . . We look to the day when all shows, regardless of who originates them, will be bought through the networks—and when editorial responsibility will rest squarely in your hands."

Mutual Affiliates Elect Vic Diehm

Washington, April 1.

Victor D. Diehm, prexy of WACL, Hazelton, Pa., was elected chairman of the Mutual affiliates at last week's advisory committee meeting, held in the capital for the first time. Diehm succeeds Willard Deason, head of KDET, Austin, Tex.

Huddle served two-fold purpose of electing officers and rallying the affiliates around Mutual's recently elected executive committee. Held on eve of annual Radio-TV Correspondents dinner, it also served to introduce Mutual reps to government biggies and Congressional reps attending the brass-plated fete.

Innovation at huddle was election of George C. Hatch, KALL, Salt Lake City, as group's first resolutions chairman, an office created to help coordinate activities of the 13-man advisory committee. Carter C. Peterson, WCCP Savannah, Ga. was elected vice-chairman, and Mike Layman, WSFC, Somerset, Ky., was named secretary.

Mutual officers, led by executive v.p. George Vogel, addressed meeting and asked ideas from affiliates. General satisfaction, put into formal resolution, was expressed with web's news-and-music format. Discussion centered around plans for strengthening and expanding news coverage. Other officers included following: Robert Hurleigh, Washington, v.p. and news chief; Roy Roberts, treasurer; Harold Wagner, program chief; Charles King, station relations director, and his assistant, Jack Irish; and Frank Erwin, director of cooperative programs.

Chas. Tranum, Hal Weaver Form Packaging Outfit

A talent agent and an ad agency executive have teamed to start a new tv production company, Weaver-Tranum Productions. Principals are Chuck Tranum, prexy of Charles B. Tranum Inc., the talent-model placement house, and Hal Weaver, tv director at the Monroe F. Dreher ad agency.

According to Tranum, outfit will package both live and film properties. First package, he says, is already off the blueprint board.

Dr. Zulli

Continued from page 31

which ran last fall at 6:30 to 7 a.m. cross-the-board and this spring is airing at 7 to 7:30. Helen Macy, director of Heritage, said she anticipates a wider book-buying audience of the calibre of the "Sunrise Semester" viewers by virtue of the Sunday afternoon exposure. Dr. Zulli will use the same set as he does on "Sunrise" and the same format. Only difference is that NYU won't participate and the show will be sponsored—"Sunrise" must be sustaining under terms of the WCBS-TV agreement with NYU.

Deal was set via the Franklin Spier agency. Taking bows on the sale, reportedly the first of its kind, is Sherman Adler, account exec with the CBS-TV Spot Sales office in N. Y.

Greensboro, N. C.—Jim Reid, veteran announcer and sports director for radio station WPTF, Raleigh, has resigned to join the staff of Durham television station WTVD.

From Coast to Coast . . . CASEY JONES
. . . Makes the grade with top ratings:
26.5 ATLANTA — 20.4 DETROIT — 28.9 PORTLAND, ORE.
Source: ARB, March 1958
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

'Comedy Unlimited'
Sharp Original
NEW SPECIAL PRO. MATERIAL
STAGE TV RADIO NITERIES
Monologues, Bits, Stories, etc., etc.
Special Monthly Script..... $7.50
Les Mate 1759 N. Orchid
Hollywood 28, California

FOR SALE
UNBELIEVABLY LOVELY EARLY DUTCH STONE HOUSE. ALL ORIGINAL FEATURES. MODERNIZED. ACREAGE. HARMONIOUS FURNISHINGS AVAILABLE. LIBERAL TERMS. 75 MI. N.Y.C.
BOX V-4101-58, VARIETY,
154 W. 46th St., New York 36

ASCAP SALUTES THE OSCAR WINNERS

ASCAP congratulates the 1957 Winners

"ALL THE WAY"

JIMMY VAN HEUSEN — SAMMY CAHN

PUBLISHED BY MARAVILLE MUSIC CORP.

●A.M.P.A.S.

ASCAP Academy winners since 1934:

1934—"The Continental"—Con Conrad, Herbert Magidson
1935—"Lullaby of Broadway"—Harry Warren, Al Dubin
1936—"The Way You Look Tonight"—Jerome Kern, Dorothy Fields
1937—"Sweet Leilani"—Harry Owens
1938—"Thanks for the Memory"—Ralph Ranger, Leo Robin
1939—"Over the Rainbow"—E. Y. Harburg, Harold Arlen
1940—"When You Wish Upon A Star"—Ned Washington, Leigh Harline
1941—"The Last Time I Saw Paris"—Jerome Kern, Oscar Hammerstein 2nd
1942—"White Christmas"—Irving Berlin
1943—"You'll Never Know"—Harry Warren, Mack Gordon
1944—"Swinging On A Star"—James Van Heusen, Johnny Burke
1945—"It Might As Well Be Spring"—Rodgers and Hammerstein
1946—"On the Atchison, Topeka and Santa Fe"—H. Warren, J. Mercer
1947—"Zip-A-Dee-Doo-Dah"—Allie Wrubel, Ray Gilbert
1948—"Buttons and Bows"—Jay Livingston, Ray Evans
1949—"Baby, It's Cold Outside"—Frank Loesser
1950—"Mona Lisa"—Ray Evans, Jay Livingston
1951—"In the Cool Cool Cool of the Evening"—H. Carmichael, J. Mercer
1952—"Do Not Forsake Me, Oh My Darlin' "—Dimitri Tiomkin, Ned Washington
1953—"Secret Love"—Sammy Fain, Paul Webster
1954—"Three Coins in the Fountain"—Sammy Cahn, Jule Styne
1955—"Love is a Many Splendored Thing"—Paul Francis Webster, Sammy Fain
1956—"Whatever Will Be, Will Be" ('Que Sera, Sera')—Ray Evans, Jay Livingston

TV's Bingo-Wingo Fandango

Continued from page 27

portant nighttime segments to more venturesome thrusts toward "uplift" programming," or at the least to the westerns, which are still a hot tv network commodity.

But the game shows apparently have no boundaries and they're now spilling over into the nighttime areas. Witness, for example, last Saturday's premiere of "Top Dollar" on CBS-TV, under Brown & Williamson's sponsor auspices. Then there's the upcoming "ESP" half-hour game show, played with a deck of cards and supposedly extolling the virtues of extrasensory perception, which Chesebrough-Pond's has bought for nighttime showcasing. Standing in the wings and ready to go last night (Tues.) 8:30 slot on CBS-TV was the Jan Murray-packaged "Wingo," played with tiles. And Liggett & Myers is interested in a French import, "Brain Or Brawn," as its replacement for "Dragnet" Thursday nights on NBC-TV.

Next season—and what remains of this season—they'll be all over the daytime skeds, with "How Do You Rate" already bowing this week. This one's a psychological game-quiz. CBS is playing around with a new Goodson-Todman entry, "Play Your Hunch," to go into the Garry Moore morning slot. All these, of course, are independent of such existing fare as "Dotto," "Treasure Hunt," "Price Is Right" (which get double exposure nighttime and daytime), "Tic Tac Dough" (also doing the two-way stretch); the longrunning "Truth or Consequences," "Name That Tune," "To Tell the Truth," and the host of others. And last night (Tues.) $64,000 Question" was to introduce its postcard game for viewer largesse.

It's estimated that, as of this week, there were no fewer than 30 game shows making the agency rounds in search of potential sponsors.

Reasoning of the client is understandable. The average game show is geared for low-cost-of-tv-living and can be brought in for $20,000—at the most $25,000. This reduces the cost-per-thousand hazard. Plus the fact that with a live entry, his worries about 26-week and 39-week firm commitments on a filmed show are at an end. This gives him flexibility to cancel when he wishes.

There's one other major factor, too. This has been the season of disillusionment for too many sponsors on sponsor identification with filmed shows, particularly on westerns, with or without a rating. (The "Restless Gun" client, even enjoying a way-up-there Nielsen and Trendex, would gladly dump half if someone else would step in.) With a live game show, he can have a continuing 30-minute exposure (via placards, banners, etc.) and enjoy the impact of a live commercial.

FCC

Continued from page 26

on subscription tv, he said "the only thing I know is what I have read in the trade press and in the newspapers and since that is one of the matters which I might be called upon to render a decision, again I would have to beg the question and say I would depend on the record."

Q. "Do you think that is a policy matter that should be decided by the Congress or do you think that it is a practical matter that should be decided by the Commission?"

A. "Well, I think that the Commission is probably within its rights . . . to make that decision, but I certainly think again that this is an arm of Congress, that this is a matter in which the Commission could well consult with the Congress."

On the question of multiple ownership, Cross said he would need more information before giving his views on whether five VHF stations is too many for one licensee. As for newspapers owning tv stations, he said it would depend on circumstances.

Q. "I think it is important that we find out from you some of your thinking. Do you think that multiple ownership would be an evil "

A. "Yes, but I have never been in a position of making a determination in that regard, so I haven't given it too much thought."

Q. "Can you think of a situation where it would be good if one man owned all the communications media in one great metropolitan area "

A. "No, I think that would be bad."

The Committee meets in executive session April 16 to consider the nomination. A recommendation to confirm is practically certain.

WABD

Continued from page 27

Sillman's variety show. But station felt that it had improved so much since the shaky premiere that it decided to keep it on.

Since the beginning of the season and also the beginning of extensive live on WABD, the DuMont Broadcasting key has retained Art Ford's Friday "Greenwich Village Party." The show received favorably by the critics at the very outset when it had a sponsor, has been riding sponsorless during its second 13 weeks, yet the station figures that somebody's going to come around with coin in time.

Lack of coin for local production has resulted in WABD having to "wing" (do without camera rehearsal) most of the time on its shows. But the local video disciplines are beginning to take hold and "winging" isn't quite the problem to WABD it once was, according to programmers there.

This working on a shoestring has had its benefits. An afternoon quiz, "Bingo-at-Home," is hot both with audience and advertisers and has since been sold by its producer in other local markets, and the original WABD live show, the late-night "Night Beat" interviews, is "okay" insofar as sponsors are concerned. (It has four out of six spots sold.)

Hy Gardner began a Wednesday prime time interview sesh a few weeks ago, and although it too is without full sponsor, station figures it's inexpensive and interesting enough to chance waiting for an indefinitely extended period for a sponsor to see that also.

Meantime, Gardner is carrying three spots a week, which WABD says are "program spots" and can be preempted for a regular bankroller.

60-Min. Shows

Continued from page 31

as an hour locationer dealing with the Florida sheriffs' files.

At ABC, where next fall's programming plans haven't crystallized to the point of the other webs, the hour series will play an important role. Web pioneered the hour programmer with its "Cheyenne," which has flirted around the Nielsen Top 10 all season this year. It made its biggest strides of the year with "Maverick." And with Warner Bros., creator of both shows, as its producing partner, there's no doubt that more hour programmers will be moved in.

If the hour programmers represent a safer bet for the networks in terms of more consistent entertainment and ratings, they represent a risk also in terms of lessening prestige and a declining training area for the medium's writers. Out of the hour anthologies have come some of tv's finest, most memorable moments, and some of its best contributions to the nation's arts via theatrical and motion picture versions of the original teleplays. It's a safe guess that the western or mystery programmer will neither produce such high spots nor such contributions.

Beyond this, the hour series represent some twists in production technique, particularly if they're on film, as most will be. Rather than one principal character, they need at least two in the case of weekly shows, as in the style of "Wagon Train" and "Maverick." That's because film production scheduling for an hour series with the same lead character and group of characters is so grueling that it requires some 50 to 52 weeks of actual filming to complete 39 films.

This kind of schedule can produce havoc if a single lead character falls sick or becomes otherwise incapacitated ("Wagon Train" shot Ward Bond with a broken arm this year). The answer is to distribute the load by using two leads (Bond and Robert Horton in "Wagon Train," James Garner and Jack Kelly as Bart & Bret Maverick in the ABC-TV'er). This gives each the chance to rest or do outside work as a matter of course but to step in for shooting in case of emergency. CBS' "Perry Mason stanza couldn't lick that problem because of the character of the show, and the web will probably turn out only 26 episodes next season.

TPA's Combo

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account for about 30% of the total gross of a syndicated property.

If such markets sign up, as they did on Official's "Decoy" and now on TPA's properties, the "rejects for syndication" concept would no longer be valid. The syndicator would have enough coin to "sell-off" the rest of the country and sail the syndication route rather than the network one. Additionally, such key market "prior to release" deals brings down the cost of selling, a hefty item on any syndicators budget.

Incidentally, the new TPA syndication entry "It Happens in Spain," was filmed by producer Martin Gosch in Spain, and stars Scott McKay. It's in the mystery-comedy category.

Inside Stuff—Radio-TV

WCBS-TV will close-circuit part of the New York City Board of Education's principals examination on April 8, piping in two simulated classroom sessions from CBS-TV Studio 72 in Manhattan to the auditorium of the George Wingate High School in Brooklyn, where 802 teachers will be taking the test.

Purpose of the closed-circuit is to stage two classroom sessions for the candidates for principal posts, each of which has certain faults which the applicants will have to criticize in written essays. In the past, the board of examiners has sent the applicants in groups to actual classrooms, a prolonged and expensive process. As a result of the single closed-circuit session, all teachers taking the exams will get this phase of the tests in a single sitting.

Station, which did a similar closed-circuit for the Board of Ed three years ago, is footing half of the $4,500 bill, with the Board picking up the other half. It represents a savings of nearly $10,000 over previous methods to the city.

Sam Cook Digges, general manager of WCBS-TV, was singled out for praise at the recent META luncheon at which the Brotherhood Award of the National Conference of Christians and Jews was presented to the educational-tv group for its presentation of "The Negro in American Life—A Long View." In accepting the award, Dr. Alan Willard Brown, president of META, saluted Digges for his cooperation in the presentation of META's cultural broadcasts, including the prize-winning hour-discussion on Negro issues. Two META execs, Richard D. Heffner, director of programs, and E. Arthur Hungerford, director of operations, also came in for kudos for their programming efforts.

ABC-TV homeoffice has asked WBKB, its Chicago o&o, to videotape its new early morning educational series, "Science '58," in entirety. (The network's videotape Centre locates in Chi.) It's presumed the web is contemplating a network showing of the 13-week science survey or film syndication to educational stations and universities. The half-hour shows are produced by the Chi shop in collaboration with the U. of Chicago and are beamed in the Windy City at 7 a.m.

WLIB, N.Y., scored a number of "specials" the past few days, slating "Passover 5718," and a celebration of Senator Herbert Lehman's 80th birthday, on Sunday (30) and a memorial program for the late W. C. Handy Monday (31) evening. Joining in the Handy memorial were Nat King Cole, Oscar Hammerstein II, and Lester Granger, pres of the National Urban League. Personalities highlighted for the Lehman birthday special were Adlai Stevenson, Mayor Robert Wagner, AFL-CIO prexy George Meany and Carl Sandburg.

Elmer Lower, CBS News' director of operations, has been awarded a one-year fellowship by the Fund for Adult Education and will take a leave of absence from the network next fall. Under the fellowship, he'll do graduate work and research in political science at Columbia U. during the '58-'59 academic year.

Lower, who was general manager of CBS-TV's (and radio) political conventions and elections coverage last year, will do his research on "Mass Communications and the Presidential Election Process in the U.S." He was one of 40 newspapermen, educators and broadcasters to receive the fellowships.

If agency execs are caught at their desks playing games, it's all the fault of CBS-TV. In a campaign to spur interest in its new psychologically-slanted daytime quizzer, "How Do You Rate?," CBS salesmen have been sending out mailing pieces to agencies which include samples of psychological tests. Tests, same as those to be used on the show, are aptitude and personality quizzes, and involve such problems as figuring out the motion of a gear & belt arrangement (mechanical aptitude), judgment of space, memory, recognition, etc.

In Chicago, National Telefilm Associates' "Big Night" next fall will have to be Saturdays instead of Fridays, the night intended for other stations in the NTA film web. Reason is that Friday p.m. has been WGN-TV's big night this season.

Scot TV's Tonsil Yen

Glasgow, April 1.

Three leading Scot singers are to have their own tv series.

Robert Wilson, kilted tenor, will have his own regular series on Scot network of BBC-TV, using guest acts, including Scot country dance bands. Iain MacFadyen is producing.

Alistair McHarg, young baritone currently featured daily in Scot indie tv's "One O'Clock Gang," is pacted for a BBC-TV series, "Presenting Alistair McHarg."

Kenneth McKellar, new star tenor, who makes a U.S.-Canada trek Sept. 10 with Auld Lang Syne vaude unit, tees off on new all-network BBC-TV series April 29.

Minneapolis—As a public relations gesture, WCCO Radio during the current Holy Week has replaced the middle commercial on its six major 15-minute newscasts with one-minute meditations.

Mgt. William Morris Agency

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SACRAMENTO

29.1
KBET-TV, ARB
Fri., Feb. 14
10:45 P.M.
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TV Clearing House Folds; Creditors Seeking Dahlman

Television Clearing House, the controversial company which bartered merchandise for television time, has shuttered, and its president, for the time being, cannot be located by creditors. A lien was placed on TCH by the Internal Revenue Bureau for $3,867.70 in unpaid taxes and on Monday (March 31) the Feds held an auction of TCH office equipment assessed at $700.

TCH was headed by Louis J. Dahlman, whose company had been in difficulty before. A spokesman for Group Five of the tax department said that the unpaid taxes were of recent vintage, but Dahlman, who has apparently left town, left owing money to his creditors, among them being a newspaper (for advertising space) and his press agent.

In a broad sense, Dahlman's business procedure was to solicit manufactured goods from various companies, then give it to tv and radio stations in return for airplugs for the manufacturers. His theory was to take a certain percentage of the barter goods given him by manufacturers as payment for arranging the liaison. He was to sell his percentage privately.

However, during the past year he had gotten into fights with various stations and with at least three manufacturers about the distribution of the material.

The Revenue executive believed that Dahlman has left New York for Florida. Attempts were made to reach Dahlman by phone through a Mamaroneck, N. Y., exchange, but the number has been discontinued. A new number was supplied by the telephone company but that also was inoperative.

KSL To Impresario Miss Utah Pageants In Radio-TV Remotes

Salt Lake City, April 1.

Local radio station promotion is taking on a new dimension here, with KSL taking over the handling of the Miss Utah pageant eliminations in the annual Atlantic City Miss America competitions. Radio outlet will stage the entire statewide series of contests, doing radio and television remotes for each of them and thus getting programming as well as promotional mileage out of the job.

Project involves 18 county pageants, each of them to be covered by remote radio broadcasts, along with a final week's pageant in Salt Lake City with some 50 finalists. Latter would involve airplane flights, a parade, a Governor's reception, a grand ball and a coronation ball. Two of these events at least would be simulcast by the KSL stations. Idea for KSL to take over the Miss Utah promotion was that of station's promotion director, Robert O. Pusey, who now has the job of general chairman of the event.

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Law firm with enough manpower, financial resources and confidence in winning, needed to end long litigation involving greatest world-famous feature for television, newspapers, books, advertising, etc.
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TV PACKAGER
Interested in Developing New Properties
Inquire Box V-0574-58, VARIETY 154 W. 46th St., New York 36

ABC Radio Affils

Continued from page 27

as it stands," but have made no definitive steps to get out.

The meeting, at the Waldorf-Astoria, had nothing to do with the affiliated station advisory board, an official group, but was called by four self-appointed station affiliates—Alex Keyes of WFAA, Dallas; Don Davis, KMBC, Kansas City; Roger Clipp, of the Triangle stations, with Otto Brandt, of KING, Seattle, in the lead.

After a private powwow, they asked the network to a luncheon meeting "to give the benefit of our thinking," according to Brandt. He added that no assurances were asked and none were expected, and at this point none of the stations present at the one-day sesh wanted to bail out of network radio.

Edward DeGray, who has assumed command of ABC Radio now that Robert Eastman is quitting, explained after the meeting that for now the network is going to stick to the restricted lineup it has, except for the addition of some fresh news shows at the 55-minute mark of each haur. As of Monday (7), web will have five-minute news every hour, at five-minutes before the hour, from 8:55 a.m. to 11:55 p.m., with but two exceptions—at 9:55 (so as not to interfere with Don McNeill) and at 6:55 (because of the proximity to sponsored evening news shows).

Stations told DeGray they'd like more news "actualities" and more overseas pickups. When "live fun radio" was being sliced, affils previously got ABC to agree to a jazzed up quarter-hour morning news strip, which has since come through.

NTA

Continued from page 29

for that particular market. The NTA Film Network reserves the right to sell the three programs nationally via the filmed net by July 15. Participating stations, additionally, get an equity in the property. In toto, the station's equity in the three series totals about 25%, although the equity of each individual station ranges from 5% to half of 1%, depending on the market and other circumstances.

Stations signed up already have accounted for a little less than $2,000,000 in gross billings, or about 40% of the negative costs on the three series. The method adapted reduces some of the financial risks of the NTA Film Network and insures product to the indies. The filmed net can utilize the contracts for financing.

Here are the stations already lined up: WGN-TV, Chicago; KFJZ, Dallas-Fort Worth; WMSP-TV, Minneapolis-St. Paul; WTIC-TV Hartford; KTVU, San Francisco; XETV, Santiago; KTTV, Los Angeles; KPHO-TV, Phoenix; KTNT-TV, Seattle-Tacoma; and WTTV, Indianapolis. NTA is awaiting the greenlight from the Federal Communications Commission for its purchase of WATV, N.Y.-New Jersey, which is apparently slated as the N.Y. outlet for the filmed net. Other markets to bbe finalized for the deal shortly include Washington, D. C., St. Louis, Detroit, Philadelphia-Wilmington, and Milwaukee.

In terms of product and time for the fall lineup, there's a potential buy of $28,000,000 spun by the NTA Film Network.

Flying A

Continued from page 29

the importance of point of sale tie-ups.

The gimmicks vary from p.a. tours to self-liquidating sale of merchandise to personal endorsement of the products by the stars. More reflective of kid audience appeal than the ratings, the Flying A prexy feels, are the sales of comic books based on the show, "Annie Oakley," published by Dell, sells in the number of 1,000,000 a month.

Flying A, in association with CBS Film Sales, is pitching a pilot, "Winning of the West," based on factual dramatic incidents. Pilot stars Scott Brady, but plan is to use rotating feature players as locales and stories change in the western anthology.

Deal with Continental Baking calls for the introduction next season of 13 new episodes, the rest reruns drawn from the backlog of 81 shows, for the remainder of the year. Heavy play of reruns is based on the long time span dividing the re-airing of the episodes and the new crop of kiddie audience just getting its feet wet in tv viewing.

Flying A, with CBS Film Sales, has been fortunate in landing national spot sales with a number of its shows. Wrigley Co. had Gene Autry for three years and Mars Candy had "Buffalo Bill Jr." for two years. Both properties again are being pitched for national spot sale.

Aubrey To CBS

Continued from page 31

works, has never gone in for internal package creation; as a matter of fact, none of its shows are produced from within. In such an event, Moore, as he explained it yesterday (Tues.), will be mostly concerned with the administration of the department which arranges for outside program buys. He said there is no change contemplated in the structure or personnel makeup of the department, with Ted Fetter, director of programs, taking a stronger role within the framework of his present title. Other key personnel are creative exec Dan Melnick, program business chief John Green and daytime programmer Armand Grant.

ABC-TV prexy Oliver Treyz was admittedly sorry to see Aubrey go. He was Treyz's second-in-command for some time after he came to the network in late 1956, and, for awhile, was being considered as executive vicepresident of the tv network, which would have given him broader administrative responsibilities. Throughout the weeks Aubrey's promotion was being considered, web was trying to find a man to replace him over programming, but the search came to no avail.

Naming of Moore to the program vicepresidency came quickly on the heels of Aubrey's resignation, and was a surprise to many, since his background chiefly has been in sales. Before joining ABC a few months back, he was general manager of CBS Film Sales.

Mullen last week inked Dodge and Plymouth to 1958-1959 renewals on the Saturday and Monday Lawrence Welk shows. It was only shortly after that he was lined up by Treyz as Moore's sales replacement. Mullen intends indefinitely to continue handling automotive sales directly.

MPO

Continued from page 28

ranging from writing to direction to production). He'll borrow from MPO's regular production and creative crews whenever a live industrial package comes along.

Beauty of the thing, in MPO's eyes, is that the initial investment is low in doing industrial shows; a company established in "allied" fields can always lend men to Shevelove's division or, when absolutely necessary, go out and hire the right men. Still further, the small investment can deliver substantial returns, some live industrials having been packaged at between $500,000 and $1,000,000.

MPO is setting up a sales-service office in Detroit, which the company hopes will deliver most of its newly-sought business.

This move by MPO leaves plenty of room for speculation about the entry of other filmers into live industrial competition. Some months ago, it became apparent that there was a top limit to what could be made from blurbs, if only because there was just so much tv airtime for blurbs and no more. It would seem, under these circumstances, that diversification is in order.

'Top 10 Dance Party'

"Top Ten Dance Party," a syndicated live tv series, had added the following new stations: WFGA-TV, Jacksonville, Fla., WJBF-TV, Augusta, Ga.; WSLS-TV, Roanoke, Va.

Sponsors in all markets are local soft drink bottlers. Series is produced by Alan Sands for Victor Richards agency.

Meighan

Continued from page 30

crews, he expects to get the setup into operation, and hopes this will be within a couple of months. Once the Gotham operation is rolling, he'll start the Coast setup, then the midwest studio.

Union Problem Licked

Though he won't disclose the arrangements, Meighan said he's got the union problem on the new tape operation virtually licked. Both Screen Actors Guild and AFTRA are vying for jurisdiction in the field, as are the technical unions and the film cameramen guilds. Meighan said the union problems are complex, but that they are being worked out and doesn't anticipate any problems on that score by the time he gets rolling.

Major agencies have indicated that they'll be handling him plenty of business, Meighan said, "otherwise I wouldn't have gone into this." He expects to charge as much or more for taped commercials as agencies presently pay for film, but the one-day shooting schedule and the elimination of film processing will reduce agency overhead considerably, as well as providing the kind of speed necessary in these days of hot advertising competition.

Meighan said that there are already 100 Ampex machines delivered to networks and stations in the U. S., and though he didn't know exactly how many are in the hands of stations alone, he reported that Ampex is now selling its recorders at the rate of one a day. By the time agencies are using taped commercials, they'll be able to cover most of the country's television population by spot tape. Use of the term Videotape, incidentally, is trademarked and is the exclusive property of Ampex and Meighan's firms.

'Salvage' Tax

Continued from page 28

ance to take a dominant position in the industry, since this is the most pressing problem we face. Such a tax move would put all companies out of business; it would hit the indies in an industry where the indie functions best.

"We plan to raise money for this campaign. There will be as much money as we believe we need. We don't know the exact amount until we know the procedure to be followed—and this will be told us by the steering committee. When you're fighting cancer, you're not concerned with the cost," said Morton emphatically.

Sarnoff

Continued from page 30

tion to the stations has increased. The amount of money we are paying NBC Radio affiliates has quadrupled over two years ago."

Sarnoff credited Joe Culligan, v.p. in charge of the radio web, with its comeback. He described Culligan as "a salesman with a missionary belief in the power of salesmanship and with an inborn desire to sell iceboxes to Eskimos. The problem facing him, to sell some of the then current product against the power and glamour of television, was even more challenging than iceboxes."

London Agencies

Continued from page 32

uled to start this month. The pickle producers, Maconochie Brothers Ltd., are using 15-second spots and seven-second reminders on all commercial tv outlets to boost its Pan Yan sweet pickle, from April 28 to May 24. Areas not covered by tv will be blanketed by advertisements in the provincial press. The tailor, Montague Burton, is using 60-second and 30-second spots on all tv channels from Fri. (4), to announce a new line in slacks.

Houston—Pete Dreyer has joined the disk jockey staff of KILT here, coming from New York. He takes over the 6 to 10 a.m. spot. Lee Perkins moves into the all night slot, coming to KILT from sister station KTSA, San Antonio.

Dear Critics:
Many Thanks for Your Glowing Reviews of
"LITTLE MOON OF ALBAN"
JAMES COSTIGAN'S
Beautiful New Play Written Especially for the
HALLMARK HALL OF FAME
(NBC-TV ON MARCH 24th)
Since this was the first original play in our series, we were encouraged and inspired by your warm reception.
We ran out of time on the air and could not salute those who contributed to the success of this memorable show. We would like to do so now.

"LITTLE MOON OF ALBAN"
By JAMES COSTIGAN
Starring
JULIE HARRIS as Brigid Mary
CHRISTOPHER PLUMMER as Kenneth Boyd
BARRY JONES as Doctor Clive
FRANK CONROY as Father Curran
GEORGE PEPPARD as Dennis Walsh
With
NORA O'MAHONY as Shelagh Mangan
ELSPETH MARCH as Sister Servant
TOM CLANCY as Patch Keegan
PAULINE FLANAGAN as Sister Martha Kevin
MILDRED TRARES as Sister Barbara
HELENA CARROLL as Sister Theresa
HARRY DAVIS
MICHAEL LEWIS
LEE RICHARDSON
SORRELL BOOKE as English Patients
LIAM CLANCY as Boy Singer
NORMAN BARRS as English Officer

SETTINGS WARREN CLYMER
COSTUMES NOEL TAYLOR
HARP MUSIC ARRANGED AND PLAYED By VAN WILLIAMS
LIGHTING WILLIAM KNIGHT
AUDIO R. PHILIP BERGE
MAKEUP DICK SMITH
CASTING SYBIL TRUBIN

PRODUCTION ASSISTANT ELAINE LANDRY
ASSOCIATE DIRECTOR ADRIENNE LURASCHI
TECHNICAL DIRECTOR ROBERT LONG
UNIT MANAGER FRANK EVANELLA

ASSOCIATE PRODUCER ROBERT HARTUNG
EXECUTIVE PRODUCER MILDRED FREED ALBERG
PRODUCED AND DIRECTED By GEORGE SCHAEFER
A MILBERG PRODUCTION

Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como (RCA Victor): "KEWPIE DOLL" (Leeds*), a swinging item with a neat luric, is sold to the hilt by Perry Como who should keep right on riding on the hit lists with this one. "DANCE ONLY WITH ME" (Stratford*), from the "Say Darling" legit score, is a big lilting ballad also delivered in top style.

Tony Bennett (Columbia): "THE BEAT OF MY HEART" (Bourne*), the oldie, is belted all the way home by Tony Bennett for top commercial impact. "CRAZY RHYTHM" (Harms*), another great standard, is also belted to a fare-theewell by Bennett.

Everly Bros. (Cadence): "ALL I HAVE TO DO IS DREAM" (Acuff-Rose†) is a solid ballad in a moderately rocking format which the Everly Bros. project with click impact. "CLAUDETTE" (Acuff-Rose†) is a pleasing fast rhythm side.

Frank Sinatra-Keely Smith (Capitol): "HOW ARE YA' FIXED FOR LOVE" (Tomarisk*), smart ballad material, is niftily sold in this duet production. "NOTHING IN COMMON" (Morris*), from the "Paris Holiday" pic, is another clever song routine.

Sammy Davis Jr. (Decca): "NO FOOL LIKE AN OLD FOOL" (Evans*), a classy ballad with a good beat, is delivered in swinging style. "UNSPOKEN" (Marvin*) is a lush melodic ballad which Sammy Davis Jr. gives a very effective reading.

Lu Ann Simms (Jubilee): "THE MOOCH" (Hecht-Lancaster-Buzzell*), no relation to the old Duke Ellington standard, is a clever teenager number attractively vocalled by Miss Simms. "BYE UM BYE" (H-L-B*) is a bright novelty entry.

Joni James (MGM): "DOES IT SHOW" (Ross Jungnickel*), a pretty ballad, shapes as excellent material for this songstress' warm style. "NOTHING WILL EVER CHANGE" (Roosevelt†) is another pleasing side.

Jerry Vale-Mary Mayo (Columbia): "THIS IS THE PLACE" (Korwin*), an excellent ballad with a smart lyric, is given strong commercial impact via this duo's vocal. "GOODBYE NOW" (Korwin*) is another fine ballad with good chances.

Moon Kim (RCA Victor): "ORIENTAL HOP" (Famous*), a catching chop suey of rock 'n' roll and Chinese rhythms, gets a bright workover that could stir some noise. "I'M DINGY DONGY OVER YOU" (Tee Pee*) is a fair ballad delivered by this songstress.

Gale Storm (Dot): "ANGRY" (Melrose*) is an okay rhythm ballad effectively projected by this songstress. "YOU" (Instant†) is fair rocking ballad material.

Tommy Prisco (Epic): "O BELLA MIA" (Rosemeadow*), a lush Italo-styled ballad, is given an effective, wide-open vocal by this crooner. "CHEWIN' GUM" (Regent†), reverting back to the rock 'n' roll genre, has a cute peg which the kids might go for.

Bob Holt (Vik): "POLKA RE, POLKA RA" (Reserve†) dishes up the polka beat in colorful, commercial style. Bob Holt handling the vocal nicely. "ARE YOU THE GIRL" (Reserve†) is so-so straight ballad material.

Mickey Michaels (Felsted): "KOFFEE SHOP ROCK" (Lowery†), par for the rock 'n' roll course, is belted in unexceptional style by this singer. "ALWAYS" (Lowery†), not to be confused with the Irving Berlin old'e, is a fair slow rocking ballad.

The Kingpins (United Artists): "LINGUA" (Conley†) is a catching instrumental number with some incidental jungle sounds. It runs on both sides, which is longer than necessary.

Scott Engel (Orbit): "THE LIVIN' END" is familiar rocking material delivered in typical fashion by this young singer. "GOOD FOR NOTHIN'" is a fast rhythm item handled in the same way with guitar backing.

Wanda King (Glory): "RANDY" (BMI Canada†), a catching rock 'n' roll entry, is projected in winning style by this songstress. "OOH, WHATCHA DO" (Bryden†) is another bouncing rockabilly side.

Baby Dee (Zebra): "I CRIED THE LAST TIME" (Fomark†), a rocking item with a blues lyric, is belted strongly by this songstress. "YOU DON'T HAVE TO BE A FOOL TO FALL IN LOVE" (Fomark†) is more heavy rhythm ballad material.

Lee Andrews & The Hearts (United Artists): "TRY THE IMPOSSIBLE" (Spinmill-G&H†), a well-written, slow rocking ballad, is neatly delivered by Lee Andrews. "NOBODY'S HOME" (Spinmill-G&H†) is an uptempo entry which doesn't go very far.

The Double-Daters (Carlton): "THE SENIOR STROLL" (Jones†) is an okay juve-angled number that explores familiar ground. "HEY, BLONDIE BABY" (Jones†) is routine rhythm stuff.

Ganim's Asia Minors (East West): "HALVAH" (Monument-Progressive†) is an offbeat number with a Mid-East flavor that might stir some attention. "DADDY LOLO" (Monument-Progressive†) is a try at an Oriental rock 'n' roll that doesn't quite come off.

Wynona Carr (Specialty): "THE THINGS YOU DO TO ME" (Venice†), a bluesy number with a good lyric, is belted stylishly in the modern manner by this songstress. "TOUCH AND GO" (Venice†) is more conventional rhythm material, but delivered very well.

Henry Mancini Orch (Coral): "THE LONG HOT SUMMER" (Feist*), title theme of the 20th-Fox pic, is an excellent melody lushly produced by this orch. "PARIS HOLIDAY" (Morris*), title song of the United Artists film, shapes as a colorful instrumental for a bright change of pace.

Fred Carter (Lode): "FREELOADERS" (American†) is a cute rocking number delivered in infectious style by this singer with guitar backing. "I'M IN LOVE" (American†) is another good tune in the same groove.

The Chants (Capitol): "LOST AND FOUND" (Rush†), a jumping rhythm tune, is neatly bounced by this new combo. "CLOSE FRIENDS" (Rush†), a rocking ballad, is run-of-the-mill.

Hanz Lorenz (Crest): "BUTTERCUP A GOLDEN HAIR" (Choice*), a good country-styled number, gets a highly attractive vocal by this skilled folk singer. "OLITA" (Choice*) is another fine side which could draw many spins due to the interesting performance.

ASCAP. † BMI.

Best Bets

PERRY COMO (*RCA Victor*)	**KEWPIE DOLL**	*Dance Only With Me*
TONY BENNETT (*Columbia*)	**THE BEAT OF MY HEART**	*Crazy Rhythm*
EVERLY BROS. (*Cadence*)	**ALL I HAVE TO DO IS DREAM**	*Claudette*

LAWRENCE WELK Presents
PETE FOUNTAIN
and his clarinet on Coral's New Hit Record (No. 61958), "When My Baby Smiles At Me." B/W Another All-Time Hit, "I Want A Girl."

Extended Play Disks

Toni Arden: "The Italian Touch" (Decca). Toni Arden works out her trilling pipes on a trio of Italian tunes, including "Come Back to Sorrento," "Mattina" and "Scapricciatiello," all of which she does in the original Italian lyrics. On the flip side, Miss Arden gives a wide-range performance to two U.S. ballads, "If I Forget You" and "Sand In My Shoes."

Dallas Symph Sets Sked

Dallas, April 1.

Paul Kletzki has arrived here to take over duties as musical director of the Dallas Symphony Orchestra. Leopold La Fosse was re-engaged as concertmaster and will receive a solo spot next season. Lev Aonson, principal cellist, also is on the slate for a solo appearance.

Kletzki will conduct 12 of the 16 subscription concerts. At least four of the concerts will be conducted by Donald Johanos. Other soloists include pianists Claudio Arrau, Philippe; violinists Michael Rabin and Aaron Rosand; baritone Leonard Warren; the Bach Aria group, the Ballet Russe de Monte Carlo and contralto Jean Madeira among others.

Walter Hendl, retiring conductor of the Dallas Symphony, who has been at its helm since 1949, will become associate conductor next season of the Chicago Symphony Orchestra.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. **Original Cast**	**The Music Man**	Capitol
2. **Original Cast**	**West Side Story**	Columbia
3. **Original Cast**	**My Fair Lady**	Columbia
4 **Sound Track**	**Around World 80 Days**	Decca
5. **Mantovani**	**Concert Encores**	London
6. **Meredith Willson**	**The Music Man**	Capitol
7. **Eydie Gorme**	**Vamps The Roaring 20's**	ABC Paramount
8. **Lester Lanin**	**At the Tiffany Ball**	Epic
9. **Johnny Mathis**	**Goodnight Dear Lord**	Columbia
10. **Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
11. **Frank Sinatra**	**Come Fly With Me**	Capitol
12. **Original Cast**	**Oh Captain!**	Columbia
13. **The Weavers**	**At Carnegie Hall**	Vanguard
14. **Harry Belafonte**	**Calypso**	RCA Victor
15. **Sound Track**	**South Pacific**	RCA Victor
16. **Edmundo Ros**	**Rhythms of the South**	London
17. **Sonny Terry & Pete Seeger**	**Pete & Sonny**	Folkways
18. **Pete Seeger**	**Favorite Ballads**	Folkways
19. **Mantovani**	**Fl'm Encores**	London
20. **Ella Fitzgerald**	**Sings Duke Ellington**	Verve

Album Reviews

Andre Kostelanetz Orch: "Blues-Opera" (Columbia). The orchestral suite from Harold Arlen's opera, which will preem this year, is an ambitious and interesting pop-jazz composition. Consisting of two parts, the suite expands on a variety of blues themes, many of which are traditional, and unifies them via a pervasive atmospheric quality. Suite, which takes up one side of the LP, is backed by four great Arlen melodies, "Out of This World," "That Old Black Magic," "Stormy Weather" and "Blues In The Night," played in Andre Kostelanetz orch's shimmering style.

Ronnie Gilbert: "The Legend of Bessie Smith" (RCA Victor). Although Ronnie Gilbert (femme vocalist with the Weavers) lacks the elemental vigor and rhythmic drive of Bessie Smith, Miss Gilbert sings this blues repertory with taste and intelligence, backed by a fine jazz combo. Included are such memorable songs associated with the late blues singer as "You've Been A Good Old Wagon," "Nobody Knows When You're Down and Out," "Yellow Dog Blues" and of the more "shocking" numbers, "Empty Bed Blues."

"The Young Lions" (Decca). Hugo Friedhofer's score for the 20th-Fox film, "The Young Lions," has been fashioned into a compelling soundtrack set. Unlike so many other pic scores which are only appendages to the screen image, this score, in several sections, stands by itself as music strictly for listening. Lionel Newman conducts the studio orch. Another Decca pic soundtrack package. "And God Created Woman," with music by Paul Misraki, also has several musically attractive sequences in a polite jazz groove, plus some narration in French by the pic's star, Brigitte Bardot. The album jacket is noteworthy for the restraint with which it displays the Bardot frame.

Les Baxter Orch: "Space Escapade" (Capitol). In tempo with the headlines, Les Baxter heads out into space in this instrumental sputnik. It's a pleasing melange of original numbers which although titled out of this world are actually not too far out on a limb. It sounds like down-to-earth, romantic mood music performed by a slick orch.

Giorgio Tozzi-Kathy Barr: "The Desert Song" (RVA Victor). Sigmund Romberg's perennial "Desert Song" score turns up in a fine new disk version. Giorgio Tozzi, operatic basso, belts the sweeping melodies in authoritative style, while Kathy Barr, as the femme lead, displays some pleasing soprano pipes on her solo and duets with Tozzi. Other vocals feature Peter Palmer, Warren Galjour and Eugene Morgan with orch under Lehman Engel's baton.

Norman Brooks: "I'm Sitting On Top Of The World" (Verve). As long as Al Jolson's memory lingers on, there'll always be a place for Norman Brooks. In this collection, which is frankly pegged onto the late singer, Brooks does his accurate takeoff on Jolson on such trademarked tunes as "April Showers," "Toot Toot Tootsie," "Sonny Boy" and "Swanee," among others. There's no question but that the vocal texture and the intonations are uncannily like the original.

Leon Berry: "Giant Wurlitzer" (Audio Fidelity). Since the advent of the hi-fi movement, the organ has come into its own on disks since it can cover the widest possible sound spectrum. In this package, Leon Berry exercises a giant theatre pipe organ on a medley of standard pops and marches, all played in a way to showcase the organ's range and versatility.

Stan Getz-Wardell Gray-Zoot Zims-Paul Quinichette: "Tenors Anyone?" (Dawn). Sides by four standout modern tenor sax exponents have been assembled into a neatly varied jazz collection. Lester Young, though not present on this disk, shows his impact in numbers by Paul Quinichette and Stan Getz, while the late Wardell Gray's warm ballad style is showcased on "Talk of the Town" and Zoot Sims' swinging tenor has several fine solo spots.

Billy Vaughn: "Sail Along Silv'ry Moon" (Dot). Title for this set is taken from one of Billy Vaughn's recent pop single clicks. It's a tip-off on what the album's all about. Like the single click, the package is a sampling of Vaughn's tasteful instrumental styling. In addition to the title song there are such nifties as "Sunrise Serenade," "Sentimental Journey" and "Sweet Georgia Brown."

Machito Orch: "Kenya" (Roulette). This is the Afro-Cuban jazz representation for Roulette's new "Birdland" series. It's torrid stuff with the Cuban percussion instruments like the bongos, congas and timbales giving most of the musical heat. The cover photo by Lester Krauss is a knockout.

Enoch Light Orch: "Waltzes for Dancing" (Grand Award). For those who've caught the dancing-at-home bug Enoch Light's waltz roundup is worth looking into. The maestro has picked a standup repertoire of fave waltz pieces and developed them into highly attractive items for the terp crowd. They'll even appeal to the wallflowers. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1. **TEQUILA** (4)	*Champs*	*Challenge*
2. **WHO'S SORRY NOW** (2)	*Connie Francis*	*MGM*
3. **LOLLIPOP** (2)	*Chordettes*	*Cadence*
4. **CATCH A FALLING STAR** (5)	*Perry Como*	*Victor*
5. **IT'S TOO SOON TO KNOW** (3)	*Pat Boone*	*Dot*
6. **ARE YOU SINCERE** (5)	*Andy Williams*	*Cadence*
7. **SAIL ALONG SILVERY MOON** (10)	*Billy Vaughn*	*Dot*
8. **SUGARTIME** (10)	*McGuire Sisters*	*Coral*
9. **WHOLE WORLD IN HIS HANDS** (1)	*Laurie London*	*Capitol*
10. **SWEET LITTLE 16** (4)	*Chuck Berry*	*Chess*

Second Group

26 MILES	*Four Preps*	*Capitol*
OH JULIE	*Crescendos*	*Nasco*
TUMBLING TUMBLEWEEDS	*Billy Vaughn*	*Dot*
RETURN TO ME	*Dean Martin*	*Capitol*
DON'T	*Elvis Presley*	*Victor*
WONDERFUL TIME UP THERE	*Pat Boone*	*Dot*
BELIEVE WHAT YOU SAY	*Ricky Nelson*	*Imperial*
OH OH FALLING IN LOVE	*Jimmie Rodgers*	*Roulette*
BREATHLESS	*Jerry Lee Lewis*	*Sun*
THERE'S ONLY ONE OF YOU	*Four Lads*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

'58 STAR: STEREOPHONIC DISK

Pushbutton Programming

Protesting that "conformity strictly to charts in airing records is a mistake," Los Angeles disk jockey Peter Potter's resignation from KLAC, L.A., in rebellion against "pushbutton programing," is heartening. That he may be a cry in the wilderness of a currently very wild music business is something else again. Coming from Potter, a deejay vet on the Coast since 1938, it is not casual.

This standardized format is the very thing the recent deejay conclave in Kansas City spotlighted and which a sizeable segment of the platter-chatterers abjured.

The stations' predilection for the strict music-and-news formula and top 40 lists as the economic pattern has induced this cycle of thinking. By accepting the music charts as the most surefire programming ingredients the station managers seem to feel that the tried-and-true top pops should constitute the basic formula ingredients. The personality deejays know that this is a short-cut to the tired-and-through, but seemingly the indie stations lack the vision or just don't care.

They should know that the history and the current realities of disk jockey programming permits the wax Belascos freer rein. Their ingenuity, if true, reaffirms their standings as impresarios of the hour, two-hour or longer marathons of wax works. The top pops are for the prosaic record-turners and not the real business-churners, which a successful deejay really is. Those with ingenuity mix up their wares from segments of artists and/or groups to stylings and even LPs as further change of pace.

"Pushbutton programming" is not only the short-cut to tune-outersville for the deejays but it's a shortsighted station operations concept. Peter Potter may prove to be a pioneer of no small stature in his dramatic decision to oppose record entertainment "strictly by charts."

Imperial Like the Name; Chudd Sets Own Firms, Distrib Links Abroad

Hollywood, April 1.

Lew Chudd's Imperial Records is undergoing a vast expansion via formation of Imperial companies in Europe and in Canada. In doing so, Chudd is also setting up his own European Music Co. The label prexy is convinced that by forming the new Imperial outlets he can control the distribution and promotion sales of records on a higher level than the present system, which allows foreign firms to do so.

Chudd feels that the record business in general is still far from its peak, and that the time has come for more creativeness and the establishment of new outlets.

The Imperial topper leaves for Europe April 25 to finalize a tieup with the Aedeo Corp. in Frankfurt, Germany, whereby the German electronics firm will package plastic stereophonic tapes and machines exclusively for Imperial to distribute in the U. S. and Canada.

Chudd has also concluded a deal with Corporacion Nacional, a company in Mexico City that would press his records there for distribution in the South American market. Firm will also handle Imperial's distribution in that country. Negotiations are currently on with firms in Brazil, Argentina, Panama, Chile and Bolivia to distibute Imperial records in their respective countries.

"The South American market has not even been touched," says Chudd, "and yet, the potential in certain countries is bigger than in many European countries."

Imperial brings out its first stereophonic tape releases in June. Electric jobbers, rather than records distribs, will handle the line.

Under Chudd's expansion move, the same catalog will be released all over the world under the Imperial label.

Flanagan to Imperial

Hollywood, April 1.

Ralph Flanagan has exited his RCA Victor pact and signed with Lew Chudd's Imperial Records. Latter label is entering the "big band" field and signing of Flanagan marks its first such artist.

Initial session, under Chudd's supervision, was held in Chicago Monday (31) with Von Dexter conducting. It was waxed in stereophonic sound and will be released as an LP comprised of "cocktail hour" music.

Vik's 'Marty Gold Month' In April With New & Old

Vik Records, RCA Victor subsid, has set aside April as "Marty Gold Month." For the drive on arranger-composer Gold, the label is issuing two new LP's and has formulated a special sales plan for his four previous albums.

To push the four previously released Gold packages, Vik is offering a program whereby distributors who buy 12 Gold LP's will receive two albums free. The Gold sets in the program are "Wired For Sound," "Organized For Hi-Fi," "Sticks and Strings in Hi-Fi" and "Higher Than Fi." The two new releases are "Sticks and Bones" and "Hi Fi Fo Fum."

JUST A QUESTION OF WHAT SYSTEM

The disk industry's transition into the stereophonic phase may not be as smooth as first anticipated, according to engineering developments now being made in the major company laboratories. While there's no chance that any conflict similar to the bitter "battle of the speeds" of 10 years ago will break out between the majors, there's now a possibility that more than one type of stereo disk will be put on the market this year or next.

Columbia Records introduced a new angle in the stereo picture last week when it demonstrated a stereo disk that could be played with acceptable results on standard monaural equipment. Up to that point it was believed the industry was moving in the direction of a stereo disk which could not be played on present monoaural equipment. Despite the demonstration, however, Columbia exes have still not decided to issue commercially such a "compatible" stereo disk.

'Compromise,' Sez RCA

RCA Victor execs made no bones about their negative attitude toward the Columbia demonstration disk. It was tagged "compromise" stereo since it was claimed that to make stereo compatible with a monaural pickup, Columbia compromised with the best quality inherent in stereo. Since stereo grooves are cut with simultaneous vertical and horizontal components, any attempt to make the grooves playable by a monaural pickup, RCA manager of recording William Miltenberg asserted, had to involve a compromise so that the needle would track. Other major disk companies, such as Capitol, Mercury and Decca, agreed with the Victor stance.

Goddard Lieberson, Columbia Records prexy, said that he regards stereo as a "refinement"

(Continued on page 56)

Peppin's Col Post in L.A.

Paul Peppin has been set as Coast operations manager for Columbia Records' branch operation. Peppin will be based in Los Angeles and will assist Norman Goodwin, manager there, in branch administration.

In another shift in Col's branch operations, Don England was transferred from his post as Kansas City branch manager to the Detroit outlet. He'll be replaced by Donald Morse, a salesman in the K. C. area for many years.

ASCAP Brass Rap Members Taking To Courts and Congress With Beefs

Tanz on Promo for R&B

In an expansion of the new indie, R & B Recording Corp., Irving Tanz has been tapped to handle diskery's promotion. He'll tee off plugging "Kiss and Make Up," which was recorded by the Crowns.

Tanz, who's been associated with various publishing firms in the past, begins his diskery affiliation this week with a midwestern deejay plugging trek. The R & B diskery is headed by Doc Pomus, prexy, and Fred Huckman, veep.

Col Spots Sales Aides Cross-U.S.; 10-District Span

In a reorganization of Columbia's field sales force by William P. Gallagher, label's national sales manager, Mort Hoffman and Al Fishman have been moved as district managers. Hoffman will head District No. 1 based in Boston and which includes Portland, Albany and Syracuse outlets; and Fishman will head District 4, based in Detroit and taking in Cleveland, Toledo, Cincinnati and Louisville branches.

According to Gallagher, the recent appointment of new distributors in the southwest prompted the changes in district responsibilities.

In another shift Gene Block, formerly singles product manager, takes over district manager responsibilities for the Los Angeles area. Col's new lineup now includes James Turnbull as district manager for the New York area, including Newark, Hartford, Buffalo; Gene Weiss as district manager in the Philadelphia market, and Harry Hostler as head of the newly developed District 5 (Chicago, Milwaukee, Minneapolis, Des Moines) which now gives Col a resident district manager in the Chicago market. Warner Pagliera, while continuing to h.q. in St. Louis, will now head the newly developed District 7 (St. Louis, Kansas City, Denver, Indianapolis).

Col's sales setup is now divided into 10 districts.

Series of slashing attacks at ASCAP members who bring suit against the Society or complain to Congressional committees highlighted the annual membership meeting yesterday (Tues.) at the Waldorf-Astoria, N.Y. Ned Washington, writer-board member from the Coast, said that anybody who sues ASCAP, after exhausting the complaint mechanism of the Society, "must be either an egomaniac or he must have larceny in his heart."

L. Wolfe Gilbert, another Coast board member, said, "Who knows what the courts will decide when you go to a judge who may know the law but does not have knowledge of the music business? A wrong decision may throw us into a panic." Gilbert referred to the "Three L's" (John Jacob Loeb, Carmen Lombardo and Hans Lengsfelder) as those "who are jeopardizing the overall security of the Society."

Loeb and Lombardo recently lost their suit for more performance credits on the Arthur Godfrey theme song, "Seems Like Old Times." Lengsfelder currently is the plaintiff in a N.Y. Supreme Court action challenging ASCAP's weighted voting system.

ASCAP prexy Paul Cunningham notified members that negotiations for a new contract with the radio industry would start some time this year. The current contract runs out at the end of 1958. A new four-year television contract was signed a few months ago.

Cunningham also urged strong support for the bill amending the

(Continued on page 61)

Spier Pubbery's Greenwich Label As a Showcaser

The publishers' do-it-yourself disk kick was spotlighted last week with the launching of Greenwich Records by Larry Spier Inc. Unlike the publishers who have been cutting their own platters with a master-sale to an established record company in view, the Spier subsid has been blueprinted as a permanent disk setup.

Along a somewhat similar line is Hill & Range's plan for its Big Top label. Like Spier, H&R will operate with its own distributor network and with a design to showcase new material and talent. Big Top plans to work through independent artists & repertoire men.

The Greenwich setup will be a&r'ed by Hal Webman who recently joined the Spier organization after a stint as a&r steffer with Decca Records. Greenwich's first disking was cut by the Chiefs, a vocal-instrumental group who were directed for the date by Sid Bass doing "Apache!" and "Dee's Dream." Both are Bass compositions, incidentally.

In addition to the Chiefs, Webman has signed a teenage vocal-instrumental group, Ritchie & The Playboys, and Buddy Thompson, a rock 'n' roll crooner from Louisiana. Webman already has them in the groove awaiting release.

According to Belle Nardone, Larry Spier Jr. and Webman, who run the firm, their move into the recording business was designed to expand its activity but in a way that will not interfere with the firm's publishing interests and operation. The recordings, they say, will be made of material that would not ordinarily be submitted for recording to other artists on major or indie labels.

Greenwich currently is rounding out its distributor network with outlets in the east and midwest already established. The company will handle its business through Greenwich Sales Corp.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Catch a Falling Star (Marvin)	3	1	1	1	1	5	4	2	1	2	1	1	2	118
2	3	†Sugartime (Nor-Va-Jak)	2	10	5	3	2	1	1	1	2	4	2	3	4	103
3	2	*Silvery Moon (Joy)	1	..	3	4	6	..	7	5	3	1	4	2	..	75
4	4	†Shepherd Blues (B.-Kahl)	9	3	9	5	..	10	6	4	8	9	5	..	..	42
5	7	†Are You Sincere (Cedarwood)	8	..	2	6	..	8	10	..	4	..	6	5	..	39
6	6	†Wonderful Time (Fowler)	5	..	..	9	..	..	5	..	5	7	..	7	3	36
7	10	*All the Way (Maraville)	..	7	..	..	3	3	..	7	9	..	..	..	..	26
8	11	*76 Trombones (Frank)	..	4	..	8	7	..	..	3	..	..	8	..	..	25
9	13	*Who's Sorry Now (Mills)	7	6	4	..	..	..	..	..	..	..	..	..	5	22
10	8	*Too Soon to Know (Morris)	..	..	..	..	4	..	..	..	10	3	..	..	6	21
11A	..	†26 Miles (Beechwood)	10	..	7	..	8	..	3	10	..	..	..	..	..	17
11B	..	†Tequila (Jat)	..	..	6	..	..	9	9	..	..	..	3	..	..	17
11C	14	†At the Hop (SMV)	..	..	..	..	..	2	..	..	6	..	..	8	..	17
11D	..	*World in Hands (Chappell)	4	..	..	..	..	..	..	..	..	..	..	..	1	17
15	5	*April Love (Feist)	..	..	..	2	..	..	..	..	..	5	..	..	..	15

Rundown on Top-Selling Diskers At AAF Stores; Glenn Miller No. 1

Wiesbaden, March 25.

A poll just completed of the bestselling single platters and albums at the American Air Force Exchanges for the last six months reveals some surprising facts, according to Anthony deCarlo, chief record and phonograph buyer for AFEX.

Glenn Miller beat all comers to rank as the top-selling orch, followed by Xavier Cugat, Harry James, Mantovani, Hugo Winterhalter, Les Elgart, Andre Kostelanetz, Frank Chacksfield, Les Baxter and Fred Waring.

Elvis Presley scored as No. 1 male singer for the AFEX record buyers, followed by Pat Boone, Bing Crosby, Frank Sinatra, Mario Lanza.

On the female listing, Doris Day ranked first, with Judy Garland, Ann Russell, Jo Stafford and Kay Starr following, while top jazz vocalist was Ella Fitzgerald with Anita O'Day second.

Norman Luboff, Three Suns and Four Freshmen placed in that order as the most popular vocal groups.

Most popular instrumentalist was Carmen Cavallero, with Liberace second.

Erroll Garner scored as top jazz instrumentalist, leading Charlie Parker, Dave Brubeck, Gene Krupa and Oscar Peterson down the line.

Count Basie won out for the jazz orchestra slot, followed by Buck Clayton, Benny Goodman, Stan Kenton, and Norman Granz Presents placed fifth.

"Tastes vary because the people are so scattered through the 10 countries where Air Force personnel are stationed in Europe," deCarlo explains. "Climate may have an effect, too. In a hot jazz climate I don't think jazz will be too good.

"The most popular recording stars on our AFEX charts are not the same as the first-spot stars in the States. This may have to do with the terrific areas covered by AFEX.

"Another reason is the dfference in time element between here and in the States. For instance, I'm now buying records to be delivered in Dharan in July, and we get our Christmas listings in March.

"It would help a lot if the large record companies would get timely information to us ahead of time. It's fine for stateside buyers to get Christmas informaton in October, but that's too late for us."

Name Hassler Sales Mgr. Of Capitol Distrib Wing; Set Discount, Club Divvy

Hollywood, April 1.

Donald E. Hassler has been named sales manager of the special markets department for Capitol Records Distributing Corp. He will be responsible for the national sales and promotion of labels products through rack jobbers, and for the marketing of special sale merchandise.

Simultaneously, Max K. Callison, veepee and national sales manager for CRDC, said that effective today (Tues.) company will compute the dealer discount on Cap's 45 rpm single disks on 98c, making the dealer cost price 60c, including Federal excise tax.

Meanwhile, Cap prexy Glenn Wallichs is notifying the nation's record dealers of a plan which would allow the dealer to participate in the Capitol Record Club. The new plan, which takes effect Friday (4), will allow a signed-up dealer who buys and pays for a record from the club to earn a fee of 20% of the selling price. The dealers, to be known as "Official Club Solicitors," will receive their fees twice a year, based on actual sales to club members credited to the solicitor.

Carlton Records Taps Geo. Liberace, 2 Chirps

George Liberace, who batons the orch on concert tours of his brother, Liberace, has been pacted as a maestro by Carlton Records. Label has also inked [illegible] ant, Tulsa highschool canary, and Tommy Britt, Canadian sin[illegible]

Meinberg to Pickwick To Promote 3 Lines

Ray Meinberg has joined Pickwick Sales Inc. as national promotion manager for its low-price Design LP line, Design singles and its Cricket kidisk product. He formerly was midwest promotion manager for RKO Unique.

Meinberg currently is on a road trip plugging Design's first single releases by Jett Powers and Charlie Applewhite.

UA'ers Hitting the Road For Bally on Singles

United Artists' disk staff is taking to the road this week on a concentrated plugging effort in behalf of an expanded program of disk single releases. Leading off is Harold Friedman, sales chief, who will visit Detroit, Cleveland and Pittsburgh. Dick Gersh, deejay promoter, and Ken Lutman, another promotion staffer, are heading for various keys to plug recent releases.

Meantime, the indie artists & repertoire team of Frank Slay and Robert Crewe are mapping a national push for thir first UA release, "Ungua," an instrumental.

'Mayor Hartsfield March'

Atlanta, April 1.

Albert Coleman, founder and director of Atlanta Pops Concerts, has scheduled auditions for 1958 summer season for May 24. Concerts are slated June 15, June 22 and June 29 in 4,400-seat Fox Theatre and July 4 in Chastain Park Amphitheatre, which seats 8,000.

Special feature of first 1958 concert will be premiere performance of an original Coleman composition, the "Mayor Hartsfield March," written in honor of Atlanta perennial chief executive, whose support helped make 13 years of free pop concerts here.

Series is sponsored each year by mayor, City of Atlanta and American Federation of Musicians. Programs this year will offer symponic and popular music with some concentration on ballet.

DECCA'S CORAL NAMES PAUL COHEN A&R BOSS

Paul Cohen, veteran Decca recording exec, is taking over the artists & repertoire spot at Coral Records, the Decca subsid label. Cohen fills the vacancy created by the move of Bob Thiele to Dot Records as viceprexy and a&r topper.

Cohen, who has been heading Decca's country & western operation for the past 15 years, joined Decca in 1934. Assisting Cohen in the Coral a&r chores will be musical directors Dick Jacobs, George Cates and Sonny Lester.

Stereophonic Disk

Continued from page 55

and not a "revolution," and hence they would figure out a system which would not upset the existing business patterns. George R. Marek, RCA-Victor v.p. and general manager, was categoric in his rejection of the "compatible" disk, declaring that it was a "step backward." He stated that the compatible stereo disk, played on a monaural machine, gave results that were inferior to existing LP's.

Demonstration

Victor engineers demonstrated their case in their studios last week. They matched up the "compatible" stereo disk with a 100% stereo disk to prove the superiority of the latter when played on a stereo machine. Played on a monaural machine, the compatible stereo disk also fell off in quality as against the same number played on a conventional LP. While true stereo disks may not be compatible with present equipment, Victor engineers stressed that present monaural LP disks are not only compatible with stereo machines but actualy sound better. Hence, present LP libraries need not be obsoleseced by the introduction of stereo.

Marketing of stereo disks will be launched some time this summer with Victor definitely getting into the act by the fall at the latest. RCA's phonograph division, along with virtually all the other major phono manufacturers, are gearing for the new stereo development and will have machines on the market before the end of the year.

One disk exec, in fact, stated that all the "mystereophony" over stereo was provoked by the equipment manufacturers who wanted a new gimmick to sell their hi-fi machines. Most disk execs, however, view stereo as a fundamental new advance in the history of disk music, equivalent in some degree to the changeover from mechanical to electrical recording techniques in the late 1920s.

Among the equipment manufacturers, Magnavox is demonstrating its latest developments in stereo disk sound reproduction at the Savoy Plaza, N.Y., today (Wed.).

Jockey in Uniform

Frankfurt, April 1.

In order to keep American servicemen stationed in Europe aucourant with jazz trends and songs in the States, American Forces Network near here has just inaugurated a new jazz show.

Titled "Modern Jazz, 1958," this is to be a regular once-a-week feature by Pvt. Mal Sondock, former disc jockey and jazz critic from the States.

Top stars who are touring Europe like Lionel Hampton and June Christy are being featured on personal interviews, plus the latest records from the States.

RETAIL ALBUM BEST SELLERS

VARIETY — Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	3	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	1	3	5	3	1	1	1	2	1	1	..	..	10	1	1	1	2	1	1	2	..	4	167
2	1	**FRANK SINATRA** (Capitol) Come Fly With Me (W 920)	2	1	2	1	4	8	5	1	3	4	7	..	4	2	..	..	1	2	..	1	5	1	144
3	2	**JOHNNY MATHIS** (Columbia) Warm (CL 1078)	6	..	8	2	10	3	2	3	2	8	1	5	..	4	..	9	..	4	3	3	6	..	108
4	4	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	..	..	1	..	6	..	3	..	..	5	4	9	..	5	3	..	..	3	..	5	..	..	66
5	7	**AROUND THE WORLD** (Decca) Soundtrack (DL 9046)	..	..	7	9	..	..	10	9	..	6	2	3	..	9	2	..	3	..	..	..	7	9	57
6	5	**CARMEN CAVALLARO** (Decca) Remembers Duchin (DL 8661)	..	..	6	..	..	6	7	4	9	..	5	6	..	..	6	..	5	..	10	9	..	6	53
7	6	**PAL JOEY** (Capitol) Soundtrack (W 912)	4	..	..	4	3	..	..	6	..	..	..	..	..	6	..	..	6	8	..	..	..	..	40
8	9	**RICKY NELSON** (Imperial) Ricky (IMP 9048)	7	..	9	6	..	..	7	..	..	..	..	..	..	3	..	..	7	6	..	4	..	..	39
9	10	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1032)	..	6	..	..	2	..	..	..	5	7	..	7	..	10	..	..	..	..	..	..	3	..	37
10	24	**ROGER WILLIAMS** (Kapp) Till (KL 1081)	..	..	..	..	..	..	..	..	..	2	..	4	..	..	..	2	8	..	..	..	..	3	36
11	19	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	5	..	..	..	..	..	..	1	..	7	5	..	..	..	..	8	..	7	33
12	8	**PAT BOONE** (Dot) Pat's Great Hits (DLP 3071)	..	..	..	5	..	..	8	..	6	..	..	..	..	..	8	..	4	..	..	6	10	..	30
13	..	**DAKOTA STATON** (Capitol) Late Late Show (T 876)	3	..	..	8	8	5	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	26
14	12	**KING & I** (Capitol) Soundtrack (W 740)	..	..	4	..	7	..	..	..	..	..	..	..	..	..	4	5	..	..	..	..	..	..	24
15	20	**MARIO LANZA** (Victor) 7 Hil's of Rome (LM 2211)	..	4	10	..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
16	..	**JONAH JONES** (Capitol) Swinging on Broadway (T 963)	..	..	..	..	..	..	..	..	..	..	..	8	2	..	..	..	..	..	..	4	..	..	19
17A	18	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	10	..	..	..	..	..	..	..	3	..	..	..	..	..	8	10	7	..	..	..	10	18
17B	15	**TENNESSEE ERNIE** (Capitol) Hymns (T 756)	..	..	..	..	..	..	..	..	..	9	2	..	8	..	..	..	..	..	7	7	..	..	18
19	25	**PERCY FAITH** (Columbia) Viva (CL 1075)	..	..	..	..	..	9	..	5	..	..	..	..	..	..	..	..	..	..	..	2	..	..	17
20A	13	**TONY BENNETT** (Columbia) Beat of My Heart (CL 1079)	..	..	3	..	..	..	..	10	..	..	..	..	..	..	7	..	..	..	..	..	..	..	13
20B	..	**ARTHUR LYMAN** (Hi-Fi) Taboo (R 806)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	13
22A	11	**EYDIE GORME** (ABC-Par) Vamps the Roaring 20's (218)	..	..	..	..	..	..	..	..	8	..	..	..	8	..	..	..	..	..	..	..	..	5	12
22B	14	**MANTOVANI** (London) Film Encores (LL 1700)	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	12
24A	..	**JOHNNY MATHIS** (Columbia) Wonderful, Won'ful (CL 1028)	..	..	..	..	..	..	..	..	3	..	10	..	..	..	..	..	..	..	..	..	9	..	11
24B	..	**BILLY VAUGHN** (Dot) Sail Alo[illegible] (DLP 3100)	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	4	..	..	..	..	..	11

Inside Stuff—Music

Congress, which gets around to all things, is in process of rectifying an injustice to harpsichords and clavichords. The House has just passed and sent to the Senate a bill to reduce the duty rate on imported harpsichords and clavichords to no more than that on imported pianos. Seems they were all under a 40% ad valorem tariff. Since then, the duty on pianos and their parts has dropped to 18% and will go down to 17%, commencing July 1 next. But, Uncle Sam's bite on harpsichords and clavichords brought in from abroad is down to only 36%. So Congress will eliminate the discrimination.

The theme "Music to Sell Shoes By" is being advanced by the Penobscot Shoe Co., Boston Manufacturer, in tieup with Cadence Records. In a promotion for its "Tres Jolie" line, Penobscot has enlisted an endorsement from Cadence crooner Andy Williams and is pushing his disks via posters, direct mail and a national ad campaign. The shoe retailers are also being supplied with order blanks whereby a customer can purchase the Williams disks directly from Cadence.

Boston's cuffo cultural combo, the Arts Festival, is readying for its seventh stand, June 6-22, in the Public Garden after winning a decisive victory over the park department which sought to ban it from the Hub beauty spot because of damage to the grass and posies. The event traditionally combines art exhibs with legit, ballet, poetry, jazz, opera. This year, a legit attraction, dance group and opera are being set, plus a jazz night.

Old bandleaders never die—they just start their own television shows. CBS' new St. Louis outlet, KMOX-TV, is now featuring a Monday-through-Friday variety show headlining former maestro Buddy Moreno backed by former maestro Carl Hohengarten, now back in baton territory again as leader of the band for the show and as musical director of KMOX-TV.

Publisher Larry Utall is cashing in the disk companies' master-buying vogue. His latest master sell is "Please Buy My Record" to George Goldner's indie End label. The disk, incidentally, was recorded by Addie Lee, Utall's secretary. Previous week Utall sold his master of "Screamin' Ball At Dracula Hall" to Roulette Records.

David Kapralik has been named manager of singles sales administration and field communications at Columbia Records. He'll continue to edit such field publications as Insight and Newsletter. In his new post, Kapralik will help develop field communications for the singles department, working in association with Col's singles' promotion chief Frank Campana.

British Disk Bestsellers

London, April 1.

Magic Moments ..... Como (RCA)
Don't ..... Presley (RCA)
Nairobi ..... Steele (Decca)
Story of My Life ... Holliday (Columbia)
Whole Lot'a W'm'n .. Rainwater (MGM)
Jailhouse Rock ..... Presley (RCA)
At the Hop .. Danny & Juniors (HMV)
Maybe Baby ..... Crickets (Vogue-Coral)
La Dee Dah ... Dennis (Decca)
You Are My Destiny .... Anka (Columbia)

Shifrin's 'Have Roulette, Will Travel' Sales Spot

Jerry Shifrin has been tapped as Roulette's national sales manager, replacing Don Carter who is leaving the diskery to set up his own indie operation.

According to Joe Kolsky, Roulette's exec veepee, Shifrin will travel extensively visiting label's distributors, conducting sales meetings, covering key accounts, rack jobbers, one-stops, etc. Shifrin came into the disk business in 1953 as manager of Archie Bleyer's Record Center in Hempstead, L. I.

Decca's Birmingham Mgr.

Wayne Drake, formerly assistant manager of Decca's Atlanta branch, upped to manager of the company's Birmingham office.

ASCAPers' Pre-Trial Vs. BMI Gets Into AMP's Longhairs Via OK to O.O. Data

The ASCAP songwriters' suit against Broadcast Music Inc. and the broadcast webs is now expanding into the longhair field, according to the line of questioning to be explored in future pre-trial examinations.

The plaintiffs, represented by attorney John Schulman, are planning to probe the relationship between the Associated Music Publishers, a longhair BMI subsid, and orchestra leaders.

Last week, former Federal Judge Harold Kennedy, who is sitting as special master in the pre-trial testimony, denied a motion by AMP to block the plaintiffs from examining their records. The plaintiffs are seeking a list of documents pertaining to meetings between Oliver Daniel, AMP exec, and orch leaders and other data as to the selection and programming of music in concerts and recordings in which AMP or BMI participated.

AMP argued against the production of such data on the grounds that the documents involved AMP's methods of operation, a confidential matter which may become available to its competitors. Kennedy stated that he "was not persuaded that Mr. Daniel's knowledge of the musical inclinations of various orchestra leaders should be protected as a trade secret." Kennedy made a similar ruling earlier in permitting the defendants to examine all of the performance records of ASCAP, which is not a party to the case although 33 of its songwriter members launched the suit.

Meantime, the BMI motion to dismiss the case, which is arguable in N. Y. Federal Court tomorrow (Thurs.), will undoubtedly be deferred to a later date. The plaintiff's attorney is expected to ask for more time to prepare his answer in view of the volume of documents referred to in the defendants' brief.

Dancehall Goes to Church

San Antonio, April 1.

What was for years a dark, red-lanterned dancehall known over the country for its rockin' stomps and western bands has undergone a Christian conversion.

Past patrons of "The Barn" wouldn't know the place since its new birth. In a week's time a platoon of 40 men, women and children have turned the 90 by 75 building into a church.

About the only traces of the old place is a 50-foot bar, now a snack counter.

DOT NAMES DE LUGG MUSIC CHIEF IN EAST

Bob Thiele has started the ball rolling as Dot's new veepee and artists & repertoire chief by bringing in Milton De Lugg as east coast musical director. Thiele moved over to Dot from his previous a&r berth at Coral Monday (31).

De Lugg, an arranger-conductor-composer, has worked on radio-tv with Jan Murray, Herb Shriner and Paul Winchell and has been on disk dates with Dinah Shore, Bing Crosby and Frankie Laine. Among his tune credits are "Orange Colored Sky" and "Hoop Dee Doo." He'll be assisted in his Dot chores by George Brackman.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparitive sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Memphis—(Trent-Wood)	Miami—(Spec's Record Shop)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**CHAMPS** (Challenge) **Tequila**	1	1	..	3	1	5	9	..	..	3	9	6	4	4	10	..	8	2	1	1	..	3	116
2	2	**CHORDETTES** (Cadence) **Lollipop**	..	10	1	..	..	2	..	10	6	10	2	..	7	1	7	2	..	5	..	4	..	2	85
3	10	**LAURIE LONDON** (Capitol) **Whole World in His Hands**	..	6	..	1	..	..	1	..	2	2	1	..	..	10	..	7	9	..	..	2	..	1	79
4	4	**CHUCK BERRY** (Chess) **Sweet Little 16**	2	..	2	..	2	..	..	..	..	..	8	..	8	3	..	..	..	6	6	9	..	5	59
5	7	**ANDY WILLIAMS** (Cadence) **Are You Sincere**	..	3	..	..	..	7	..	3	10	..	..	2	..	..	8	..	6	4	..	5	..	8	54
6	5	**FOUR PREPS** (Capitol) **26 Miles**	..	..	5	..	6	4	..	..	9	..	..	..	..	6	2	1	..	..	..	..	2	..	53
7	6	**CONNIE FRANCIS** (MGM) **Who's Sorry Now**	5	..	..	..	5	..	6	..	..	..	..	..	6	8	1	..	4	3	..	..	10	..	51
8	3	**PERRY COMO** (Victor) **Catch a Falling Star**	9	..	..	8	..	1	8	..	..	9	..	..	..	5	3	..	..	..	5	..	1	..	50
9	12	**PAT BOONE** (Dot) **Wonderful Time Up There**	3	..	..	..	..	..	..	..	..	8	7	..	..	..	4	..	..	1	..	10	9	4	42
10	8	**BILLY VAUGHN** (Dot) **Sail Along Silvery Moon**	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	4	..	4	7	34
11A	11	**LOU MONTE** (Victor) **Lazy Mary**	..	8	9	7	..	..	..	..	5	..	..	1	7	..	..	10	..	..	..	..	..	..	30
11B	..	**HUEY SMITH** (Ace) **Don't You Just Know It**	..	..	6	..	..	..	..	..	7	..	..	5	2	..	..	..	..	8	8	..	..	..	30
13	23	**DON GIBSON** (Victor) **Oh Lonesome Me**	..	..	..	..	..	..	..	..	..	..	1	2	..	..	3	..	10	..	..	..	..	..	28
14A	9	**PAT BOONE** (Dot) **It's Too Soon to Know**	..	..	7	..	4	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	27
14B	..	**MONOTONES** (Argo) **Book of Love**	..	..	..	2	9	..	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	27
16	..	**PLATTERS** (Mercury) **Twilight Time**	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	21
17	20	**CRICKETS** (Brunswick) **Maybe Baby**	8	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	9	7	..	..	..	17
18A	..	**MITCH MILLER** (Columbia) **March from River Kwai**	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	8	7	..	..	..	8	..	16
18B	..	**ED TOWNSEND** (Capitol) **For Your Love**	..	2	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
20A	..	**KATHY LINDEN** (Felsted) **Billy**	..	4	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	15
20B	..	**RICKY NELSON** (Imperial) **My Bucket Got a Hole in It**	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	6	15
22A	16	**JIMMY McCRACKLIN** (Checker) **The Walk**	6	..	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	..	..	..	..	14
22B	15	**PERRY COMO** (Victor) **Magic Moments**	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	14
22C	..	**DAVID SEVILLE** (Liberty) **Witch Doctor**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	3	..	..	14
25	13	**McGUIRE SISTERS** (Coral) **Sugartime**	..	..	..	..	9	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	6	..	12

Capitol Folds Prep—No Hits

Hollywood, April 1.

Capitol Records is giving up on its subsidiary Prep Records, formed a little over a year ago. While there's no confirmation by diskery, it's understood the towel was thrown in on Prep because of its inability to come up with a hit disk. Several of the artists who waxed under Prep, such as the Four Preps and Earl Holliman, have been switched over to the Capitol roster. Four Preps' most recent hit platter, "Twenty-Six Miles," is on the Cap label.

Jim Gordon, who headed Prep on the Coast, is jumping over to Capitol, as is Stan Hoffman. Latter was western promotion man for Prep and now will hold post of western district promotion man of Capitol Records Distributing Corp.

An announcement disclosing the folding of Prep is expected out of the Capitol Tower this week.

The Prep label was formed originally to introduce new artists but the lack of sales by the company was the decisive point in Cap's decision to fold the subsid.

SCOPP SCOOPS UP 3-YR. RENEWAL AS BIG 3 G.M.

Mickey Scopp's pact as general manager of the Big Three (Robbins, Feist & Miller) has been picked up for an additional three-year term. Scopp took over as head of the publishing combine in 1953.

During Scopp's tenure, the firm has expanded its foreign affiliation especially via the recently launched Affiliated Music Publishers Ltd. in London. Scopp also broadened firm's standard music operation through the recently organized Standard Exploitation Dept. and expansion of firm's print division.

MGM's Dallas Shift

Dallas, April 1.

Handling of MGM Records for Dallas area has been shifted from Dally Bros. Distributors to Century Distributors, both of this city.

Bill Taylor, district sales and promotion manager for MGM, announced the change.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST											TOTAL POINTS
						Ed Stokes—WMGM—New York	Bill Sheridan—WICH—Norwich	Milton Q. Ford—WOL—Washington	Arnie Kwent—WGAN—Portland, Me.	Joe Ryder—WCOP—Boston	Lee La Brache—WMRC—Milford	Len Libman—WFEA—Manchester	Dick Piper—WSMN—Nashua	Larry Brownell—WKBW—Buffalo	Earle Padney—WGY—Schenectady	Jack Murphy—WTLB—Utica	Bud Bree—WPEN—Philadelphia	Dean Slack—WJOY—Burlington	J. Dixon-M. Medway—WALA-TV—Mobile	Dick Doty—WTRL—Bradenton	Jim Carley—WFIN—St. Petersburg	Paul Drew—WGST—Atlanta	Bill Sanders—WTOB—Winston-Salem	Larry Naylon—KXYZ—Houston	Frank Bell—WOAI—San Antonio	Beauregard Davis—WLOW—Norfolk	Ray Schreiner—WRNL—Richmond	Stan Dale—WAIT—Chicago	Tom Brennan—KFBL—Wichita	Chuck Norman—KTSL—St. Louis	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Merlo—WWKO—Columbus	Ted Barbone—WFIN—Findlay	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	Dick Gilbert—KPOK—Scottsdale	Allin Slate—KIEV—Glendale	Duke Norton—KLAC—Hollywood	Johnny Magnus—KGFJ—Los Angeles	Lamar Sherlock—KOCS—Ontario, Cal.	Jim Ameche—KPAL—Palm Springs	Bobby Beers—KOBY—San Francisco	Les Ross—KDB—Santa Barbara	Bill Terry—KLUB—Salt Lake City	
1	1	6	Champs	Challenge	†Tequila	3	2	..	4	..	1	..	..	..	..	4	..	..	1	1	..	2	4	1	..	2	9	1	4	4	6	..	4	9	9	..	..	..	8	5	1	..	..	..	157
2	3	8	Andy Williams	Cadence	†Are You Sincere	10	3	..	5	..	..	..	..	..	..	5	6	4	..	3	..	4	6	5	1	7	3	..	2	10	3	3	1	2	5	..	..	..	..	..	..	..	6	..	6	142
3	18	4	Laurie London	Capitol	*Wh'le Wr'ld in His H'nds	..	..	..	1	..	6	..	..	5	..	3	..	9	..	..	..	1	2	..	8	..	..	4	10	3	2	2	3	6	4	..	..	..	8	8	..	..	3	121
4	4	12	Perry Como	Victor	*Catch a Falling Star	5	1	1	10	..	2	..	..	..	..	2	5	..	..	2	4	7	..	..	2	..	2	..	..	..	..	5	5	..	..	..	1	..	..	10	..	..	4	..	119
5	10	4	Chordettes	Cadence	†Lollipop	1	5	..	..	..	..	..	..	..	..	1	3	3	5	10	..	..	..	..	..	1	..	2	6	2	4	..	2	3	..	..	9	..	..	..	..	1	..	3	..	116
6	5	6	Connie Francis	MGM	*Who's Sorry Now	2	..	6	9	..	7	..	..	..	..	..	10	5	..	6	..	8	3	..	..	8	..	9	..	..	7	6	..	7	2	..	..	..	..	..	..	..	..	..	..	80
7	2	11	Four Preps	Capitol	†26 Miles	7	..	..	9	..	3	..	..	..	7	4	..	..	..	4	..	..	..	..	..	..	..	..	3	1	8	..	10	4	..	5	6	..	7	..	9	..	..	..	..	78
8	7	8	Pat Boone	Dot	*It's Too Soon to Know	8	7	..	..	..	4	..	..	2	..	1	7	..	..	..	..	3	..	..	..	..	7	..	..	..	..	..	..	3	..	..	..	..	4	..	4	..	..	..	71
9	12	5	Pat Boone	Dot	†W'derful Time Up There	..	..	..	..	..	..	..	..	..	..	..	1	..	8	..	..	..	5	..	..	..	..	..	8	..	1	..	9	1	..	..	8	9	..	..	..	7	..	..	53
10	13	3	Four Lads	Columbia	*There's Only One of You	..	9	..	..	..	..	..	..	..	4	8	..	..	..	3	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	10	..	..	5	50
11A	9	12	Frank Sinatra	Capitol	*Witchcraft	..	4	9	..	..	8	..	8	..	..	8	7	..	7	7	2	..	..	..	..	..	10	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	5	..	48
11B	6	7	Chuck Berry	Chess	†Sweet Little 16	..	..	..	..	..	..	..	..	..	..	..	..	6	2	..	..	..	..	2	..	9	..	..	5	6	..	..	..	8	..	..	..	..	..	..	..	2	..	..	48
13	11	15	McGuire Sisters	Coral	†Sugartime	..	6	8	..	..	6	..	..	..	..	2	..	..	9	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	43
14	..	1	Dean Martin	Capitol	*Return to Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	..	..	1	6	..	6	..	..	..	..	..	..	..	..	..	1	40
15	8	8	Jimmie Rodgers	Roulette	*Oh I'm Falling in Love	6	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	4	..	7	2	..	..	..	..	..	38
16	..	4	Johnny Nash	ABC-Par	*Pledge to You	..	..	..	6	1	..	2	3	10	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	36
17	17	4	Ames Bros.	Victor	*A Very Precious Love	..	..	..	..	..	..	..	..	9	..	6	..	..	10	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	..	..	2	..	..	..	35
18A	21	12	Frank Sinatra	Capitol	*Tell Her You Love Her	8	..	2	..	..	..	..	..	8	3	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	32
18B	..	4	George Hamilton IV	ABC-Par	*Now and for Always	..	..	..	2	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10	32
20A	23	10	Patti Page	Mercury	*Belonging to Someone	..	5	..	..	5	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	10	..	..	..	6	..	28
20B	20	3	Lou Monte	Victor	*Lazy Mary	4	..	..	6	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	..	28
20C	15	2	Kathy Linden	Felsted	*Billy	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	5	..	..	2	..	..	..	..	..	..	..	..	..	..	28
23	26	4	Vic Damone	Columbia	*Gigi	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10	..	..	..	..	..	..	1	..	27
24A	19	11	Perry Como	Victor	*Magic Moments	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	..	..	..	2	..	..	25
24B	37	3	Eddie Platt	ABC-Par	†Tequila	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
26	..	1	5 Discs	Emge	*I Remember	..	..	..	..	8	..	4	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	2	25
27A	31	6	Nelson Riddle	Capitol	*I'm Getting Sentimental	..	..	..	..	..	9	..	..	..	8	9	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
27B	29	3	Roger Williams	Kapp	*Arriverdeci Roma	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	5	..	..	..	..	22
27C	44	4	Jerry Lee Lewis	Sun	†Breathless	..	..	..	..	..	..	..	..	..	..	10	..	2	..	..	..	..	4	..	6	..	..	..	..	..	..	..	..	..	..	..	5	..	..	3	..	..	..	..	22
30	..	13	Mitch Miller	Columbia	*March From River Kwai	..	7	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
31	14	15	Billy Vaughn	Dot	*Sail Along Silvery Moon	..	4	..	..	..	..	..	..	..	..	..	..	..	5	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	20
32A	..	1	Don Cornell	Coral	*Bells on My Heart	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	5	..	..	10	..	..	7	..	..	..	..	..	..	..	19
32B	24	2	Tommy Leonetti	Vik	†In My Life	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	..	18
32C	32	2	Jerry Manolas	Coral	*Fools	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	1	..	..	..	..	..	18
35A	..	1	Huey Smith	Ace	†Don't You Just Know It	..	..	..	..	..	..	9	4	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..	..	..	18
35B	..	10	David Rose	MGM	†Swinging Sh'ph'rd Blues	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
37A	..	1	Four Coins	Epic	*My Love Loves Me	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	17
37B	..	9	Crescendos	Nasco	†Oh Julie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	6	..	..	..	15
37C	25	5	Dinah Shore	Victor	†13 Men	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
40A	..	5	Don Gibson	Victor	†Oh Lonesome Me	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	2	..	..	..	..	..	..	15
40B	..	4	Little Richard	Specialty	†Good Golly Miss Molly	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
42A	35	2	Sam Cooke	Keen	*Lonely Island	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
42B	38	3	Crickets	Brunswick	†Maybe Baby	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	12
42C	..	1	Stan Kenton	Capitol	†Tequila	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	12
45	..	3	Casuals	Back Beat	†So Tough	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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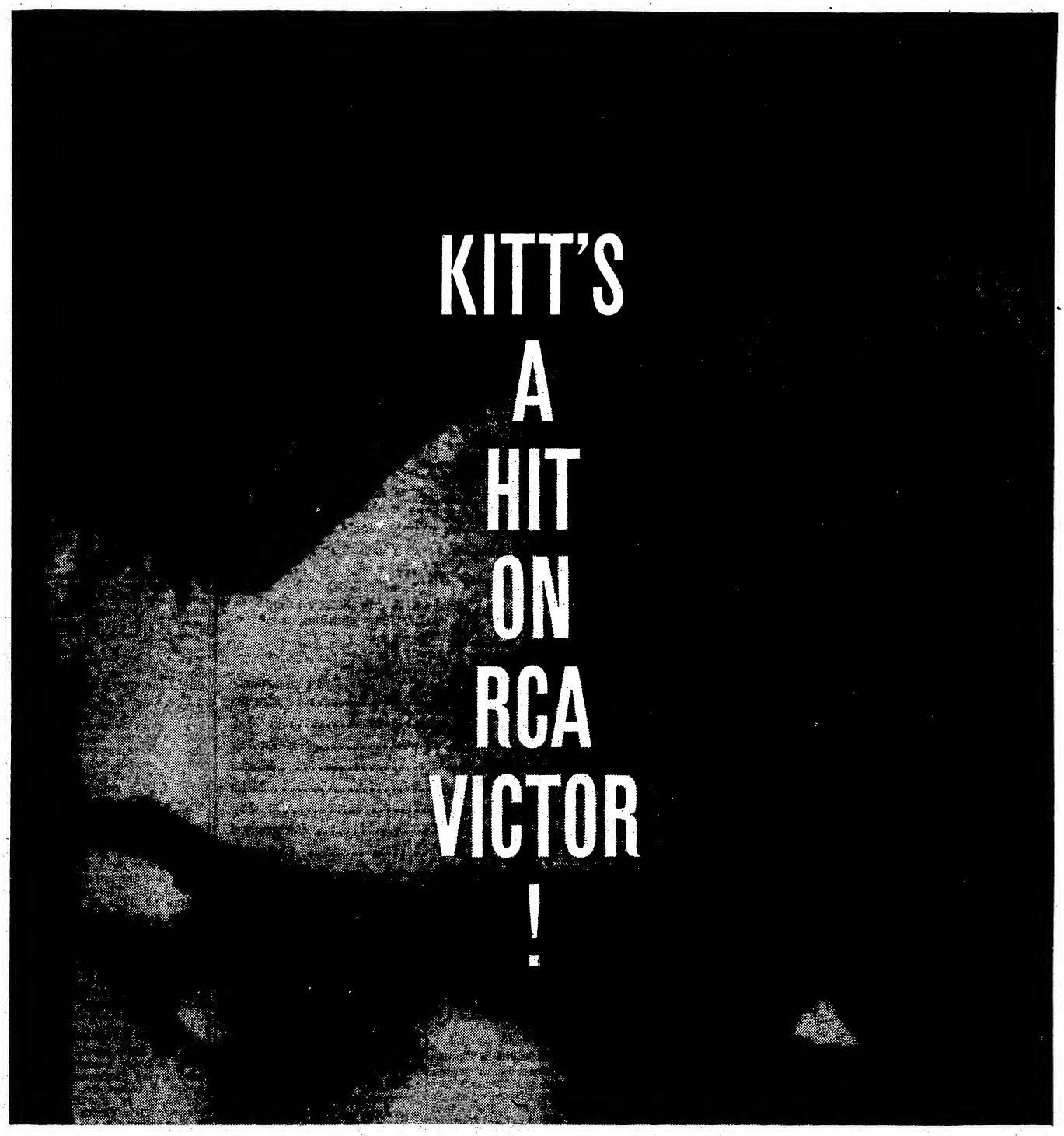

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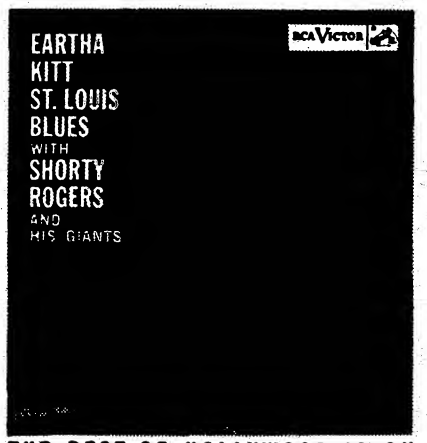
Eartha Kitt warbles the blues like nothing you ever heard, to a great jazz background by Shorty Rogers and his Orchestra! She really goes to town in these big W. C. Handy favorites... old-timers like CARELESS LOVE, ST. LOUIS BLUES, YELLOW DOG BLUES and MEMPHIS BLUES. It's the greatest blues collection ever, and it's recorded in New Orthophonic High Fidelity sound.



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THE BEST OF HOLLYWOOD IS ON

RCA VICTOR

D.C. '59 Hi-Fi Show For Nat'l Symph; O.O. O'seas Exhibs

Washington, April 1.

A nine-day international Hi-Fi Music Festival will be held here starting next Jan. 31 for benefit of National Symphony Orchestra. Plans for the elaborate combo of music performances and electronic demonstrations were announced here by Mrs. Jouett Shouse, Washington socialite and orch patron, who will act as chairman of the festival for National Symphony, and M. Robert Rogers, who masterminded town's previous four annual hi-fi shows and who will direct next year's program.

Marking first time that an audio trade showing will be expanded to a fulldress music festival, announcement of plans comes close on heels of the recent record-breaking show, when 16,000 hi-fi fans crowded the exhibit rooms at Shoreham Hotel. Tied in with the usual exhibits and demonstrations, a special hi-fi concert by National Symphony will be held at Constitution Hall.

International flavor will be accented by exhibits of foreign manufacturers and governments, and by recordings from famous music festivals which will be played in a special Music Festival hall.

Mrs. Shouse leaves soon for Far East to enlist foreign participation, while Rogers will travel the European circuit. Details of the financial arrangements were not disclosed. In past, rental of 50 exhibit rooms paid overhead, and Rogers' take consisted of gate.

4-TISSIMO FRESHMEN; 5½G IN PITT 1-NITER

Pittsburgh, April 1.

Four Freshmen cleaned up in one-night stand last week at Carnegie Music Hall, getting around $5,500 at a $3.60 top. Combo practically sold out the 1,800-seat auditorium, with teenagers their chief draw.

First time, aside from a single appearance with a jazz package at Syria Mosque couple of years ago, that the boys have ever been headlined locally away from a night club. Promoter was Lenny Litman, owner of Copa, where Freshmen have appeared several times. They more than made up for Litman the recent Count Basie concert at same site which barely returned an even break for the cafe-operating impresario.

Vancouver AFM Local Suing Booker for Pay

Vancouver, April 1.

Local 145 of the AFM is suing West Coast Varieties Ltd. The writ served, in a case expected to be heard this summer, alleges pay is owed a six-piece combo, booked by WCV to backstop the Bill Kenny nine-city British Columbia tour last September.

Booker's topper, Charmaine Klenman, said her lawyer had filed an appearance for summer Assizes court. She stated WCV will fight the issue, and counterclaims that there was a discrepancy in the musicians' verbal contract, against amount demanded by Local 145, "by several hundred dollars."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**CHAMPS** (Challenge)	Tequila†
2	3	**CHORDETTES** (Cadence)	Lollipop†
3	4	**PAT BOONE** (Dot)	It's Too Soon to Know* Wonderful Time Up There†
4	7	**CONNIE FRANCIS** (MGM)	Who's Sorry Now*
5	2	**PERRY COMO** (Victor)	Catch A Falling Star* Magic Moments*
6		**LAURIE LONDON** (Capitol)	Whole World In His Hands*
7	8	**ANDY WILLIAMS** (Cadence)	Are You Sincere†
8	5	**CHUCK BERRY** (Chess)	Sweet Little 16† Reeling & Rocking†
9	9	**BILLY VAUGHN** (Dot)	Sail Along Silvery Moon* Tumbling Tumbleweeds*
10	6	**FOUR PREPS** (Capitol)	26 Miles†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*CATCH A FALLING STAR	Marvin
2	2	†TEQUILA	Jat
3	5	†SUGARTIME	Nor-Va-Jak
4	4	†LOLLIPOP	Marks
5	6	*WHO'S SORRY NOW	Mills
6	3	*SAIL ALONG SILVERY MOON	Joy
7	8	†ARE YOU SINCERE	Cedarwood
8		*WHOLE WORLD IN HIS HANDS	Chappell
9	9	†26 MILES	Beechwood
10		†WONDERFUL TIME UP THERE	Fowler

(*ASCAP †BMI F-Films)

Scot Juves Going Back To Bagpipes? Dip in Sale Of Guitars Tips R&R Dive

Glasgow, March 25.

Is the rock 'n' roll era on the wane? One pointer to such a suggestion is noted here in a strong drop in sales of guitars.

Since the end of 1956 an estimated total of 15,000 guitars have been sold in city shops. One store sold 1,000 in 12 months, compared with only eight in a normally "good" year previously. All went to boys between 14 and 18 years old.

Average price paid here for guitars has been $60.

One dealer told VARIETY: "The demand has been fabulous but it is definitely falling off now."

Many hire-purchase stores moved furniture to make way for guitar displays. Now the furniture is going back.

Bennett VP-GM & 'In' on Liberty

Hollywood, April 1.

Al Bennett has joined Si Waronker's Liberty Records as veepee and general manager. Bennett, formerly with Hart Distributing as general manager and prior to that with Randy Wood's Dot Records, will supervise sales, merchandising, promotion and distribution. Deal calls for him to participate in company's earnings.

Waronker also disclosed that Liberty is moving into the stereo tape and binaural disk field this year. Company has 105 LP's on the market with 40 still unreleased and 50 in the works.

Meanwhile, Bennett is making the rounds of the distribs throughout the country to alert them on Liberty's new promotion plans, etc.

Distributor Notes

Westminster Records has tapped Portem Distributing Inc. to handle its line in New York City. Portem's territory will also include Long Island and Westchester County.

United Record Distributors, Houston, copped first place in Coral's distributor standings for 1957. Second place was Lieberman Music, Minneapolis, while F. & F. Enterprises, Charlotte (N.C.), took third spot.

Ralph Berson, national sales manager of Pickwick Sales Co., parent firm of the low-price Design and Crickett, kidiskeries, has set 12 new distribs around the country for both labels.

Maine Solon Votes For 'Straight Moon' to Help Songniks Retain Peg

Washington, April 1.

With Rep. Robert Hale (R., Maine), it's June-Moon 10-to-1 over Sputnik.

The 68-year-old Down East congressman sounded off the other day in defense of love and moon, and in trepidation over what might happen when earth starts bombarding the moon with satellites.

"It would be a pity," he said, in a speech prepared for delivery in his district, "while we are putting a lot of new satellites into the heavens, to destroy an old established institution like the moon." He said nobody sings about shining on, old "Harvest Sputnik," or "the light of the Sputnik on the Wabash."

"I am worried," he continued, "about how much target practice the old moon will take without suffering serious damage."

Something else for Tin Pan Alley to get ulcers about!

Leslie to O.O. Europe For Low-Price Design

The European market for low-price LP's will be explored by Cy Leslie, Design Records prexy, on his six-week tour of the Continent starting May 1. Design markets its LP line in the U.S. at $1.49.

Leslie expects to line up a distributor network for Design's albums and singles lines as well as the kidisk Cricket label. He'll hit England, France, Spain, Italy, Germany, Austria and Scandinavia.

Monty Takes Troy In 10G One-Niter Plus Radio Kudos

Troy, N. Y., April 1.

The tremendous following which Mantovani has attracted through his disks was demonstrated at the R.P.I. Field House Tuesday (25) night, when the Italian-born conductor from England drew an audience of approximately 5,000 and a gross of $10,400, at $1.50 to $4.20.

It was the second largest figure registered in the college arena by an orch of the type, exceeded only by the $11,000 which the Boston Pops pulled several years ago.

Rain did not affect attendance. A 250-seat cancellation of $3.50 chairs, by a local girls' school, held down the take.

H. L. (Jack) Garren, managing director of the Field House, said that a return booking had been arranged that evening, for next March 1—on Mantovani's third American tour. This will be a Sunday afternoon date.

Garren attributed Mantovani's boxoffice not only to his platters, but also to radio plugging for the local engagement. The Field House had a swap deal with WPTR in Albany. The Schine-owned station caught the fancy of the batoneer and of the crowd, via the presentation of a scroll to him as "The Most Popular Entertainer of the Geo-Musical Year." In accepting the award from Paul Flanagan—attired, with three other WPTR deejays, in tails—Mantovani chuckled over "Geo-Musical," as did the audience. It was a new term to all. Walt Maguire, national sales manager for London Records, introduced the WPTR quartet.

The Troy stop-off, the 54th of an eight-week swing, was preceded by a gross reported at close to $9,000 in the Eastman Theatre, Rochester, and another said to have been over $31,000 in the 11,000-seat Forum at Montreal. A Burlington, Vt., college date, in between, was on a guaranteed basis.

Following a Carnegie Hall, N. Y., showing Sunday (March 30), two additional college engagements will be filled, in Allentown, Pa., and College Park, Md. (The Carnegie date grossed around $6,800 at a $3.75 top. The concert was presented by Felix G. Gerstman.)

The Field House audience reacted enthusiastically to Mantovani's offerings, despite the fact the predominantly-American orch (only three English key men carried) did not produce the lush tone and some of the effects which trademark Mantovani's records. *Jaco.*

Hub's Citation Label

A new indie label, Citation Records, is being launched in Boston with Irving Szathmary as head of artists & repertoire.

Diskery is starting off with crooner Ocie Smith who already has grooved "Fancy Miss Nancy" and "Tootsie Stop" with Ernie Hayes, orch and chorus.

From PARAMOUNT PICTURE of the same name

COUNTRY MUSIC HOLIDAY

COLUMBIA Records

BERNIE NEE

FAMOUS MUSIC CORPORATION

To The Top Again . . .

*WHO'S SORRY NOW
CONNIE FRANCIS on M-G-M

*I'M GETTIN' SENTIMENTAL OVER YOU
NELSON RIDDLE on Capitol

*BILLY
KATHY LINDEN on Felsted

*SOLITUDE
BILLY WARD on Liberty

MILLS MUSIC, Inc.

CARMEN McRAE

SMALL'S PARADISE, N. Y., Apr. 4-5-6; CORK 'N' BIB, Westbury, L. I., Apr. 11-12; STEVE ALLEN TV SHOW (NBC), Sunday, Apr. 13; MUSIC MAKERS TV SHOW from Canada, Apr. 17; OTTAWA HOUSE, Ottawa, Canada, Apr. 18 thru 26; TOWN TAVERN, Toronto, Apr. 28 thru May 3.

Exclusive DECCA Recording Artist

Newest Album, "Carmen McRae Sings Noel Coward"

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On The Upbeat

New York

The French tune import, "Moisson," has been given an English lyric by **Jack Yellen** and will be pushed by Mills Music as "Dance With Me." **Louis Ferrari** wrote the music . . . **Howard Roseff** taking over as office manager and general manager in charge of production for Seeco Records . . . **Reed Harper & The Notes** now under the personal management of Smart Associates of London . . . **Rosalind Paige**, MGM thrush, held over at the Neil House, Columbus, O. . . . **Eileen Rodgers**, Columbia disker, set for Ed Sullivan's CBS-TV show April 13 . . . The instrumental which **Don Elliot** wrote for Boston deejay **John McLellan**, "The Straits of McLellan," has been set to lyrics by **Steve Allen** and is now called "We're Together." It's been cut by **Dorothy Collins** (Coral) and **Alan Dale** (ABC-Paramount).

The Great South Bay Jazz Festival setting up five weekend bashes beginning July 26 . . . **Count Basie**, currently at Birdland, will cut an album for Roulette Records . . . **Jimmie Rodgers** set for CBS-TV's "The Big Record" April 16 . . . **The Playmates** will go out with Feld's rock 'n' roll tour April 5 . . . **Abbey Albert** orch begins an eight-week stand at Detroit's Hotel Statler April 7. Band's vocalist is **Jill Allen** . . . **Charlie Applewhite** back in the disk biz via Design Records after a two-year hitch in the U. S. Army. First sides are "Saturday's Kisses" and "Put Your Heart Next To Mine" . . . **Ken Miller** due in Gotham in mid-April to promote his new Faro disking of "Zonbeeshe Blues" and "You Are Love To Me."

Will Holt into the Gate of Horn, Chicago, April 6 for four weeks . . . **Erroll Garner** begins a two-weeker at the Blue Note, Chicago, today (Wed.) . . . **Abbott Lutz**, sales manager at Seeco Records, will supervise label's LP dates for **Don Ameche** and **Stubby Kaye** . . . **George Liberace** in from the Coast for a date on **Jack Paar's** NBC-TV show tomorrow (Thurs.).

Chicago

Harry Ranch orch set for six weeks this summer at the Dutch Mill ballroom in Lake Delavan, Wis . . . **Andre Oeskay** ensemble, with long stints here at the Bismarck hotel and the Old Heidelbery dinery, open June 2 at the Detroit Statler . . . **Stewart Scott** orch has a four-weeker starting May 5 at Brown's Suburban Hotel, Louisville.

Hollywood

Bobby Troup has penned "Tell Me Your Home" which Londontown Music Co., headed by **Julie London** and **Fred Raphael**, will publish. Miss London and Liberty Records have parted . . . **Mamie Van Doren** cut her initial LP at Capitol this week . . . **Jimmie Rodgers** etched **Ned Washington** and **Dimitri Tiomkin's** title song, "The Young Land" for Roulette.

Former juvenile film star **Dave Holt** has been signed by United Artists Records with initialer, "You Move Me," a r&r tune . . . Rock 'n' roll bandleader **Jimmie Maddin** out with his own r&r show making a five-week trek of one-niters . . . Jazz celloist **Fred Katz** signed by Decca to supervise sessions as well as perform.

Pittsburgh

Janet Noel Ferrell, organist, wound up four-week stand at Royal York restaurant and goes back into Ankara Lounge for indefinite stay later in month . . . **Petticoats (Bea & Mary House** and **Margie Hirth**, former vocalists on a local tv strip) have joined **Guy Lombardo's** band for a tour including the Twin Coaches April 25 for a week . . . **Julia Lerner**, wife of Pittsburgh Symphony flutist **Martin Lerner**, will sing with the orchestra in an all-Wagner program April 11-13 . . . Package booked for two shows at Mosque April 14 includes **Sam Cooke, LaVern Baker, George Hamilton IV, Clyde McPhatter, Paul Anka, Silhouettes** and **Paul Williams** band . . . **Art Farrar**, longtime local bandleader, named manager by **Harry Hendel** of remodeled Savoy Ballroom which will bring in name orchs from time to time. Farrar's own band plays there occasionally, too . . . **Tony Little Trio** had option picked up at Carlton House's Town & Country . . . **Billy Nigro**, organist, and **Joe Pape's** combo, playing for weekend dancing, renewed at Mona Lisa Lounge.

Philadelphia

Deejay **Kai Williams** has garnered about $15,000 from "Get a Job." Williams owned the original platter by **The Silhouettes** which was picked up by the Ember label . . . The **Glenn Miller** orch, **Ray McKinley** directing, plays a one-nighter at Sunnybrook, Pottstown, April 5 . . . **Rover Boys** play the Erie Social Club April 12-13 . . . **Billy Taylor Trio** and **Max Roach Quartet** booked into Red Hill Inn Easter weekend . . . **J. J. Johnson Quintet** and **Kai Winding Septet** set for the following week, April 10-13 . . . **Mike Pedicin** slated for Andy's Log Cabin April 1-5 . . . **Carmen Rene**, vocalist at Big Bill's, has a suit tossed against him by Las Vegas bandleader **Tom Riley**. Rene Ankled **Riley's Tom Cats** to do a single . . . The Celebrity Room shutters Holy Week, opening with **Barabar McNair** and **Lonnie Sattin**.

Kansas City

Viki Benet is lined up for the Ottawa House, Ottawa, following her present stint in the Terrace Grill. GAC has set her to play her first date in the Canadian spot opening a 10-day stand May 1 . . . **Nicki & Noel** will return to Chi for a series of club dates following their present stand in the Grill . . . Eddys' is bringing in **Johnny Haymer** and **The Charmonaires** (3) to open April 4 . . . **Grover Ruwe** with **Louie & Sunshine** in a club date at the Carriage Club here (27) before shoving off for Washington, D.C., and the Casino Royale. Opened there Monday (31) for his first stand in the room . . . **Gogi Grant** doubled from Eddys' on the weekend to make autograph appearances in lobbies of the Fox Midwest Uptown, Tower, Fairway and Granada theatres where her "The Big Beat" is playing . . . **Dakota Staton** in for a spell at the Orchid Room . . . **Hank Thompson** and **Brazos Valley Boys** in a one-nighter at the Riverside Rancho last week.

St. Louis

George Shearing Quintet due in April 4 for a week at Peacock Alley . . . **Les & Larry Elgart** orch booked for April 27 one-nighter at Casa Loma Ballroom . . . Organist **Art Edinger** continuing at Musial's and Biggie's . . . Keyboard man **Paul Stanis** backing Davey "Nose" Bold's comedy capers at Celebrity Club . . . **Jazz Central**, new modern jazz group, playing Saturday afternoon cocktail sessions at the Ambassador-Kingsway Crown Room . . . **Sammy Gardner's Dixieland** crew, longtime headliners at the Spa, slated to switch to a new spot, Jungle Club, in May . . . Fiddler **Joe Bakalor** and pianist **Pete Flanders** in their umpteenth week at Petit Pigalle . . . **The Nu-Tones** into Playdium Lounge.

London

Tony Raine, piano accompanist to songstress **Dorothy Squires**, is quitting to solo . . . Jazz and pop music will be strongly featured at this year's outing of the annual Soho Fair . . . **Vic Lewis** band back in circulation after a States trip as part of an Anglo-U.S. band swap arrangement for the **Glenn Miller** orch.

Why Not Pole-Vaulting?

Glasgow, March 25.

Latest twist to the music field here: Old-age pensioners are being taught rock 'n' roll in a hospital because health therapists say it helps to keep 'em young.

MGM's 3 Masters

MGM Records has joined the master-buying parade. The firm's president, Arnold Maxin, latched on to three masters for a quick market push.

The masters are "Tarantella Rock," featuring Frank Sandy & The King's Men, purchased from Vince Jan of Buffalo; "I Wrote A Letter," with the Serenaders, bought from Allan Savitt, and "The Midnight Line," with Bob Riley, picked up from Danny Kessler and Murray Sporn.

ASCAP Brass Rap Members

Continued from page 55

Copyright Law of 1909, which would remove exemption for juke-boxes from licensing provisions of the act. Hearings before the Senate Subcommittee on Copyrights on the O'Mahoney bill are scheduled for April 23-25.

In the evening, the annual membership meeting in the hotel's Grand Ballroom was followed by an entertainment program with an announced lineup of names consisting of the Vincent Lopez orch, Morton Downey, pianist-composer Norman Bello Joio, Betty Madigan, Margaret Tynes, Vic Damone, La Verne Hutcherson, Avon Long, Senor Wences and M'Kay & Charles, dance team. Among the honored guests were Elsa Maxwell and Arthur Godfrey, both of whom just became ASCAP members; Mrs. Robert Bartlett, daughter of the late Victor Herbert; and Bruno Zirato, manager of the N.Y. Philharmonic Symphony. Leonard Bernstein was given a scroll on his becoming the first native-born, native-trained conductor of the N.Y. Philharmonic.

Caterina's Decca 'Toast'

Frankfurt, March 25.

Caterina Valente, No. 1 songstress in Germany, is cutting a new LP for Decca. The platter, called "Toast to the Girls," salutes some of the outstanding U. S. girl singers, including Peggy Lee, Ella Fitzgerald, Kay Starr, Billie Holiday, Patti Page.

"A VERY PRECIOUS LOVE"
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"MARJORIE MORNINGSTAR"

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THE JOHNSTON BROS.	London
BONNIE GUITAR	Dot
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JACK JONES	Capitol
DICK HAYMES	Hallmark
SOUND TRACK ALBUM	RCA Victor

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K12588 on 45 and 78 rpm

FRANK SANDY and the King's Men
TARRENTELA ROCK
and
SOMEBODY LOVES ME
K12626 on 45 and 78 rpm

RICHARD BARRETT
(When Your Heart's on Fire)
SMOKE GETS IN YOUR EYES
K12616

THE SERENADERS
NEVER LET ME GO
and
I WROTE A LETTER
K12623 on 45 and 78 rpm

The Kays and the Rhythm Rogues
WHO'S GONNA TAKE YOU HOME
and
BABY
K12630

BOB RILEY
THE MIDNIGHT LINE
and
WANDA JEAN
K12612

LILLIAN BROOKS
PEYTON PLACE
K12610

JACK HILL at the Cymbalom
Love Theme from
"THE BROTHERS KARAMAZOV"
(From MGM Picture)
K12624

Released by Popular Demand
DAVID ROSE & His Orch
THE NIGHT THEY INVENTED CHAMPAGNE | WALTZ AT MAXIM'S
Both from M-G-M Film, "Gigi"
K12631

M-G-M Records - Great in '58

Show Biz Turns Out in Force For Billy Vine Memorial Nets $15,000

The Old Romanian, the largest nitery on Broadway, where Billy Vine was to have opened a little over a month ago, on Monday (31) sponsored a memorial dinner there for the comic who died two days before he was to have opened at the cafe.

The Troupers, the femme theatrical organization, plus a committee headed by his close friends Jan Murray and Phil Foster, gathered nearly a capacity house which paid up to $50 per plate and in which the bulk of the who's who in the variety field present in New York entertained or took bows. The estimated $15,000 raised through the event will go to Vine's family.

Attendance was about 900 despite the all-day rain.

There were three emcees. Milton Berle started, and as Al Bernie stated in the turn which followed immediately, contributed a few "well-stolen words." Jan Murray and Joey Adams emceed at length, and those introduced included Sophie Tucker, Joe E. Lewis, Steve Allen, Polly Bergen, Sid Caesar, Jana Mason, L. Wolfe Gilbert, Lou Wills Jr., Phil Silvers (who duetted with Berle), Alan King, the Mello Larks.

Columnists present included Earl Wilson and Louis Sobol. Others who either took bows or got up to perform included Paul Winchell, Jack Barry, Lillian Briggs, Lenny Kent, Eileen Barton (latter two in the cafe's show), Sandy Stewart, Henny Youngman, Mambo Jets, Al Kelly, Buddy Hackett, Judy Scott.

Because of the late hour, there were others who didn't get a chance either to get an introduction or perform. They included Denise Darcel, Sammy Lewis (booker for the Riviera, Las Vegas), John Croft (operator of the Beverly Hills Theatre Restaurant, Cincinnati), and Geene Courtney.

Gov't Files 2 Liens Against Monte Proser

Doylestown, Pa., April 1.

A Federal tax lien of $31,582 has been filed here against Monte Proser, former manager of the Bucks County Playhouse Inn.

The lien covers $23,544 in excise taxes and $8,038 in withholding taxes the Government claims were not paid on the La Vie night club Proser operated in New York.

Liens also are pending here against Proser for $35,684 in income taxes the Government claims he owes for 1947, 1949 and 1954.

Proser left the Bucks Playhouse in 1955. He is now operating the Tropicana nitery in Las Vegas.

Yankee Don Hooten in British Bow at Glasgow

Glasgow, April 1.

Don Hooten, U. S. comedian, made his U. K. bow at the Empire Theatre here on layout topped by English thrush Anne Shelton. He has been appearing for past two years in cabaret and service shows in Germany, Austria, Belgium, France, Spain and Switzerland, and is now mulling a tour of either Spain or Scandinavia.

Hooten made pleasant bow with his comedy patter, juggling and rope spinning. He didn't wow outfronters, but got by as well as any comparatively unknown (here) American act could hope for.

Anti-Bias Commission Gets 1st Upstate N.Y. Case, Negro Girl Vs. Swim Pool

Albany, April 1.

The first public hearing held by the State Commission Against Discrimination involving an upstate place of public accommodation, and the second of its kind in the Commission's 12-year history, will be held in Albany April 21. It concerns a charge made against the long-established Mid-City Swimming Pool, on Albany-Troy Rd., by Barbara Ann Sharpe of this city.

Miss Sharpe alleged she had been denied admission to the pool because of her color. The case, which subsequently underwent "a thorough investigation" by SCAD, was first brought to the attention of the state agency by Peter M. Pryor, legal adviser to the Albany Chapter, National Association for the Advancement of Colored People.

Commissioner J. Edward Conway ordered the public hearing, after efforts to conciliate the complaint proved futile. This is the second hearing ever held by the Commission in the "area" of public accommodations. The other one involved a New York City swimming pool. The charges against the latter were sustained by the hearing commissioners.

Mid-City Pool is part of a one-time amusement park called Mid-City Park, located about a half mile north of the Albany city line.

Fran Warren reported clicko in the Copa Room of the Havana Riviera Hotel during her two-week engagement there. She replaced Jane Powell, deferred to later in the season.

Canobie Lake, N.H., Sold To N.J. Trio for 450G

Salem, N. H., April 1.

The Canobie Lake amusement park has been sold by the Canobie Lake Recreation Co., to the Canobie Lake Realty Corp., owned by three New Jersey men, with many years of experience in operating similar establishments, for $450,000.

Officers of the buying corporation are Claude L. Cantell, Camir Ulaky and Anthony Berni, all of Cliffside Park, N. J.

The park was purchased by the late Patrick J. Holland at a public tax auction in 1931 for $17,000 and has been operated profitably every year since that time. Since Holland's death in 1943, the business had been conducted by his widow and her son, Maurice J. Holland.

Vancouver Cave Cancels Virginia O'Brien; 'Obvious Pregnancy' or Thin B.O.?

Vancouver, April 1.

"Obvious pregnancy" was the reason given by Isy Walters for cancelling out Virginia O'Brien at end of the first week (24-29) of her slated fortnight at the Cave Supper Club here. Business was poor all week.

Miss O'Brien told VARIETY she thought the action "a little silly," and that "I feel fine. I don't expect the baby for four months yet, and I don't think it shows."

GAC artist performed in a widely flared dress, chiffon-sashed.

Nosedive in bistro's boxoffice was hardly attributable to Miss O'Brien. Ostensible reason for saggy wickets is local teamsters and electricians' strike, plus indefinite shutdown of Woodfibre pulp and paper plant. Many logging camps are still closed.

Walters has been running display ads all week, "Doctor orders me to sell my Cave Supper Club." In view of this and the fact that during what would have been Miss O'Brien's closing week the hospice's bar shuttered two separate days, Election Day (31) and upcoming Good Friday (4), local feeling is that the singer was an economy victim.

All her immediate contracts will be fulfilled, Miss O'Brien said. Stu Allen, comic, has been upped to billtopper this week. "We shall fill with local people," Walters said.

Arness in St. Loo Noose

St. Louis, April 1.

James Arness, of the "Gunsmoke" teleshow, has been signed to top the lineup of the St. Louis Police Circus to be held for 11 days starting April 24.

Arness is also slated for a string of fair dates later this year.

Inside Stuff—Vaude

Be there such a thing as a hex town, femme magico-hypnotist Joan Brandon will swear it's Lincoln, Neb. Before World War II Miss Brandon headed a vaude unit at the old Orpheum Theatre as a magician. One of her stunts required a fresh egg which she'd break at the end of the act. But one night a young drugstore clerk gave her a hard-boiled egg by mistake and the aud broke up when she attempted to break it.

Last week Miss Brandon returned to top the Home Show at the Pershing Aud. Before she could go on, County Sheriff Merle Karnopp intervened after an anonymous letter alerted him to an old state law forbidding hypnotic practices. Producer Carl Olson said no one with the show or Miss Brandon knew of the 1911 law. But Sheriff Karnopp said no go.

Vaude Vigorous as Brit. Blackpool Preps Summer Run; Lineup of Acts

By GORDON IRVING

Blackpool, Eng., April 1.

One of the strongest lineups of vaude talent is now set for the upcoming summer season at this show biz mecca. Impresarioos Tom Arnold, Jack Taylor, George & Alfred Black, Jimmy Brennan, Bernard Delfont, Harold Fielding, Peter Webster, and the Tower Co. of Blackpoor all have lavish layouts set.

The Jimmy Brennan revue at the Queen's Theatre, opening May 17, will star comedian Al Read with songstress Eve Boswell, ventriloquist Terry Hall, Jimmy Clitheroe and others. The musical act of Hollander & Hart is also pacted.

Shirley Bassey, dusky thrush currently in Australia, is billed as top for the South Pier Regal, another Brennan operation, due to open June 28 under title of "Hey There." Norman Evans, north-of-England comedian, will be co-starred. Other acts in this show will include Hal Garner and the Burgess Bros.

Strong 'Light' Bill

Tom Arnold and Jack Taylor have lined up their strongest bill yet, "Light Up the Town," for a June 27 opening at the Hippodrome. It includes Winifred Atwell, Michael Holliday, Kaye Sisters (3), Jack Storey, the Nitwits, Skylons, and Malta & Fernando.

George & Alfred Black have added pianists Rawicz & Landauer to their new Hylda Baker Show, opening June 21 at Winter Gardens Pavilion. Their major production, "The Big Show of 1958," starring David Whitfield and Arthur Haynes, is set for a June 28 teeoff at the adjoining Opera House, Blackpool's plushy 3,000-seater.

Bernard Delfont has David Nixon, Edmund Hockridge and Joan Regan as headliners of his second "Show Time" at the North Pier Pavilion, opening May 23. A third George & Alfred Black production, "Club Night," will feature north-of-England comedian Dave Morris at the Palace Theatre, opening June 7. Margo Henderson & Sam Kemp, Scot musical duo, are on this layout.

'Let's Have Fun'—Big-Stager

Ken Dodd, zany English comedian, returns to Peter Webster's "Let's Have Fun" with costar Josef Locke, the Irish tenor, on the CinemaScope-style stage of the intimate Central Pier Pavilion. Don Lang, Vanda, Mike Coyne, Brenda Barry, and the Zio Angels are in the layout. This show opens May 23.

Main legit offering in this summer vacation town will be the new Lancashire comedy "Friends and Neighbors," by Austin Steele, at

(Continued on page 65)

Ballot Basis for Seats To Glasgow's 'Liz Show'; Name Dick Hurran to Helm

Glasgow, April 1.

Seats for the Royal Variety Performance at Alhambra Theatre here July 3 will be allocated by ballot because of tremendous demand.

Approximately 2,300 seats are available. Prices ranged from $75 through $60, $54, $30 and $15 to $6 and $3.

Only postal applications are being considered. Customers who pay $150 for a donation ticket will guarantee themselves a seat.

Queen Elizabeth and the Duke of Edinburgh will attend the show. Names in layout are not likely to be announced for some weeks.

Dick Hurran, a leading English tv, vaude and revue director, is named as producer-stager of the show. Hurran is readying the 1958 editions of Howard & Wyndham's two major summer revues, each titled "Five-Past-Eight," at Alhambra here and at King's, Edinburgh. He staged last year's successful "Eight" at Glasgow.

He has been with Granada Television as executive producer of its "Chelsea at Nine" program, and leaves that company this week to start his Howard & Wyndham commitments.

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AGVA EYES TRUST-FUND GRAB

Can. Govt. Bears Down on 15% Tax Bite With 'Personal Touch'

Vancouver, April 1.

Vancouver officials of Canada's national revenue department are currently using the "personal touch" to collect 15% income tax from "foreign" artists working this area. Payroll tax bite was applied to the Irish Variety Show, at Georgia Auditorium, much to acts' surprise, and to promoter Dr. R. J. Hanna. Latter, who brings in a shamrock show every year, said "I was amazed." Paying income tax under the new ruling were Thomas O'Brien, and Pete McNulty & Co.

Basic reciprocal tax arrangements between Canada and America are unchanged, it would seem. Americans or other nationals are permitted a no-tax deal if working in Canada less than six months, and earning less than $5,000, but the tax is still payable "at the source," and the adjustment is made by refund at the end of the tax year, or is claimed as "foreign tax credit" in the country of origin, according to Howard W. Kellond, an official of the tax department.

"All they (non-resident acts) have to do is file a tax return here at the end of the year, to obtain a full refund," he said.

Kellond pointed out that the pay-as-you-work income tax arrangements came into effect Jan. 1, this year. "Places like the Cave here, and Famous Artists, are already aware of all this, and deduct the tax," he said. "It's mostly the service clubs, who bring in striptease acts, or lecturers, who usually need to be reminded."

Tax official stated that the 15% levy is applicable only to the net income, after an act's expenses have been deducted. "We shall be sending out a form letter giving all these details about deductible expenses, and it should be in the hands of most impresarios within a week," he stated.

Nitery Acts Pay Tax

Vancouver, April 1.

Thrush Virginia O'Brien, comic Stu Allen and marimbaist Nina Rae are the first nitery acts to pay the "at source" 15% Canada income tax, according to W. H. Robb, area's director of federal taxation. Acts are current (to April 5) at the Cave Supper Club.

Regarding the change in taxation of entertainers, Robb, referring to previous arrangements, said, "We used to let them (acts) come in and fill out a statement that they would not be earning the $5,000 (ceiling before tax),

(Continued on page 65)

EDDIE RIO'S MERGER WITH COAST TWAIN

Eddie Rio, now a Coast personal manager, has merged his office with Leonard Poncher and Robert Van Grove. New firm name is Poncher, Rio & Van Grove.

Rio was formerly Coast regional director of the American Guild of Variety Artists, resigning to become talent buyer of the Royal Nevade Hotel, Las Vegas. He recently settled for $4,500 a damage suit against the union for putting him on the unfair list when the hotel folded.

New Nitery in Dallas Woos Cavallaro for Bow

Dallas, April 1.

The 3523 Club is scheduled to be opened here May 2. Owners Jimmy & Betty Vouras and Ray LaComb are negotiating for Carmen Cavallaro as their opening headliner. He would be signed for a three-day stint.

Cavallaro is scheduled to appear at the Shamrock Hilton in Houston prior to the bow of the local club. If work on the cafe progresses according to schedule and open on May 2, it will be possible for Cavallaro to appear, otherwise the opening will be postponed for a few days and negotiations started on another headliner.

Willis' Scot Comeback

Glasgow, April 1.

Dave Willis, vet Scot comedian, is set to make a comeback April 7 as headliner of new spring vaude season at local Empress vaudery. He will top a bill staged by impresario Pete Davis. Willis is also mulling plans for a summer season at Rutherglen Repertory Theatre, near here.

Now 64, Willis was once a top star in Scotland, but has had difficulty in getting dates in recent years following a spell as a hotel owner.

Arabian Nights Post-Dunes Hypo For Acts: Riddle

Las Vegas, April 1.

As the Dunes Hotel prepares its second anni celebration since Chicago trucking tycoon Major A. Riddle took over, the record shows that the main show room consistently breaks its own attendance records. More than 200,000 have seen the various editions of the Harold Minsky revues which preemed Sept. 5, 1957. A short while before this date, the tab version of "Pajama Game" was a hefty draw.

Impresario Riddle will present Frankie Laine for a four-framer with Jack E. Leonard doing the comedy assisst starting Thursday (3). Minsky returns on May 1 with "Life Begins At Minsky's" starring Pinky Lee.

Dunes exposure has proved of great value to the acts, with many of them snagging important tv and film dates as a result of their efforts in the Arabian Room. This same prestige factor has also held true for the Sinbad cocktail lounge, according to Riddle, where such instrumental groups as the Ink Spots, Johnny Olenn, Debbie Hayes & Her Six Madmen, Al (Rubber Fingers) Morgan, the Jadimars, Ray Peterson, and Jackie & Roy have appeared.

"The hotel has been running at almost 100% occupancy, casino action has been good, in fact, so good the management is now preparing to break ground on a 19-story, 300-room addition—the tallest building in Nevada," Riddle said. "We have set mid-May as our starting date. All of this has had great appeal for A-plus star name acts, and some surprising big-name bookings will be materializing for the Dunes before summer."

Fla. Carillon in Again With Acts After a Gap

The Carillon Hotel, Miami Beach, is resuming shows Saturday (5) with a layout comprising Lenny Kent, Betty Madigan and McKay & Charles. Denise Darcel is set for April 15.

The hotel opened during the season with name layouts, the Andrews Sisters being on its premiere show. However, the shows were dropped with the advent of bad weather and subsequent slow biz. Hotel apparently found that, to keep up with the rest of the Gold Coast inns, it would be better to resume with names. It's now starting to shop around for next winter.

Izzy Grove as Promoter

Agent Izzy Grove has turned promoter. He'll handle the Alan Freed touring show in its Newark (N.J.) stand May 10 at the Armory.

Grove is guaranteeing Freed $6,000 for a matinee and evening show, with 50% over $12,000.

100% CONTROL & SELF-INSURANCE

The AGVA Welfare Trust Fund is being prepared for a complete takeover by the, American Guild of Variety Artists. Through the medium of economic pressure upon trustees representing the employers, and preparatory appointments within the office of the fund, it is seen that the balanced setup now partially in effect will be destroyed in a short time.

As run under the fund charter, the group is administered by six trustees—three representing the union and three acting for employers.

During the past few months AGVA, through its national administrative secretary, Jackie Bright, has been preparing for a unilateral control by the union, and is seeking a rubber-stamp board. He already has achieved one phase of that aim, by dismissing the old AGVA trustees, which comprised outsiders, and substituting Union board members whom he controls. The union has been instrumental in getting one of its members, Alan Walker, to be the office manager of the fund.

The takeover of the fund by the union is preparatory to the fund going self-insured, which would mean that it would process all collections and claims. Currently, Lloyds of London is the insurer, but notices has been given that

(Continued on page 65)

2d Tea Party On Tap as Hub Eyes Drinking License

Boston, April 1.

A $1 license for booze imbibers, aimed to raise revenue for the state and curb abuse of liquor laws by teeners, alcoholics and welfarites, was proposed by the Boston Licensing Board Friday (28).

The annual report of the BLB also asked for a law to authorize local agencies to level fines on violators of the law. The board suggested a nominal fee—probably $1—for permits to drink in niteries, bars, cocktail lounges or make package purchases.

Licensing of all persons over 21

(Continued on page 73)

Town & Country Suffers Big Rap From Judy Garland 'Incident'; Lots Of Creditors; Denise Darcel Subs

One of the stormiest nitery engagements ever to take place in any cafe in the country ended Sunday (30) in Brooklyn when Judy Garland announced from the mike after two songs at the Town & Country Club, to a full house of 1,700, that she had laryngitis and wouldn't be able to sing. The mike was cut off and Miss Garland, moving offstage said, "It doesn't matter, I've just been fired anyway." Maksik said it was to prevent her from a streak of offbeat words.

Just who did the firing and the events leading up to it will most likely form the basis of a series of claims and counterclaims between Miss Garland and operator Ben Maksik. Denise Darcel started as a replacement Monday (31).

According to Maksik, the events transpiring on Sunday, before the storm broke, started with a call from Miss Garland stating that she was ill and wouldn't be able to go on. He then called Norman Weiss, a Music Corp. of America exec who services the T&C, and was told that she would certainly perform that evening. He brought Miss Garland in from a rented home in Neponsit, L. I.

A lot of customers in the spot wouldn't pay their bills. One organization party didn't shell out a $2,300 tab on the ground that Miss Garland didn't give a show. Others similarly refused to pony up at the end of the evening. Miss Garland was booked for 25 days at a salary of $25,000 weekly, with extra shows going at $1,750 each.

Roster of Creditors

Maksik said that prior to going on that evening Miss Garland and her husband, Sid Luft, whom she is suing for divorce and who had

(Continued on page 64)

Circus' 115G Break-In

Charlotte, N.C., April 1.

Likelihood now is that RB-B&B Circus will have annual break-ins prior to opening at Madison Square Garden, N. Y. First pre-N. Y. opening at the Coliseum here resulted in a whopping $115,000 for eight performances in five days last week.

Record five-day take for the arena was achieved only after one of the heaviest exploitation jobs done in this area. Coliseum manager Paul Buck staged parades, had the elephants give free rides to the kiddies and billed the event as far as 100 miles away.

Ringling N.C. Bow With New Smell & Record Gross

Charlotte, N.C., April 1.

Ringling Bros. and Barnum & Bailey Circus held its 1958 premiere here Wednesday (26) in the Coliseum. It was the first time—certainly in modern history—the circus has opened a season in any city other than New York. It ran for five days before packing out for Madison Square Garden.

The thing most impressive to the press and audiences for this first non-New York opening was the "new smell" of the circus. Most reviewers and commentators spoke of the fact that the show was "clean" or "sweet smelling." Several daily papers editorialized on this aspect.

The circus' new look of indoor performances, more girls and fewer animals, is responsible for its cleanliness and its change from the traditional opening in Madison Square Garden. Instead of sawdust, the circus performs on green rubber padding which is hosed down after each performance.

Now that the circus travels with only 40 horses and 20 elephants,

(Continued on page 65)

Bennie Berger's Health Capsule

By LES REES

Minneapolis, April 1.

At a time when many niteries everywhere are falling by the wayside or experiencing economic hard going due to the 20% cabaret tax, television competition, video's exposure of their talent, name headliners' skyhigh asking prices and frequent unavailability and shrinking amusement buying power, there's an entirely different story at local Schiek's.

Owner Bennie Berger credits that establishment's comparatively inexpensive nine-year-old floor entertainment — capsuled musical comedies and other such presentations employing only local, moderately salaried talent—with having converted the spot from a "just getting by" high class eating place into an equally high class theatre restaurant bonanza whose prosperity has continued uninterruptedly from the very start.

In fact, asserts Berger, its soon-ending fiscal year is certain to be the most prosperous of all of its nine big years. And it'll go into its 10th year with nary a change in its policy.

Floorshows' cast comprises a youthful singing sextet, an equal number of girls and boys, and there's a four-piece local orch, a Minneapolis producer, Glyde Snyder, and rented costumes, all of which add up to an approximate $1,500 weekly nut. That's less, for example, than the Hotel Radisson Flame Room, the Twin Cities' only supper club, pays most of the time for its single act.

Started with Sauerkraut

Schiek's was established in 1887 and always has been famed for its German food and been one of some dozen leading and fine eating places here. Theatre circuit owner Berger acquired it from the founding family in 1944. He operated it for four years in the same manner as his predecessors—as a restaurant, sans any kind of entertainment.

Because it only was "about breaking even" and he foresaw no money-making potential, Berger put it up for sale. When he couldn't find a satisfactory buyer and feeling that an experiment was in order, he correctly decided floor entertainment might stimulate patronage.

It also occurred to him that his favorite radio program of that time, the "Great Northern Hour," comprising the best songs of musical comedy hits, could be the basis of a Schiek's floorshow that would appeal to its and other carriage trade.

Berger called in Snyder and detailed to the latter what he wanted—a 30 to 40-minute capsuled version of musicomedies with three

(Continued on page 64)

DICK JONES ELECTED TO PHILLY AGVA BD.

Philadelphia, April 1.

Dick Jones, long a stormy figure in the American Guild of Variety Artists, has returned to the political arena of the union. He has been elected to the Philly branch executive board.

Jones recently won a libel verdict against national administrative secretary Jackie Bright and his predecessor Jack Irving. Bright's tab was picked up by the union and a $20,000 settlement was made.

Lease B'port Amus. Park 5 Years to Bert Nathan

Bridgeport, April 1.

Bert Nathan has leased Pleasure Beach amusement park, long owned and operated by the City of Bridgeport, for five years for $10,000 guarantee annually plus 7 to 10% of gross.

Park will go in for more entertainment this year. Leon Newman Agency which will book the resort, is now lining up shows as well as name bands for the season. The entertainment budget is being enlarged this year as a means of perking attendance.

Operation of the island resort, connected to the mainland by bridge, has been a steadily losing proposition, with anticipated loss of more than $4,500 weekly this season, according to Mayor Samuel J. Tedesco. Latter had even figured on possible closing of park because of outlay on repairing bridge.

One of major attractions at Pleasure Beach is Connecticut's largest ballroom, featuring name bands through the summer. John Molloy, longtime manager of Pleasure Beach, will now concentrate on city-run Klein Memorial auditorium in Bridgeport proper.

Vaude, Cafe Dates

New York

Kitza Kazakos, a European import, along with **Ann Tori** started at the Viennese Lantern last night (Tues.) . . . **Dottie Love** a newcomer to Down in the Depths . . . **Jose Greco** has been booked for the Greek Theatre, Los Angeles, July 7 to 12 . . . **Bud Redding** has written 11 tunes for the Pittsburgh Playhouse's annual spring revue.

Harvey Stone opens tonight (Wed.) at the Old Romanian . . . **Merry Macs** inked for a tour of the Tivoli circuit, Australia, starting July 14 . . . **Patachou** down for the Eden Roc, Miami Beach, April 16 . . . **Denise Darcel** moves into the Diamond Beach Lodge, Wildwood, Aug. 8 . . . **Gene Baylos** inked to General Artists Corp. . . . Town Casino, Buffalo, opening April 5, will be sans line . . . **Dinah Washington** to the Palms Club, Hallendale, Fla., April 7 . . . **Larry Steele's** unit, "Smart Affairs," pencilled into the Deauville, Miami Beach, April 12 . . . **Silhouettes** down for the Barclay Hotel, Toronto, April 7 . . . **Kathy Barr** set for the Stagecoach Inn, S. Hackensack, N.J., April 18 . . . **Mario Trombone** to pressagent the Barnum Festival, Bridgeport, June 26-July 6 . . . Dancers **Winters & Angeline** to summer at the Mt. Washington Hotel, Bretton Woods, N.H. . . . **Marge Cameron** opened at the Zephr Room, Cleveland, Monday (31).

Hollywood

Comic **Jack Wakefield** and the **Tommy Gumina Quartet** open at Slate Bros. nitery Friday (4) . . . **Roberta Sherwood** opens a two-week stand at the Mocambo April 11 . . . **Betsy Duncan** current at Fresno's Hacienda . . . Actor-singer **Kuldip Singh** set for a two-week stint at the Silver Slipper in Las Vegas next month . . . The late Skeets Gallagher's daughter **Pam** has formed her own publicity firm.

Atlanta

New spot, Red Carpet Lounge, opened Monday (31) in lobby of Georgian Terrace Hotel, with pianist **Bill Harris** . . . **Wes Harrison** tops show at Henry Grady Hotel's Paradise Lounge, with acroterper **Patti Cates** and thrush **Jean Wilson** in support . . . Strolling entertainers **Elie & Frede** are at Leb's Pigalley . . . Exotics **Jada** and **Armond**, shake dancer **Suman**, comics **Allen & Glen**, terpers **David & Amorah** are at the **Harem** . . . Three exotics, **Joni Arnold, Toni Claire** and **Michelle**, at Club Peachtree, with singer **George Petras** emceeing . . . **Dynatones** (4) are backed up by exotic **Brenda Kelly** at Anchorage in Clermont Hotel . . . Imperial Hotel's Domino Lounge is holding singing comedienne **Yvonne Moray**, dancer **Sis Blanchard**, exotic **Helena Gardner** with emcee Jack Mathis . . . Puerto Rican dancer **Barbara Montalban**, with **Paula Fox, Patty Lee, Betty Ray, Susan Dawn, Gini, Jo Turner** and **Betty Dixon**, occupy show bar at Clovis Club . . . Holding at Biltmore Hotel's Empire Room, singer **Freddie Martell** and knife dancer **Vaite de Vila**, plus **Emile Poisson** band . . . Guitarist **Wade Creager** and organist **Jim Liggett** booked into new Bonfire Restaurant.

Saranac Lake

By Happy Benway

Saranac Lake, April 1.

After mastering two major surgeries Evelyn Ellis is back in circulation—she's one of our third floor non-TB patients.

John Gurba is skedded for major surgery at the general hospital, his second trip.

Abraham Cohen was ambulanced to the Roosevelt Hospital, N.Y., for an emergency operation.

The Alpine Hotel has again changed hands. New owners have turned the old Rumpus Room into a night club called the Night Beat Room, featuring an orchestra and dancing with floorshow. The famed Birkes Swiss Chalet of Prohibition days that has been shuttered for years has been reopened with dancing, and if business warrants, a weekend floor show will be added.

William Larner, radio announcer, back from the general hospital after a major operation and is progressing.

Helen Van Note (Walter Reade Theatres) back from a 10-day furlough and has resumed the rest routine.

Write to those who are ill.

Lois Marshall to USSR

Ottawa, April 1.

Lois Marshall, Canadian soprano, will tour the Soviet Union for three weeks next fall, making 10 appearances in major cities. Meantime she'll sing in England, Germany, Holland and at a music festival in Perugia, Italy, with John Barbirolli conducting. In London she'll record some German lieder.

She soloed with Ottawa Philharmonic last week (27).

KEN BARRY

Apr. 14—PALUMBO'S, Phil.
Apr. 21—VALLEY STREAM, L. I.
Apr. 28—ALAMO, Detroit
Mgt.: Stu & Will Weber, New York

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Hamburg Abend*
*TRANSLATION: Something about a comical musical cocktail which touches the heart.
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O&J's British Tour

Glasgow, April 1.

Olsen & Johnson will headline vaude at the Empire Theatre here April 14. They will top a layout comprising mainly British acts.

Duo are making a short U. K. tour under the Bernard Delfont banner. They tee off at the Hippodrome Theatre, Birmingham, Eng., Easter Monday (April 7), and follow with weeks at Glasgow, Liverpool, Manchester, Bristol, Norwich, Doncaster and Newcastle.

Town & Country

Continued from page 63

recently come into New York, had demanded money for the remainder of the engagement in advance. Maksik said he had refused on several counts, one being that a load of third-party orders requiring deductions for certain of Miss Garland's creditors had been served upon him. Also MCA had asked him to pay directly to them. Included in those who had obtained liens were the State of New York for $5,000 in back taxes on 1951 earnings; the Federal Government, to which she had agreed to pay $10,000 on an indebtedness of $30,000, and others. There was also a tab for $8,700 from coutouriers Bergdorf-Goodman.

In addition, according to Maksik, he has made advances which when totalled, he said, would tally almost $40,000. Included, he said, were three $5,000 advances prior to her opening. Several times he gave her $500 according to her needs. Maksik said that Miss Garland told him that she had never received any of those checks inasmuch as Luft handled all her finances.

One of the surprises of the occasion was the behavior of MCA, says Maksik. Had Weiss not forced her to go on, according to Maksik, it's quite likely that she would have lost one evening only, and may have gotten well enough to go on the following night, and thus the rest of the engagement would have been salvaged.

House Rental, Etc.

In addition to these expenses, Maksik says he was also tapped for $1,600 rental of the house she was occupying; $1,000 security on furnishings; a C.O.D. for $360; he paid for a high chair, a bed and a mattress for her baby; several C.O.D.s for liquor; $280 for the rental of a car; rehearsals for her musicians; $500 for her conductor and musicians; several payments to her voice teacher, along with other expenditures. Maksik, on Monday, after stories on the situation had broken in the press, received a phone call from a supermarket in Neponsit asking whether he would remit a $360 charge by Miss Garland. In addition, Maksik said that he had his chef prepare food to be sent to the house occupied by the singer.

Maksik said he shuddered to think of what the phone bill would be like. He said she spoke to Luft at least once daily before he came in from the Coast. Maksik said that Miss Garland also called him at home at all hours of the night, complaining that the phone was being tapped. One evening, he said, he advanced her $500 and she took the family to the Waldorf in a $175 suite.

Trouble started almost from the beginning when Miss Garland said that she couldn't do two shows nightly without a night off. A compromise was made wherein she would do one show a night on Mondays, Tuesdays and Wednesdays, and two on the other nights. Maksik claims a refund is entitled him on that basis.

Maksik suspected that things would be amiss Sunday afternoon when Miss Garland failed to show at a party he gave for her son Joey which was attended by 60 kids.

Miss Darcel is tentatively set to play out Miss Garland's time until April 13. Jack Carter plays one week and then Sophie Tucker comes in April 21.

Maksik figures his loss on the balance of the engagement will be between $50,000 and $75,000. He sent out wires to MCA, Miss Garland and Luft holding them responsible for termination of engagement.

Generally, it has been a disas- moneymakers were Jerry Lewis and Harry Belafonte.

'A Pall Over the Audience'

Barney Tolk of the Madison Ave. Biderman & Tolk industrial promotion partnership was present at Town & Country and provides an eye-witness account as a non-pro. He estimates the room 95%, with a preponderance of preorganized parties, many from Brooklyn temples and clubs. He was there on the charity tap via his wife. When the first announcement was made that Miss Garland would not appear his table discussed at some length whether to pay the bill. He believes that similiar huddlings were in progress at other tables throughout the large room and that this reached management through the waiters.

"We had the impression that she was pressed into service to just make an appearance and get the house off the limb. The lyrics of her song, an apology, sounded very strange. When she started to address the audience, revealing she was fired, the microphone immediately was cut backstage and she made her other remarks without magnification. The whole episode cast a pall over the audience and made everybody feel embarrassed and cheated."

Berger

Continued from page 63

each locally recruited feminine and masculine singers and appropriate staging and costuming. He wished to give this a whirl to see if Schiek's couldn't be made into a winner. Incidentally, the policy had been tried with varying success in one of Chicago's Hotel Sherman rooms.

At Schiek's the experiment proved an instant click. As an added inducement for dinners—coupled with the topdrawer food, including table d'hote dinners priced at $3.50 up, the same as at the city's other leading restaurants, which offer no entertainment, it began packing 'em in.

SRO Dinner Shows

The room in which the shows are presented on a stage seats 260 and over the nine years has been and still is, almost without fail, sold out every night by advance reservations for the 8:15 p.m. dinner presentation. The dinner show take carries the operation, but the supper show at 11:15 p.m. also draws well enough to justify its presentation and is especially profitable weekends. Its patronage is helped by the difficulty in gaining admission for the early show, says Berger.

Shows are changed every two weeks and from time to time there are changes, too, in the singing cast. The spot is closed Sundays. Snyder has remained as producer.

During the first years, dinner show patrons who paid their food checks before the show's start were not charged the 20% cabaret tax—a help in getting the policy off to a fast start. However, the internal revenue department finally stepped in and required the tax's assessment. Early in the policy, too, Rodgers & Hammerstein compelled Berger to stop using the names of any of their shows in Schiek's publicity and advertising and, after that, none of the advertising contained such information. That didn't halt the capacity dinner show business.

Site Getting Garage, Wivel Will Travel

The Wivel Restaurant, one of the oldest niteries in New York, has closed its doors (23) after 30 years. The property was taken over by the City of New York which plans to erect a 600-car garage on the site. Svend Jorgensen, the owner, is looking around for another site and hopes to be able to open by the fall.

The Wivel, one of the earliest smorgasbord eateries in New York, generally used performers who were getting their first break in Gotham. Many of those who got their early experience there are now standards on the cafe circuit.

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R&R at B'klyn Par, or Alan Freed's 'Big Beat' Loaded With Amateurs

The latest edition of Alan Freed's in-person rock 'n' roll show tagged "The Big Beat," runs off like a test of human endurance. Where, in former years, Freed emceed a stageshow that ran for a relatively long hour, with a feature film break, now he's graduated to a concert format spreading over two-and-a-half hours with only a short midway break for lobby smokes and Cokes.

At the Brooklyn Paramount last Friday and Saturday (28-29) in the kickoff of a cross-country tour, Freed show may have given the kids a lot of what they wanted, but most of it hardly rated as professional entertainment. Of the 16 or so turns, only a handful were of a pro calibre. The rest were juve combos that got lucky with a disk hit but do not rate as stage acts. Without the echo effects of a recording chamber, in fact, most of these combos sounded far flatter than they do on platters.

Even the kids at the Brooklyn Paramount, who paid up to $3 for their reserved seats, were getting hep to the obvious no-talent fare. Unprecedented for a rock 'n' roll show, where the youngsters are usually so square that they will take anything just so long as it has the modern beat and the sound, the kids booed some of the more pathetic combos, most of which followed each other in monotonous succession during the first half. The second half was a decided improvement.

After a rocking instrumental dished up by Sam (The Man) Taylor, heading a group of paid-up Local 802 members, the various vocal ensembles were brought on stage to do a couple of songs with the standardized uh-uh-uhs and the same, laughable choreographic sight stuff. The costuming of the various combos also followed an iron rule: the flatter the singer, the gaudier the getup.

Danny & The Juniors, which clicked with "At the Hop," did three numbers, mixing up the ballads and the uptempo numbers but making everything come out exactlly the same way. They were markedly flat.

The Velours, another quartet, followed with more of the same toneless music, succeeded by Dickie Do & The Don't, a quintet which was easily the most incomprehensible turn on the show. As a change of pace, the Shirels, a femme foursome, followed with their click, "I Met on a Sunday," but it was a smalltown amateur night performance.

The first breakthrough of talent was screaming Jay Hawkins and his son in a couple of wild numbers which at least had the kids jumping, even though Hawkin's chief stock in trade is something which in most other contexts would be called noise. Following Hawkins, the parade of combos started again with the Twin Tones, a couple of twin juves whose flatness was extraordinary; the Beltones, a quartet slightly less flat; the Pastels, another quartet equally skilled; and the Thunderbirds, a quintet of two gals and three men who at least know how to move around the stage and sing passably.

In the second half, the talent quotient was considerably higher. Larry Williams, backed by an instrumental quintet, generated strong excitement with powerful sounding on the piano and some completely uninhibited vocals in which he did a modified strip, throwing his shoes, ties, shirt, etc., into the audience.

Buddy Holly & The Crickets, a trio, were standout clicks. Holly, a first-rate guitarist and folksinger, knows all the wild rockabilly mannerisms and used them to lift the kids out of their seats. Another fave is Chuck Berry, a talented songwriter and a singer with a regular, pronounced beat to which the audience can stomp and clap to. In the solo department, Ed Townsend registered moderately with the kids with his more or less legit crooning voice, while Jo Ann Campbell, a petite blonde thrush wearing a tight fitting gown to delineate her chassis, added the sole bit of sex appeal on the show. She was a big click.

Winding up the show was Jerry Lee Lewis, one of the current top rockabilly performers. Even after the frantic acts that preceded him, Lewis was able to reach new heights of frenzy in his vocalizing and banging on the piano. Of such stuff is the rock 'n' roll movement made.

As emcee, Freed kept his chatter down to the barest minimum, mostly serving as a traffic cop to get the heavy pedestrian flow of combos on and off expeditously.

The tour is shaping as a box-office click. In five shows at Brooklyn the package racked a strong $33,000. On Sunday (30) at the State, New Haven, $21,000 was pulled in from three shows. At Loew's Paradise, Bronx, the rock 'n' rollers drew $12,500 for two shows Monday (31) and the following day hit around $16,000 at Convention Hall, Philadelphia. Today (Wed.) the troupe is playing a concert-dance at New York's Coliseum with a $22,000 sellout indicated. *Herm.*

Alhambra, Paris

Paris, March 26.

Georges Ulmer, Nitwits (10), *Martin Bros.* (2), *Don Lurio & Co.* (3), *Serge Davri, Blondine, Kokkers* (2), *Irene Lecarte, Claude Bolling Orch* (19); $1.50 top.

Georges Ulmer is a singer-clefferm-mime-impressionist-comedian. He is breezy and personable, with an agreeable voice and proper projection. Yet, all these talents have not yet been properly joined. Songs treat human foibles, and touching heights, but impressions and comedics tend to be sketchy. However, he goes big here and his various facets look to click soon. A solid staple star now, he may yet be a real bigtimer.

Ulmer is aided by Blondine who is okay in breathless voiced chirp sessions or duets. But she looks to remain mainly of orch level and still seems to lack the personality and individuality to go on her own.

Nitwits (10), an Anglo parody orch, were in the last Lido nitery show. They are just as funny in a theatre; they clown while belting out arrangements on various folk and standard melodies. Timing and capers are traditional, but given freshness by an impeccable serio-Anglo approach for big yocks and mitts.

Serge Davri is another zany who all but breaks up the place in a takeoff on an old ham with dust-raising costumes and an ancient mariner. He explodes things, breaks dishes on his head, sprays the aud with water and powder, and turns this into a madcap routine for big mitts. His comedy is shock in value but it goes over big. He might be worth video or boite usage in the U. S.

Martin Bros. are a rapid juggling team who handle firebrands blindfolded and keep up their pace to a carioca backing. It is topnotch for opener or filler use and a natural for Yank vaude stints.

Don Lurio & Co. has the Yank choreographer-terper giving out with some breezy, athletic interludes aided by two femme lookers. Fast inventive and deft, he has concocted a fine house or cabaret act. Lurio did the modern terp choreography for the Francoise Sagan ballet, "The Broken Date."

Fokkers are a big woman and a little man in a knockabout, lowdown act high in laughs. Familiar but perennial, this is a solid standard filler. Irene Lecarte has matured in technique and displays a dramatic verve in her ballads and street songs. But her resemblance to too many Gallic headliners puts her only in the support groove.

Claude Bolling Orch (19) adds some well orchestrated medleys and backs the numbers well. This emerges as a cohesive, eye-catching show and looks in for three weeks of good biz. Absence of the usual femcee is not missed in this fast moving house entry. *Mosk.*

Apollo, N. Y.

Imperial Gospel Singers (4), *Pilgrim Harmonaires* (6), *Gospel Clefs* (6), *Harmonizing Four, Bradford's Specials* (5), *Ward Singers* (6), *Fred Barr & Doc Wheeler, Gilbert Adkins; "Day the Earth Stood Still"* (U).

This marks the seventh appearance of WWRL's Doc Wheeler & Fred Barr Gospel Caravan production at the Harlem theatre and show is already pencilled in for another engagement in May. Management is convinced there is a healthy patronage for the gospel type of singing and current audience reactions bears this out remarkably well.

Imperial Gospel Singers (three girls at the mike and one at piano) are making their first appearance at this house, scoring heavily with such sturdy numbers as "I Found Him" and "Swing Low, Sweet Chariot." Garbed in pale blue choir gowns, they make a wholesome appearance. Pilgrim Harmonaires, six boys with one on guitar, also make their initial appearance here, drawing much applause, especially for "You Gotta Move."

Gospel Clefs, six male singers in black choir robes, warm the house with their interpretations of "Steal Away to Jesus" and "Go Down, Brother Moses." An affectionate bit is turned in by Wheeler & Barr, emcees, with their version of "Jesus Lifted Me." Both Barr and Wheeler are warmly received and do a fetching job of emceeing, making both audience and performers feel right at home.

Show stealer is Gilbert Adkins, remembered for his appearance in "Finian's Rainbow," and screen treatment of "Face In The Crowd." His deliverance of James Weldon Johnson's "The Creation" is a piece of powerful poetry reading and his handling of gospels is artistry. Harmonizing Four, four boys in gray suits, also click with patrons. Their highspots are "One Day," "Motherless Child" and "Were You There?" Both Tommy Johnson and Jimmy Jones have standout voices in this quartet.

Ward Singers, six females in brightly-garbed choir robes, do "Get Away" and "Packin' Up." Clara Ward's "Somebody Bigger Than You and I" brings shouts of "amen" from a house ringing with religious fervor. A Chicago group, Bradford Specials, five male singers in white and gold robes, offer "Trampin'," "I've Got A Job" and "It All Belongs To Him," numbers penned by Prof. Alex Bradford, leader of the group.

Prof. Herman Stevens provides additional music at the Hammond organ. He does it with knowledge and bounce. The current Gospel Caravan is a long show filled with the best of hymns and certain to draw from both Harlem and other parts of the city. *Rans.*

Empress, Glasgow

Glasgow, March 27.

Issy Bonn, Milton Woodward with Millicent Cooper, Henri Vadden & Partner, Cassandras (2), *Billy Redmond, Jimmy Nicol, Jimmy Warren, Norma Goldie, Hal & Winnie Mack, Arthur Roynan Orch.*

Issy Bonn, longtime English entertainer, has an indefinable magic of humanity that can hold an audience, a la Sophie Tucker. In fact, his homespun songalog and philosophizing bear strong kinship to the Tucker variety. Rotund, easy-going singer, using poise that derives from ong experience, scores here at head of an indifferent layout, and ranges nostalgically through fave tunes and oldtime ballads, telling story of his own show biz life via the various tune highlights.

Henri Vadden, assisted by femme partner, manipulates a large cartwheel atop spiked he'met after balancing the wheel and tossing it for downward drop on to spike. The Cassandras are lively acrobatic mixed pair who indulge in skillful tumbling with comedy seasoning. Billy Redmond tinkles the xylophone, Jimmy Warren is a new comedian with n.s.g. material, and Jimmy Nicol, Glasgow comedian, doesn't rise to situation with hoary, outmoded gag folder.

Norma Goldie is a fresh-faced soprano with talent potential who merits attention from bookers. Hal & Winnie Mack fill the opening dance slotting, but minus polish. Milton Woodward winds the first-half segment with his novelty drinks-bar, conjuring up drinks at audience request and using a group of outfronters as onstage jury the while his distaff partner walks on and off in quick change of gowns, act, longtime established in vauderies here, is ingenious and entertaining despite its familiarity to regular showgoers.

Arthur Roynan batons resident orch. Stage sets are a minimum and suffer from shabbiness. Apart from Bonn and Woodward, layout has little pulling power or newness, and is a poor example of what British vaude can offer. *Gord.*

Can. Gov't

Continued from page 63

and would be working in Canada less than six months. It was an honor system, but too many acts abused it."

Tax office topper stated that a promoter or boniface must deduct the 15% income tax, or be liable to a fine amounting to 10% of the due tax.

Revenuers are making some concessions to artists, he said, and will allow "reasonable amounts for travelling, away-from-home living expenses, agent's fees," etc., in arriving at the taxable net price the acts pocket.

AGVA Grab

Continued from page 63

firm that the policy is being dropped; AGVA would take over on its own.

See Political Football

Fear is being voiced, not only by union members but by outsiders as well, that the fund, if its present format is successfully made to conform with the administration plan, will become a political football played for the benefit of the present AGVA administration. It's pointed out that the union's sick and relief fund already fits that description, and it would not be long before the welfare fund becomes administered along identical lines.

The administration plan became evident sometime ago when it sought to substitute its own counsel, Harold Berg, for the incumbents Silverstone & Rosenthal who wrote the present trust fund charter. When the employer trustees refused to go along, pressures of various kinds were introduced without any appreciable effect. The employer trustees, spearheaded by the then chairman Nat Abramson, having refused to substitute attorneys, economic pressure was brought into play. Abramson, whose major income in derived from cruises booking, is likely to get the present cruise scale hiked from $50 weekly to $125, already recommended by the AGVA national board. Other employer administrators face other economic sanction unless they comply with AGVA's wishes. So far, they've been holding firm for administration of the fund along present lines.

Self-Insurance Hazard

An actuarial report has already been made. This, according to insiders, recommends that the union become self-insured. What provision it will make for disaster insurance isn't known as yet. It has been pointed out that one plane crash carrying a complete show could bankrupt the fund.

Presently, the fund derives its coin by employer contributions exclusively. The employer pays sums ranging from $1 for one-nighters to $3.50 for outdoor engagements weekly per performer. Difference between actual cost of the policy to the fund and the sum collected from the employer has resulted in a reserve now estimated at about $250,000. Policy provides for $7,500 in the event of loss of life, and medical expenses of varied sums.

Thus far, the trustees have been fighting most of the encroachments, but how long they'll be able to hold out under an economic squeeze is speculative. They are awaiting the next move by Bright. Some fear that they may not even be able to resign when the time comes to vote against any AGVA proposal because of possibility of retaliation which could work a hardship on an employer who is a trustee.

Aside from Abramson, who has served as chairman of the fund for several terms before stepping down, other employer trustees are George A. Hamid Sr., president of GAC-Hamid, and Charlie Rapp, a major mountain resort booker.

Blackpool

Continued from page 62

Grand Theatre, opening June 21. It will star Glenn Melvyn, playwright-actor, and Danny Ross, with Valentine Dyall.

The town's marathon show, the annual Tower Circus, gets off to the earliest start Thursday (3), again starring Charlie Cairoli in his 19th season. It will be 65th edition of the Tower Circus, yearly delight with thousands of moppets and their parents.

Commercial tv is not to invade Blackpool each Sunday as in previous years. The weekly "Sunday Night at Blackpool" tv show from the Winter Gardens Pavilion will not take place. Other telecasts are being arranged.

New Acts

MONIQUE GAUBE
Songs
35 Mins.
Windsor Hotel, Montreal

Most authentic of the bilingual chirpers seen to date in the Embassy Room of the Windsor, Monique Gaube establishes her Gallic charm and flavor immediately and builds steadily. Born in Paris, Miss Gaube has made her home in Montreal for the past three years and present engagement is her first major cafe try in Montreal.

Previous experience has been gained through the French-Canadian television network, a brief stint in Palm Beach and several weeks at Chez Gerard in Quebec City. Femme is short, a brunet with a neat figure that is nicely proportioned and an appealing manner both on the floor and with a song.

Songalog is evenly divided with French and English tunes and she wisely stays away from the routine Gallic items. This strengthens her act and gives her more individuality. Patter and explanatory gabbing is in English and she seldom resorts to the usual coyness about her lack of English as do other refugees from the Gallic boites. Arrangements are interesting despite signs of a limited budget and overall piping has warmth and clarity.

Given excellent support by pianist Max Chamitov and his group, Miss Gaube exhibits plenty of show biz determination and a sincerity that deserves more than a casual listen. *Newt.*

DARRYL STEWART
Songs
10 Mins.
Copa, Pittsburgh

Young Australian singer should have no trouble finding a wide and ready market for his wares in this country. A recording star, vaude personality and legit player (Lieutenant Cable in a touring "South Pacific") Down Under, he could repeat on all the same fronts hereabouts without much trouble.

Stewart has the appearance, the voice and the style. He has a warm and engaging manner on the floor, occasionally drifting up to the ringside with a hand mike for some direct attention to a customer—a femme, natch!—that is effective, and he generally manages to ingratiate himself in other ways, too.

Australian seems to get a kick himself out of what he's doing, and it becomes contagious, with result that you can look around the room and find a variety of happy faces, all of them taking their cue from the boy. Stewart isn't of the low register school but has a full, strong set of pipes and uses them to advantage. Right now, he's apparently sticking to the standards, and could wisely mix them up a bit more, but on the whole Stewart makes a strong impression and looks like a good bet for any and all kinds of rooms.

Copa is his first cafe stand in America and a general idea of his potential is the fact that Lenny Litman, who owns and operates the room, has already booked him back for May, with a couple of options after that riding. *Cohen.*

Ringling

Continued from page 63

the huge circus trains are gone. Some of the single performers travel in leased railroad cars, but all families drive their own cars and pull house trailers.

It's a long drive from winter quarters in Sarasota, Fla., to New York. Too long, circus authorities decided, and Charlotte's big Coliseum (10,000 seating caypacity) is just about halfway.

John Ringling North came here to see finishing touches put on the 1958 edition of the Greatest Show on Earth. North, who usually travels by private rail car, drove down from N.Y. He remained in Charlotte through the local engagement, then returned to N.Y. for the opening in the Garden tomorrow (Wed.).

Europe, he says, produces the best circus acts because of its apprentice system. A performer takes a youngster under his wing, gives him the family name, and teaches him the skill and tricks of the act. Within a few years the apprentice has grown into a full-fledged performer himself.

Copacabana, N. Y.

Vic Damone, Jane Kean with Ron Fletcher, Copa Girls, Ted Morrell, Mimi, Danii & Genii Prior, Michael Durso and Frank Marti Orchs; $5.50 minimum.

The spring bill at Jules Podell's East 60th St. cellar is bright and winning, thanks to headliners Vic Damone and comedienne Jane Kean teamed with terper Ron Fletcher.

The weight of the bill rests on Damone's pipes and he carries it off with ease and assurance. In a recent N.Y. outing at the Waldorf-Astoria, Damone bogged down under a cargo of unnecessary patter and overly cute mannerisms. In current stand, however, he's sticking to the business at hand-singing—and he wins 'em handily without the extra dressing.

He's got a fine repertoire of oldies and he delivers with a simplicity and sincerity that turn them into winners all over again. He mixes up the rhythm and the ballads in a way that keeps his turn alive and vibrant. After a brisk "I Like New York In June" opener he goes through such as "Bewitched," "I've Got You Under My Skin," "Someone To Watch Over Me," "Can't Take That Away From Me," "September Song," "Night and Day," his current disk, "Gigi," his last-year click, "On The Street Where You Live," etc. It's a bagful of goodies which he turns into a delightful songfest.

Miss Kean is a wide-eyed funster who builds a likeable turn out of song and dance. In latter department she gets a classy assist from Ron Fletcher who also helped stage the act. It's a slick nitery offering all the way. Miss Kean gets most mileage out of impresh bits. When she's carboning Louella Parsons, Zsa Zsa Gabor, Marilyn Monroe, Lena Horne or Sophie Tucker, she's way ahead. She's also in front with such tunes as "It's Great To Be Alive" and "Gotta Guy," and the terp sequences with Fletcher help round out the act in neat fashion.

The Copa cuties continue to hold up as eye-fillers in the production sequences and the Michael Durso and Frank Marti orchs are ever-faithful to the beat. *Gros.*

Chi Chi, Palm Springs

Palm Springs, March 26.

Jane Powell, Liberace, Matt & Matty King, Bill Alexander Orch (12); $5.50 minimum.

Thanks to a fortuitous spot booking after Martha Raye couldn't get out of sick bay, the Chi Chi Starlite room is hitting like M. Mantle this week. Trouble in Australia and trouble in Cuba left Liberace with a 10-day layoff before he is scheduled to hop to England Thursday (3) and from there to rep American performers at the Brussels Fair. As he has a home here, he gladly filled in for the ailing comedienne.

The fizzing Cuba revolt has also affected Jane Powell's booking into Havana. Irwin Schuman offered her split billing with Liberace. She accepted, thus solving Schuman's problem of what to use for an encore after Jerry Lewis' record two-week run.

Only hitch is that both Liberace and Miss Powell are featuring bongo drummers. The pianist's is a Cuban named Darius and the singer's is Jack Costanzo. Both are tour-de-force performers and it's doubtful if nitery habitues are quite that mad about off beat finger-tappers.

Liberace's act, shortened a little, is otherwise the same as used here a month ago. He gives what he knows of George Gershwin, saying he intended to feature this medley at the Brussels World's Fair. It is okay and proved Gershwin is really dead because Liberace doesn't fool around much with the compositions of live composers. He also plays some of "My Fair Lady," explaining that he was not permitted to do this in Australia and was glad to be back in a country where he could play what he "damned well pleased." This of course isn't any truer here than elsewhere but it got a hand.

He said Australian audiences were marvelous—but the critics! "One even resented I had a mother. Maybe he wasn't so lucky." Of course, this is o d Lib material, playing audiences vs. crix, but the recent hassle with the Aussies freshened it a bit.

His calypso song, ("I wrote it myself") is an audience-partic. tion thing with a chorus of "La de da de da de da" and music about as original as "Oh Susanna." It's dancing continues to be embarrassingly bad. "I'm no Belafonte, but then he's no Liberace" got its laughs; but the laughs didn't improve the time-steps. Finished with his medley of request numbers, ending on "Beer Barrel Polka" from a fellow-investor in Schlitz stock.

He's a hard man to follow, even for a film star like Jane Powell who, though small as a dime, can belt out a song like an opera star and has danced with Fred Astaire. Except for their bongo-getters, they had nothing in common, but nevertheless Liberace is an old hand at conning audiences vis-a-vis and Miss Powell is not.

Her novelty is a song from "Candide" with a huge jewel box. While singing "Baubles, Bangles" she decorates herself with ropes of pearls, rings, bracelets and ultimately a "diamond-studded" tiara. Then she takes them off and puts them back in the jewel box, still singing baubles, bangles, etc. It's at least an original number for a nitery but the music isn't of itself a smash success.

She does some Helen Morgan singing while parked on a piano and after a terrific duet of her singing "Whooo" while Jack Costanzo tears at the bongo drums she finishes with a distaste to see the evening sun go down. It's a quality act that will do better when not co-billed.

Matt & Matty King open as a dance team and are okay. Bill Alexander's orch keeps out of the way of Liberace's finger exercises and backs up all acts well. *Scul.*

Riviera, Las Vegas

Las Vegas, March 25.

Mickey Rooney, Joey Forman, The Lancers (4), The Cavanaughs (2), Dorothy Dorben Dancers (12), Showgirls (6), Ray Sinatra Orch (13); produced by Sammy Lewis; $3 minimum.

Although Mickey Rooney has been bringing virtually the same act into Vegas for the past couple of years, he opened this time with a sock turn that is almost brand new. Only his "Candid Camera" skit is encored for a solid bowoff, and very funny routine is a welcome returnee.

Joey Forman is again Rooney's partner in the romp, and the well-balanced team gets biggest yocks with a "Bridge on the River Kwai" takeoff and "Las Vegas Awards," latter spoofing Oscar Derby by handing accolades to best waiter, chef, dealer, and parking lot attendant. Rooney's celeb impreshes are good, and Forman is an uncanny soundalike of Louis Prima and Pete Smith. Writer Mel Diamond deserves a special nod for the fresh material.

The Lancers (4) are featured, and the Coral recording artists show here why they are one of the top pop groups in the biz. Not only is the quartet highly listenable with vocal tricks that add up to shrewd showmanship, it is an exciting visual act which scores in the comedy department. Jerry Meacham, Richard Burr, Bob Porter and Corky Lindgren give faithful imitations of the Ink Spots, Mills Bros., Four Lads, the Diamonds, and include in their songology "Straight Ahead," "Rock Island Line," "Alexander's Ragtime Band" and "I'm Just Happy Being Me," latter an original written by the group.

Production numbers featuring the Dorothy Dorben Dancers and showgirls, with a smooth ice specialty by the Cavanaughs, are held over. Ray Sinatra orch expertly backs package. *Duke.*

Steuben's, Boston

Boston, March 27.

Pam Dennis, Trotter Bros. (2), Bunny Briggs, Don Dennis, Tony Bruno Orch (5); $2.50 minimum.

Well-balanced show finds blonde looker Pam Dennis chirping a slick songalog for Steuben partyites. Caught opening night (27) and in for two weeks, the tall-stemmed piper opens with "Holiday for Strings," segues to "Last Time I Saw Paris," and gets off a big production number of "Somewhere Over Rainbow." She gabs with the customers, strolls with the mike, and sets the scene in New Orleans for modernistic impresh job on "Basin Street Blues."

Trotter Bros. win salvos with their puppets, a woozy sailor, poodle dogs and even a striptease lass. Bunny Briggs, fast stepping sepia tapster, amazes with intricate terp routines and goes off way ahead. Don Dennis brings down the house with "Seventy Six Trombones," marching through the aud with Tony Bruno following. Dennis gets heavy mitting with "Goodbye to Rome" for finale. Tony Bruno cuts the show crisply.

New Yorkers, Norton & Patricia, Git Johnson open Thursday (10). *Guy.*

Hotel Plaza, N. Y.

Jana Mason, Ted Straeter Orch, Mark Monte's Continentals; $3 cover.

Jana Mason, a comparative longtermer in show biz, has seen service in a variety of fields. Miss Mason has come up from the jazz rooms, where she is impressed as one of the brighter lights, has played the Copacabana and now moves into the rarefied heights of the Plaza's Persian Room, where she brings a know-how, competence and warmth that bespeak her long experience. Audiencewise, it seems she must start anew in each field she enters. Unfortunately, she must make herself known to a new set of cafegoers; but she'll leave a warm imprint upon the carriage trade with this engagement, and subsequent stands in the N.Y. class rooms should bring additional compensation to the boxoffice.

Miss Mason, it's remembered, plied the smaller rooms in New York as Jana Jones. When Joni James hit it big through disks, apparently Miss Mason felt that with the similarity in nomenclature, there would be some confusion, and so started anew under another label.

In her Persian Room bow, Miss Mason brings a charming mien and a tune collection that holds attention. Her numbers are mainly in the standard vein, but she infuses a knowing and sophisticated angle into these songs and makes for 40 minutes of delightful listening. Her approach to the numbers is geared to maximum responses inasmuch as she plays close to the crowd with a portable mike. Miss Mason shows variety and infuses her catalog with a lot of color.

Satorially, Miss Mason makes the class grade in a white gown and a silver-flecked coif. Her looks and tunes reflect elegance. She's a welcome addition to the inn circuit.

Per usual, Ted Straeter furnishes aid and comfort to the talent with his impeccable backing, and Mark Monte's dance relief is of the floor-filling variety. *Jose.*

Ritz Carlton, Montreal

Montreal, March 27.

Patricia Wilson, Johnny Gallant, Paul Notar Quartet; $2-$2.50 cover.

Comedienne Patricia Wilson brings a refreshing new note to the entertainment formula of the Ritz Cafe and the change is a welcome one. An equal with many of her predecessors in appearance and material in this attractive room, Miss Wilson, on her first Montreal engagement, makes a definite impression and should be a cinch for a repeat next season.

Although present act is still in its formative stages, Miss Wilson displays a fine sense of timing and a diversified selections of songs. With more judicious selection of numbers and the polishing of others, thrush should end up with a package adaptable to any of the better class rooms looking for a solid offbeat performer.

An inherent sense of humor and a nimble mind are two assets Miss Wilson has and takes advantage of. Both are evident throughout song session as she satirizes current fashions, exploits the mambo-samba set and kids the couch-and-dream boys. Piping is as different as her personality; a reprise of "Limehuose Blues" and I've Got Rhythm" come out as silkly smooth ballads, while a parody of a bosomy film actress with legit yearnings is belted in rousing fashion. These deliberate vocal changes make for an excellent change of pace and the effect on the customers is immediate.

Pianist Johnny Gallant and the Paul Notar combo combine to give Miss Wilson good backing during her two-a-night offerings and then do interlude music for dancing. Miss Wilson is in until April 15, followed by Celeste Holm who is skedded for two weeks. *Newt.*

Copa, Pitt

Pittsburhg, March 29.

T. C. Jones, Darryl Stewart, Jay Weston, Nikolai Knight, Al Shine Orch (5); $1 cover.

Entertainment in this lineup is as high as an elephant's eye, sparked by a return of T. C. Jones and the debut of a fine young singer from Australia, Darryl Stewart (New Acts).

Jones came in for four nights only, between Minneapolis and Detroit stands, with result that Jay Weston, comedy m.c. on bill, dropped his own turn after first two days and confined himself to the bare announcements for remainder of week.

Nikolai Knight opens with her puppet act, and it's a good one. Gal herself, in black leotard revealing okay pair of gams, manipulates them while standing on an elevated table, and her topper is one she prefaces with the statement that they've never permitted her to do it on tv in this country. There's a reason, but in a nitery, it's surefire—the story of a French poodle and an angry fireplug, with appropriate sound effects and score from the piano. A very cute piece of business, done well, and very amusing.

Stewart follows her and wraps it up with five or six standards in a full, warm voice, with loads of personality to underline an affecting style, and he sets the stage for Jones. This guys' still the No. 1 female impersonator in the business today, a worthy descendant of the Karyl Normans and Julian Eltinges. Smart, clever, satiric and flashy, Jones makes a handsome figure of a dame, his deep-throated, flip throwaways are firecrackers and he has material that's designed for the knowing but still isn't above the regulars. A new bit, Tallulah Bankhead about to start a Slenderella course, is a gem, but then practically everything T.C. does is that. Finish, "The Party's Over," continues to be a crack bit, and the oohs and aahs of disbelief when he takes off the wig and reveals a yulbrynner pate can be heard all over the room. The guy's in a class by himself.

Al Shine's orch is okay on show accompaniment and for a small combo (five) knocks out some slick dance backgrounds too. *Cohen.*

Le Cupidon, N. Y.

Juanita Hall, Howard Beder, Ish Ugardi Trio; 3.50-$5 minimum.

Juanita Hall, whose interpretation of Bloody Mary in the stage version of "South Pacific" made her an attraction on the supper club circuit a few years ago, has achieved a new lease through her work in the screen version of the Rodgers & Hammerstein opus. Miss Hall got many of the critical accolades in the pic despite the fact that her voice was dubbed in (by Muriel Smith) on the screen version. Why, is difficult to divine, according to her work on the floor at Le Cupidon. Her voice is strong enough to carry and has sufficient dramatic value to fill the role.

The Negro singer has a good catalog of standards that fits her well. But her highlights are reached with the numbers with which she's been associated in later years, namely the "South Pacific" stalwarts, "Bali Ha'i" and "Happy Talk." Her turn, in toto, registers well.

Preceding singer is Howard Beder who confernenciers the layout. He provides a tuneful warmup session and sets the scene nicely for Miss Hall's takeover. The Ish Ugardi Trio provides good backing.

The innovation in this room is the moveover of Robert, long the maitre at the late Versailles. *Jose.*

Crescendo, Houston

Houston, March 29.

Danny Costello, Martez & Lucia, Jose Ortiz Orch (5); $3 minimum Sat.

They kept calling Danny Costello back for more after he gave them "That Old Black Magic," and they'll be talking about him when he's gone. Costello is a handsome, dark-haired vocalist with an easy, relaxed manner, and his appeal is straight to the gals. He leans way out over the lights and sings to the dolls in the ringside tables. They love it.

Opening with a smooth "I've Got the World on a String," Costello soon has the audience under his thumb. This tuxedo-clad, personable lad has a good, well-controlled voice, and if he could develop a shade more originality in his style, he'd be on his way.

He displayed a touch of class with "All the Way" and "On The Street Where You Live," and with "Birth of the Blues" a handclapping audience was beating out his time for him.

Costello was winner on an Arthur Godfrey "Talent Scouts" in 1953. He's currently doing guest shots with Jack Paar on NBC-TV. The tour he's on is his first.

Dance team of Martez & Lucia is a Latin acrobatic act with a smooth manner. They're a Mexico City couple, and their numbers go naturally with the Jose Ortiz orch's subtle beat. They perform several class balancing acts, but the best comes when the blonde and lusicious Lucia sips a glass of wine upside down while doing a headstand on her partner's head.

Next Crescendo booking: Song & dance team of Jean Shannon & Brooks Bros., April 2-14. *Harr.*

Chez Vito, N. Y.

Leyna Gabrielle, Rose Marone, John Stanford, John Modenos, Leslie Feleky Orch (12), Alfonso Cancelmo (bar); $3.50 minimum.

Vito Pisa's Gotham counterpart of Paris' Dinerzade, Casanova, Don Juan, Grand Seigneur or Monseigneur—take your pick according to nostalgic choice—is unique in that, seemingly, it's the only fiddle joint that has maintained click proportions. If anything it's building its adjacent bar biz with guitarist Alfonso Cancelmo but it's the main diningroom that is the big draw with pseudo-al fresco thrushing and a battery of 12 fiddles who know their pizzicatos. Piano-maestro is Leslie Feleky who cues 'em like an expert stage prompter.

When the term "the boss' wife also sings" is utilized it conjures up a frustrated prima, suspiciously of over-caloried proportions, when actually Leyna Gabrielle (Mme. Vito Pisa) is a pro in her own right, a svelte personality soprano who knows her musicomedy and Italian and French ballads. She would be just as decorative on an operatic (she studied voice in Italy) and light opera podium as under the romantic soft lights of this posh eatery.

Working in relaxed style from a centre-of-the-room table or in rehearsed ad lib styling from the tables of favorite customers, the atmosphere outdoes the Continental originals because it's all done with American professional savvy.

Thus Rose Marone, the mezzo-sop ano, for the operatics; tenor John Stanford for the Kern-Porter stuff and barytone John Modenos for the operatic and semi-pop stuff give out with excellent change of pace backed by the fiddling groups.

Apropos of the strolling violinists, perhaps it is too difficult to make themselves unobtrusive but the phalanx style of surrounding the singers and/or at customers' tables creates a gang-up which, in truth, is a minor irritation. One, it's great closeup and close-harmony accomp for the singers but it blocks out their personalities. The customers, in the main, are either head-bobbing for a glimpse or just listen in the abstract. Same is true at the patrons' tables. A little thought to, or perhaps freer gravitation to achieve a more flexible vantage point, could solve that.

Chez Vito is unique in a major alternate respect, and that is the cuisine. It is ultra good cooking (Italian, of course) and the boniface's accent on the good groceries gives the mood atmosphere added weight. Vito started in less pretentious style in the Hotel Meurice but the plushery, on the site of an illfated French-cuisine restaurant called the Biarritz on East 60th, makes this Chez Vito a top spot in New York's changing nite life and restaurant scene. There's a suburban Chez Vito in Westchester on the site of the yesteryear Ben Riley's Arrowhead Inn which opens for the summer. The town spot remains constant, thanks to airconditioning. Not the least appeal is the soft-lights-sweet-music atmosphere which commends it to the hand-holding set.

Waxed by Columbia, but under his own label, Vito's $5 LP of "A Night at Chez Vito" has sold some 20,000 albums, including via such outlets at Liberty Music and Macy's. *Abel.*

Larry Potter's, H'wood

N. Hollywood, March 28.

Dixieland Dynamite, Oscar Cartier, Florence Delgardo, Les Parker Orch (5); $1 cover.

This North Hollywood nitery's current offering is comprised of no names and all together they come up with just a fair show. As usual, Larry Potter's Friday (28) opener was packed—mostly with regulars who turn out regardless of the billing.

A youngster named Roger Balph who tags himself "Dixieland Dynamite" toplines. Though he proves his excellence on both the clarinet and saxophone while accompanying instrumental records played on a hi-fi set, the act becomes monotonous after several selections. Balph could improve his turn by some patter or maybe a little footwork. But just to look at him blow tunes like "St. Louis Blues," "In A Persian Market" and "Deep Purple" falls short of good nitery entertainment.

Other talent includes French comic Oscar Cartier, who draws some yocks sporadically and has a good impression of Maurice Chevalier, and Philippine chirp Florence Delgardo. Latter, aside from the looks department, doesn't fare too well, except for one number, "Love For Sale." *Lega.*

Ambassador, L. A.

Los Angeles, March 28.

Tony Bennett, The Leslies (2), *Freddy Martin Orch* (14); $2-$2.50 *cover*, $3 *minimum.*

Opening against the biggest entertainment package (Academy Awards) in the world is no easy task, but Tony Bennett took it in stride at Wednesday's (26) preem to a half-filled room at the Cocoanut Grove. From the moment the Columbia disker came on mike with "I should get an Oscar for opening against the Academy Awards," the crowd was with him and he held them throughout his turn.

Bennett is not a singer who is pure in voice throughout a song. Instead, he's comparable to a baseball pitcher who throws a ball in any direction the audience clamors. And by the reaction of the rounders, all his throws were true and on target.

Bennett is a fine song stylist and showman. He never lets up for a moment and with the assistance of a handmike envelopes the entire stage as he bounces from one end to the other.

His repertoire is long and includes standards as well his former disk hits. On several of the numbers Bennett receives top backing on bongos by Candido, excellent in his own right.

Also billed are the Leslies, mixed dance team who exhibit plenty of footwork during their 15-minute turn. Pair come across both in looks and ability, especially in their hoedown number with crowd participation via mitts. Freddy Martin, per usual, gives excellent orchestration throughout the show and also pleases with a special medley arrangement from "South Pacific." Entire show holds through April 8. *Kafa.*

Deauville, Miami Beach

Miami Beach, March 31.

Dan Dailey with Collins Kids (2), *Four Grads, Camille Williams, Clark & Cross, Johnny Silver, Bob Regent Orch;* $4.50-$7.50 *minimum.*

Bill Miller, who has been booking the Casanova Room of this newery since its reopening some weeks ago, has come up with his third click in a row in the new-to-this-area face of Dan Dailey in an in-person entertainer role.

The tall, limber ex-vaude and musicomedy song and dance man is as graceful a hoofer as he has depicted in many a screen assignment. He works in warm, easy, ingratiating manner and with it, takes up a storyteller's role in sock style to round out the big impresh he makes on tough-to-please cafegoers at this competitive circuit.

Dailey displays plenty know-how in this, his first nitery dating outside of Las Vegas. He's very much at home onstage, hubbing the fast-moving revue he's brought with him. The group is a plus, all also new to these parts, obviously gathered with the vaude-style, tab show staging in mind. The absence of "typical" night club entertainment seems to hit with the Casanova attendees.

Near show-stealers are a pair of youngsters, subteeners Larry Collins and his slightly older sis, Laurie. They're in the rock 'n' roll styling and wham with the lad's gyrations while guitar dueting and singing with his attractive sister. He climbs all over the mike in the shrewd staging that allows him to take off on some wild and wooly stringing. Young, attractive Miss Collins is an adept songstress as well; their fresh approach and zest add to visual impact that brings the big palm payoffs.

Dailey works in varied heel and toe patterns with several partners. Looker Camille Williams joins for some expertly smooth and effortless glides-taps-spins around stage, while Les Clark and Jimmy Cross are utilized throughout in routines that get across to big returns. These include a spoof on the old vaude turns, waltz clog variations to a dozen musical themes. But it's Dailey who makes the tight-knit whole take on the click aura. He's a versatile terpster, as noted, but it's the warm gab and new-sounding Irish dialect stories that bring the multi-talent glow to the whole. Dailey & Co. can play any situations, and not-so-incidentally, are geared for a tv special. Larry Steele and his "Smart Affairs" follow April 11. *Lary.*

Flamingo, Las Vegas

(FOLLOWUP)

Las Vegas, March 27.

Dinah Shore is showcased in a fine new act expertly staged by Tony Charmoli which is set for a nine-day run in the Flamingo Room. Throughout the turn, Miss Shore sings with relaxed smoothness, and her warm personality backdrops rich, friendly tones. One half of the "Even Dozen" male singers-dancers who appear with the star on her tv'er support her here with imaginative terping and songology which blend to top effect with the voice and personality of Miss Shore.

Handsomely gowned, she includes in repertoire "Simple Melody," "Thirteen Men," "They Can't Take That Away From Me," "Hello Young Lovers," "Falling In Love With Love," "It All Depends On You," "Sentimental Journey" and "Yes, Indeed." Conductor-arranger Harry Zimmerman with the Jack Cathcart orch (19) and 88er Ticker Freeman strongly assist.

Jackie Kannon, "held over from the last show by six cancelled checks," scored heavily in the yock department with firstnighters, as he did in previous Vic Damone stanza, and Little Buck repeats with his zingy, acrobatic tapping. *Duke.*

Chateau Madrid, N. Y.

Beatrice Kraft Dancers (3), *Jose Duval, Princess Yasmir, Ralph Font and Panchito Orchs;* $4-$5 *minimum.*

Although it maintains its Hispano franchise with one Spanish-flavored act, Angel Lopez's Chateau Madrid wanders to other parts of the globe for its new show. Chief among the exotic influences is the homegrown Beatrice Kraft & East Indian dancers. Miss Kraft, one of the foremost interpreters of East Indian terping, lends a spark to the Chateau proceedings.

Although one apparent Chateau regular, an advocate of Latino dancing, was heard to remark to her companion, "this is artistic," Miss Kraft and her two tall, bearded and colorfully costumed partners make a definite "popular" impression on the clientele with their interpretive movements. There is nothing static about Miss Kraft's group as it clangs barefootedly on the Chateau's tiny raised platform. There is a coordination between the feet and delicate hand movements that deserves the customer's comment of "artistic, a terminology, however, that is not a synonym for dull. The team's contribution is always lively and, at times, exciting.

Jose Duval, the Cuban singer, is welcome in his dual role of interpreter of songs in both English and Spanish. He has a big legit voice and hardly needs the mike to get across. He impresses with Cole Porter's "All of You" and in a dual language rendition of the popular "Fascination." Duval was somewhat handicapped by a rude, talkative audience, but for those interested in the show and not merely in the drinks and groceries, Duval proves to be a highly listenable and entertaining performer.

As an opener, both for the show and male orbs, the Chateau is again presenting Princess Yasmir, a belly wiggler from Algiers. She is an expert at her craft and her derriere and umbilical undulations are as pliable and supple as a glob of Jello.

Ralph Font's orch showbacks expertly and alternates with Panchito's crew for customer terping. *Holl.*

Amato's, Portland

Portland, Ore., March 26.

The Stylemasters (4), *Lois Ray, Claydettes* (6) *with JoAnn Galvez, Julian Dreyer Orch* (5), *Dualtones;* $1.50 *cover, no minimum.*

New fare at this plush showcase is loaded with pleasant surprises and enough entertainment to please all stubholders. Well-rounded layout should draw plenty of customers by word-of-mouth despite lack of marquee names.

The Stylemasters are a complete surprise. These four youngsters get the mitts throughout their 30-minute stint. Lads have terrific harmony, fresh approach, and an easy style. Handsome guys use no gimmicks to sell their talents. (Rich Hansen, Dick Mueller, Bill Snyder, Bob Larsen). Their presentation is heavy on ballads sans r&r. Score solidly with impreshes of competish groups. Snyder gets yocks with a comedy bit. Definitely ready for class spots, they beg off nicely with plenty of noise still filling the auditorium.

Lois Ray gets the show underway with four nice tap routines. She's well-stacked orb-filler who's "Girl With Ambition" story in dance is fine. The Claydettes (6) are on for two production numbers. The Hawaiian routine features petite JoAnn Galvez. Fifty-minute layout finales with a blacklite umbrella routine. Choreography and costuming are outstanding. Julian Dreyer and his house crew (5) play the background music for the show and get the dancers on the floor. The Dualtones (2) keep the lounge patrons entertained all night with piano, bass and songs. Paris Sisters open April 8. *Feve.*

Latin Quarter, N. Y.

(FOLLOWUP)

The longrunning Latin Quarter revue, now on its last lap, is putting on a strong finish with Alan King in the headline spot, and support from the new See Hee Family. At this point the nitery is in a state of flux, being in the midst of extensive alterations. At the end of this engagement, it will close for four days, and there'll be a new cinemascoped stage which will house a new revue staged by Donn Arden. Meanwhile, it's a little difficult for the acts in making their exits and entrances, but the latter is well hidden by curtains and the patronage suffers no inconvenience.

King is a returnee to this room. He has, since the previous LQ stand, gained a lot of stature in the industry, and returns a much heavier name than hitherto. One of King's major attributes is his ability to make the material look like on-the-spot-observations. His text on Presley isn't the kind that can be used before audiences comprising the faithful, but the elders found them exceedingly amusing. However, his bit on family life in exurbia produces the major plaudits. He holds forth on this subject for a long time and each of his points strikes home to this audience. He's a pronounced hit.

Another addition to this display is the See Hee Family, an Oriental troupe comprising three sons and a father, the latter supervising the operation. The sons are excellent hand-to-handers. The understander shows some prodigious strength in his lifts and many of the formations are automatic applause winners.

Most of the others on the show have been there for some time. Chandra Kaly is the central figure in some colorful East Indian dancing sequences which he has staged. The dance spots are by the Jamal Sisters (2), the divas of the diaphragm, and Martha Ann Bentley, who does a succession of spins en pointe for an excellent mitt. The house singers, India Adams and Walter Farrell, display good voices. The production holds up well.

Jo Lombardi gives an added strength to the proceedings with his sure backstopping. The Buddy Harlowe orch reliefs. *Jose.*

Beverly Hills, Newport

Newport, Ky., March 28.

Rusty Draper, Double-Daters (4), *Dorothy Dorben Dancers* (10) *with Clay Munday, Mary Fassett, Don Little, Jean Repinski; Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Barbary Coast Boys* (2); $3 *minimum,* $4 *Sat.*

Youth has its fling in swank Beverly's current fortnighter. Rusty Draper, the trusty troubador who made a smash intro here seven months ago, is the pacemaker for the hour of highly charged cabaret entertainment. Greater Cincinnati cafe society also welcomes the return of the Double-Daters, song and dance topnotchers. Quality filling is supplied by the location's Dorothy Dorben line and Gardner Benedict's music backers.

Nicknamed for his matching hair, Draper turns on the heat in the last half of his 35-minute routine with expert picking of electric guitar and uke. Standouts of a dozen or so turns are "Who's Sorry Now," "Beautiful Morning" and his Mercury click "Freight Train."

Boy and gal teams, the Double-Daters, in matching dress, are in a class unto themselves for combining terps and vocals. High on close harmony, they likewise are nifty steppers, combining the two constantly. A sparkling 12 minutes in any company. Connie Towers and Georgie Kaye top the layout opening April 11. *Koll.*

Adolphus, Dallas

Dallas, March 28.

Phil Ford & Mimi Hines, Bobby Witters, Joe Reichman Orch (7); $1.50-$2 *cover.*

Century Room booker Maurice, who doubles as maitre d', has a sock 75-minute show that reaps mitting all the way. Advantage of the two acts playing prior local dates, in lesser spots, should pay off in the fortnight here. Their fans will click the turnstile.

Ford & Hines run through some slick bits, from sight gags, smart comedy lines and hoofing. Ford feeds the zany distaffer good straight lines and she clowns up the scene with the funny answers. Miss Hines even gets yocks with a brace of pratfalls. That doesn't deter her singing, which she does flat on her back. Surprisingly, she's a great vocalist who could do a fine straight singing job if she didn't want to do comedy. Ford accomps her song stints at the piano; they have a fine romp and the auditors at opening (27) were pleased.

Deadpan juggler Bobby Winters has been around here before, and he's a fave. If he didn't do anything at opening besides his top handling of sponge balls and Indian clubs, he aided ringsiders by a couple of remarks to squelch noisy hecklers. Winters' finale is still his exciting juggling bit with three tamborines, and he scores easily in a 20-minute opening stint.

Joe Reichman's band provides smooth showbacking and the floor is packed for terp sessions. *Bark.*

Sahara, Las Vegas

Las Vegas, April 1.

Bob Crosby, Ames Bros. (4), *Bud & Cece Robinson, Saharem Dancers* (12), *Louis Basil Orch.* (11); *choreography, Sonia Shaw; original music, Bill Hitchcock; musical conductor for the Ames Bros., Al Semola; costumes Lloyd Lambert; produced by Stan Irwin;* $3 *minimum.*

Bob Crosby and the Ames Bros. (4) are costarred in Stan Irwin's new Congo Room musicale. The pleasant package is punctuated with some fine terping by Bud & Cece Robinson and outstanding production numbers by Sonia Shaw and Bill Hitchcock.

Crosby, making his bow as a single, leans back to nostalgia in a turn written by Danny Shapiro. Star, who doesn't point to his singing voice as his claim to fame, utilizes his w.k. personality to put across gags about Bing, current events, and such songs in the repertoire as "Hut Sut Song," "Mairzy Doats," "Kalamazoo" and "Hold Tight." He mentions his early days when he traveled the country on a bus, weaving in tributes to the Dorsey brothers and Bunny Berigan. Crosby is personable and relaxed, but seems lost without the Bobcats.

The Ames Bros. reprise their Vegas act to good mitting with hep sound and showmanship in celeb impreshes and songs including "Little Gypsy," "Catch A Falling Star," "Clancy," "You, You, You," "Melody d'Amour" and "Fascination." Ed is effective with his "All The Way" solo, as is Joe with "Toreador." Group is joined in "Yes, Indeed" finale by the Saharem Dancers (12) which has dandy choreography and lighting.

Bud & Cece Robinson, who have long been faves here, show again why they're one of the top dance acts in the biz. From the Charleston to calypso to rock 'n' roll, they are true terp technicians with pleasing personalities.

Special nod should go to the "Spring Has Sprung" Shaw-Hitchcock production featuring vocalist Dick Summers, dancers Virginia Shaw and Patrick O'Gorman. Louis Basil orch (11) capably handles the many music cues. *Duke.*

Mister Kelly's, Chi

Chicago, March 25.

Lee Wiley, Kingston Trio, Marx & Frigo Trio; $2.50 *beverage minimum.*

Lee Wiley, absent eight years or so from Chi, should pack 'em in for her two-weeker if her first-night (24) pull is an indicator. Veteran jazz thrush had an affectionate SRO audience which warmmitted her every effort and sent up repeated cries for particular faves. Her once rich voice is now a low-register instrument, but the sound is still evocative.

On the compensating side, besides, are the blues singer's old-pro class and savvy, qualities which often disclose the greatness of yore. And always, Miss Wiley delivers with warmth. Her ballads are authentically plaintive and misty, especially "Street Dreams," "Someday You'll Be Sorry" and "Woman's Intuition," latter coming as her surest offering.

Her opener is a valiant but ill-suited "Three Little Words," but then she gets down to the ballad business, several of which enable plugs for her new Victor album. One of the best is "Ace in Hole" a trump card for buffs in a song-along that also includes "Sugar," "Touch of Blues," "'S Wonderful" and an uptempo "Down With Love." Marx & Frigo threesome give usual adroit backing.

Kingston Trio are fresh faces under crewcuts, with guitars, banjo and bongo, ranging over funny, sometimes bawdy, beerstube songs. Youngsters are glib with a campus flavor that registers fine in intime settin, their nicely-paced 30-minute turn winning good applause. Best of their stuff are "Three Jolly Coachmen," a tongue-in-cheek Engish toasting tune; "Bay of Mexico," a sea song of yearning and "Slop John B." Act also makes points with a calypso number, a parodied Mexican love tune with comic interpretation en route, and, for a wind, sock belting of "Wimoweh." Trio's whimsy and engaging vitality make it a good bet for the smalleries. Only question mark is how long they can ride the campus identity. *Pit.*

Statler Hotel, L. A.

Hollywood, April 1.

Lucille Norman, Lucille & Eddie Roberts, Eddie Bergman Orch (11).

The Terrace Room at the Statler has a show perfectly tailored to its family trade, tired businessmen and convention groups, in the current bill headed by Lucille Norman, with the Eddie & Lucille Roberts mentalist team, backed by Eddie Bergman's orch. It's not a highly-charged hour but it is pleasant and entertaining.

Miss Norman dresses to the hilt, but not beyond, presenting a range of songs from "Un Bel Di" to "Twelfth Street Rag," handling either end of this extreme with taste and musical color. She is strong on the classical, giving audiences a chance to feel they are participating in culture while floating their eyeballs, and her jazzier numbers are not so lowdown as to offend.

The Roberts have a classic act (27 years in vaudeville and the bistros) and it still intrigues as the male member goes into the audience to ask his femme partner (blindfolded) to identify audience members, give their home telephone numbers, occupations, etc. They close to strong applause.

Opening night Miss Norman was on for about 30 minutes, with the Robertses on and off in 20 minutes. Eddie Bergman's orch does smooth backstopping and plays for dancing. *Powe.*

Eddie Condon's, N. Y.

Eddie Condon Band (7), *Bud Freeman Trio;* $3.50 *minimum weekdays,* $4 *weekends-holidays.*

After a dozen years of running a saloon in Greenwich Village, Eddie Condon was forced to vacate to make room for a housing development. It looks as if it will turn into a fortuitous evacuation. For in his new digs on East 56th St. adjacent to the Hotel Sutton, the dixielander seems to be whipping up a bigger storm than ever before.

It was ropes up on the Friday (20) show caught and the joint was jumping in the tippling and tootling department. The room, which until recently was known as Bourbon Street, has taken on an aura of uninhibited gaiety due to the swinging Condon crew and the Bud Freeman Trio alternating. It's a driving sound that comes through and it stirs up plenty of enthusiasm in the crowd.

On the podium with Condon are Cutty Cutshall, trombone; Herb Hall, clarinet; George Wettling, drums; Gene Schroeder, piano; Leonard Gaskin, bass, and Rex Stewart, cornet. Stewart has replaced Wild Bill Davison, who's out on his own now, but it remains the same inspired crew that kept the Villagers hopping. It's all dixieland and it's all socko.

In a less hectic but still musically exciting vein is the Bud Freeman Trio. It rounds out a solid musical evening.

According to Condon, the attitude on the eastside is much the same as it was in the Village. "Except," he says, "we see more furs here." *Gros.*

Hotel Muehlebach, K. C.

Kansas City, March 28.

Viki Benet, Nicki & Noel, Carl Sands Orch (8); $1-$1.50 *cover.*

Pair of acts in the Terrace Grill of the Muehlebach make it a compact show, combining Viki Benet with Nicki & Noel. Mlle. Benet is the linguistic songstress with the French background, and Nicki & Noel are the ballroom team with emphasis on the acro work.

Terp duo quickly shows it is adept at acro and aerial work, with "I've Got You Under My Skin" in a beguine temp. They have a novel touch in a Hindu type dance to American rhythm, and a romantic stanza based on "If I Loved You." As a closer they satirize the dime-a-dance hostess, and she pulls a switch to toss her partner about.

Miss Benet is a looker and petite and could easily pass for an American chanteuse. She quickly reveals linguistic skill, however, doing most of her numbers in both French and English, each impeccable. Such as "I Love Paris," "I Didn't Know What Time It Was" and "So Nice To Have a Man Around the House" she handles in this fashion, but "All the Way" she does all in English. She sticks to French for a medley of numbers from her Decca album and closes strongly with "Mon Homme" and "Hymn To Love" in the dual language versions. Her vocalling is on the thrushier level, and withal she is, indeed, tres continental, possibly a bit too much so for the corn-hog-beef midwest. Her work is topflight, but does not find the most appreciative audience here. *Quin.*

OBITUARIES

W. C. HANDY

William Christopher Handy, 84, the "Father of the Blues" and composer of numerous jazz classics including "St. Louis Blues," died in Sydenham Hospital, N. Y., March 28, after a four-day siege of acute bronchial pneumonia. Blind since 1943 as a result of a fall from a subway platform, he had been confined to a wheel chair for the past three years but still managed to attend several dinners in his honor.

Son of a Methodist preacher and emancipated slave, Handy became one of the nation's top songwriters, specializing in the blues idiom. He entered the music biz via politics in 1910 when he wrote a campaign song for Edward H. Crump who was running for mayor of Memphis at the time. The song, now known as the "Memphis Blues," outlasted Crump.

Earlier, at the age of 15, he entered a minstrel show which eventually went broke. Later, he ran away from home to the Chicago World's Fair of 1893 and wandered around the country down on his heels. He eventually wound up in St. Louis, jobless, broke and hungry, and out of that experience he wrote the classic "St. Louis Blues" in 1914. That song launched a whole new cycle of blues songs.

Among songs Handy wrote are "Roosevelt Triumphal March," "In The Cotton Fields of Dixie," "Yellow Dog Blues," "Joe Turner Blues," "Beale Street Blues," "Hesitating Blues," "Ole Miss," "Hooking Cow Blues," "Annie Love" (a waltz), "Hail To The Spirit of Freedom," "Afram erican Hymn," "Harlem Blues," "Basement Blues," "Loveless Love," "Careless Love," and "Chantez Les Bas." In addition, he wrote musical settings for various poems and Lincoln's "Gettysburg Address," and a symphony based on several of his blues themes. He also authored his biography, "Father of The Blues," and

Henry H. Hamilton
1876 - 1955
Alice W. Hamilton
1874 - 1953
In Loving Memory—"Boy"

edited several anthologies of blues songs.

Handy set up his own publishing company, Handy Bros. Music, as an affiliate of the American Society of Composers, Authors & Publishers in which he was a writer member. He was also a member of American Federation of Musicians and the Negro Actors Guild. In recent years, he was active in behalf of the W. C. Handy Foundation For The Blind.

Handy's last public appearance took place in New York on Nov. 17, 1957, when all segments of show biz held a dinner in his honor. Telegrams from all over the world, including one from President Eisenhower, greeted the songwriter. Handy was due to be the honor guest at the preem of his film biography, "St. Louis Blues," with Nat King Cole playing the Handy part, in Yonkers today (Wed.). Handy had his home in Yonkers for many years.

He is survived by Irma Louise Logan, his one-time secretary whom he married four years ago. She accompanied Handy everywhere. Other survivors are a daughter and two sons by a previous marriage, and a brother.

Additional details on Page 2.

NICHOLAS NAYFACK

Nicholas Nayfack, 49, film producer, died Monday (31) of a heart attack at his Beverly Hills home.

Nayfack, who entered the film business in 1934 as a lawyer, was a nephew of film pioneers Nicholas and Joseph Schenck. Born in Brooklyn, he graduated from the U. of Pennsylvania and Columbia Law School. He was working for the old Fox Film Co. at the time of its merger with 20th Century, which was organized by Joe Schenck and Darryl F. Zanuck.

Nafack became an executive at Metro in 1936. Nicholas Schenck was then president of Loew's Inc. He did not enter production until his return from the service in World War II during which he served with the Navy as a lieutenant commander in the South Pacific. He produced his first picture, "Border Incident," in 1949 and subsequently made 11 other pictures for Metro, among them being "Escape From Fort Bravo," "Forbidden Planet" and "The Power and the Prize." Nayfack recently formed his own company, Pan Productions, and had a financing and distribution deal with Metro on "The Invisible Boy," which was recently released.

Surviving are his wife, son, parents, and two brothers.

Funeral services will be held tomorrow (Thurs.) in New York.

VICTOR R. BEECROFT

Victor R. Beecroft, 71, English-born character actor who had appeared in many Broadway productions, silent films and on radio-tv, died March 25 in Newport News, Va. A native of London, he came to the U.S. in 1908 and was first seen on the American stage in "Treasure Island."

After a variety of roles in stock, Beecroft went on to Broadway where he later was cast in some 24 plays. His legit credits included "The Wookey," "Father Malachy's Miracle," "The Amazing Dr. Clitterhouse," "The Last Warning," "Havoc," "The Last of Mrs. Cheney," and "Journey's End," among others.

Beecroft, who preferred the stage to the screen, nevertheless appeared in several silents. These pix were such yesteryear features as "The Dawn of a Tomorrow," with Mary Pickford, and "Temptation," with Dorothy Phillips. Three years ago he retired to live in Norfolk, Va., where he was stage manager and an actor with the Colonial Theatre stock company in 1914.

Surviving are his wife, four sisters and two brothers.

ED SCHEUING

Edwin W. Scheuing, one of the original heads of the NBC Artists Bureau, in New York, in the cradle days of the then radio network, later personal manager for Rudy Vallee, and latterly operating a phonograph-diskery shop under the name of Richmond Hill Record Centre, died of a heart attack early Monday (March 31, 1958) morning at his Long Island home. He was 56, and is survived by his wife and two boys. Carl Scheuing, also a record shop owner, his only brother, also survives.

Scheuing complained of illness when he woke up Monday morning but died before medical aid could come. He had been a cardiac victim for the past few years.

Because of his NBC and Vallee connections, and other show biz activities, he was widely known in the industry. For a number of years he was program director of Music Corp. of America in New York and also served in the N. Y. radio department of the State Dept.

ERWIN KALSER

Erwin Kalser, 75, German-born stage actor who appeared in several Hollywood films, died March 26 in Berlin. Born in Germany he launched his career in Munich shortly after the turn of the century. He left Germany for Switzerland in 1933 to work in the theatre there. He first visited the U. S. in 1937 and returned in 1940, becoming a citizen.

His U. S. films include "Kings Row," "Stalag 17," "Underground," "Address Unknown," "Berlin Correspondent," "Girl in White" and "Dressed to Kill." He appeared on Broadway in "Another Sun" and "Androcles and the Lion."

His wife, Hollywood film writer Irmgard von Cube, and a son N. Y. film producer Konstantin Kalser survive.

TOM BROWN

Tom Brown, 69, one of the pioneer jazz musicians credited with having spread Dixieland outside of New Orleans, died of pneumonia March 25 in New Orleans. At one time, Brown figured in a controversy as to the authorship of "Tiger Rag" which he claimed was taken from a Negro tune "Number 2." However, Nick La Rocca obtained the copyright.

Brown, a trombonist, helped introduce jazz into the Chicago area. The Musicians Union issued a statement that jazz was being played at the Lambs Club (not the theatrical organization) where he was working in 1915. The public came in heavy numbers to hear this new form of music.

ARTURO VERCESI

Arturo Vercesi, 70, longtime figure in Pittsburgh's night life, died March 25 in that city. He migrated to this country from Italy more than a half century ago.

For years, Vercesi was the head waiter at Tony Conforti's old Nixon Cafe, and after that popular Pitt room went out of business in 1949, he worked in a number of other spots, including a stretch as maitre d' of the Monte Carlo. At the Nixon, which was razed to make way for the Alcoa skyscraper, he had been associated in one capacity or another with Conforti ever since the mid-Twenties.

He leaves his wife and a stepson.

CHARLES H. STRUB

Dr. Charles H. Strub, 73, builder and organizer of Santa Anita (Cal.) Park, died of a stroke March 27 in Los Angeles. Starting as a dentist, he moved into sports ventures in association with members of the film colony. Bing Crosby was at onetime an officer at Santa Anita.

Dr. Strub's investments included a share of the San Francisco team of the Pacific Coast League, organization of the St. Francis Jockey Club in 1933 prior to his founding of Santa Anita. In 1939 he was managing director of the Golden Gate International Expo. In 1946 he was listed as one of the country's top money earners with an income of $396,901.

EMERSON WHITHORNE

Emerson Whithorne, 73, composer, who based much of his work on American themes, died March 23 in Lyme, Conn.

His works were performed by leading orchestras both here and abroad. In London, he composed incidental music for Lawrence Irving's production of a play called "Typhoon," and in New York wrote the incidental music for Eugene O'Neill's "Marco Millions," in which Alfred Lunt appeared in 1928. He composed symphonies, piano suites, tone poems and numerous songs.

Wife,son and sister survive.

DONALD HENDERSON CLARKE

Donald Henderson Clarke, 70, author and former newspaperman, died March 27 in Delray Beach, Florida, after a long illness.

He wrote numerous books, several of which wound up as screen productions, including "Louis Beretti," made into the film "Born Reckless' and "Impatient Virgin," which wound up as the pic, "Impatient Maiden." He spent the early part of his career as a reporter for the old N. Y. World, the New York Times and the New York American.

His wife, daughter, two brothers and a sister survive.

MRS. PAUL V. GORDON

Mrs. Anne Ross Gordon, 44, who was associated with the production of numerous Broadway legit shows, died March 30 in New York. She was until recently head of the play department of Kermit Bloomgarden Productions. A former actress with Eva Le Gallienne's Civic Repertory Theatre, she later was a member of the playreading department of the Theatre Guild.

Her husband actor-director Paul V. Gordon, father and mother survive.

ORVILLE T. BRIGHT

Orville T. Bright, 46, vice-president and general manager of Bell & Howell (Canada) Ltd., manufacturers of motion picture cameras and projection equipment, died March 21 of a heart attack in Evanston, Ill. He was returning to his Toronto home, with his wife, after attending a B & H convention in Chicago. Born in Chicago, Bright came to Toronto in 1954 to head his company's Canadian subsidiary.

Survived by his wife.

DANNY WILLIAMS

Danny Williams (Andrew McWilliam), 75, vet stage comedian and singer, died March 22 in Strathcathro, Scotland. A native of Aberdeen, he appeared in vauderies and in concert party units in Scotland for years.

Williams was on vaude layouts with the late Harry Gordon, Sir Harry Lauder, Marie Lloyd and others. When he retired from show biz a number of years ago, he set up in business as a tobacconist.

EOLI GAMBARELLI

Eoli Gambarelli, 46, died of a heart attack in New York recently. She had sung in opera in the U. S. and in Italy, first under the name of Yola Galli and later under her own name. She was the sister of Maria Gambarelli, longtime ballerina with "Roxy's Gang" and latterly in legit and pictures, notably in coproductions in Rome.

Another sister, of the Gambarelli & Davito (Swiss Colony Wine) family, and a brother also survive.

LEW LAKE

Lew Lake, 56, owner of Collins Music Hall, Islington, North London, which he inherited from his father in 1939, died in his sleep March 24 in London. Collins Music Hall, established in 1846 and rebuilt in 1897, was one of the few remaining vaude theatres in London.

Lew Lake inherited the lease from his father but bought the theatre outright in 1946. Since then he struggled to maintain the

(Continued on page 75)

VARIETY BILLS

WEEK OR APRIL 2

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 3
Corps de Ballet
Great Barton
Malini
Lucile Cummings
Rockettes
Glee Club

AUSTRALIA

MELBOURNE
Tivoli 7
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
3 Winds
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli 7
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robbins
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Winston & Squaw
B & D Stuchberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

BIRMINGHAM
Hippodrome 31
Johnny Duncan
A & V Shelley
Morecambe & Wise
Carlo Sis
Hollanders
Manetti 2
Freddie Earle
BRIGHTON
Hippodrome 31
Ronnie Hilton
Linton & Janetta
Timmie Rogers
Pan Yue Jen Tr.
Hackford & Doyle
Joe Black
Mulanzas
FINSBURY PARK
Empire 31
Max Miller
Margo & John
Nordics
Roger Carne
Johnny Mack
J & J Dawson
Lloyd & Vy Day
HANLEY
Royal 31
G. H. Elliott
Hetty King
Randolph Sutton
Billy Danvers
Morris & Cowley
Parnell & Ashton
Jill Jayes
Terry Doogan
LEEDS
Empire 31
Ken Dodd
Fuller & Janetta
Kordites
Tillys Bros.
N & C Carta
Mike Coyne
Liss Lennon
LIVERPOOL
Empire 31
Willie Harris
Jerry Harris
Les Hobeaux
Most Bros.
Tony Crombie
Jive Hostesses
LONDON
Metropolitan 31
Dave Gray
4 Bombshells
Melfi Kids
Princess Amina
Valerie Hunt
Pete Small
MANCHESTER
Palace 31
Al Hibbler
Gilbert & Sylvia
Smoothey & Layton
Duo Russmar
Richman & Jackson
Pierre & Mimi
Hill & Billie
NEWCASTLE
Empire 31
Michael Holliday
De Vere Girls
Hal Monty
Bernie & Barbara
Peter Crawford 3
Jolly Jesters
El Granadas
NOTTINGHAM
Empire 31
Marty Wilde
McKinnon Sis
Edna Savage
Sonny Roy
Teenagers
Hollander & Hart
Roy Lance
SHEFFIELD
Empire 31
Alma Cogan
N & N Grant
Ward 3
3 Paulos
Billy Stutt
Don Arrol
Ray Alan
Ron & Rita
SUNDERLAND
Empire 31
Jimmy Clitheroe
Miles Twins
Cox Twins
Duncan's Collies
Alicia Dale
Jack Watson
Maurice French
Bert Lindon

Cabaret Bills

NEW YORK CITY

Blue Angel
George Lafaye
Evelyn Knight
Hillbilly Berman
Dorothy Loudon
Bart Howard
Jimmie Lyon Trio
Bon Soir
Sylvia Syms
Phil Leeds
Jorie Remus
Three Flames
Jimmie Daniels
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Beatrice Kraft Dcrs
Jose Duval
Candi Cortez
Ralph Font Ore
Panchito Ore
Copacabana
Vic Damone
Betty Kean
Ron Fletcher
Joe Morrell
Mimi
D & G Prior
Michael Durso Ore
Frank Marti Ore
Downstairs Room
Julius Monk
Ronny Graham
Cell Cabot
Ellen Hamley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
Fifth Ave.
Cedrone & Mitchell
Undine Forrest
Bob Downey
Harold Conville
Joan Bishop
Hotel Pierre
Stanley Melba Ore
Joe Ricardel Ore
Betty Benet
Hotel Plaza
Jane Mason
Ted Straeter Ore
Mark Monte Ore
Hotel Roosevelt
Sammy Kaye Ore
Hotel Statler
Xavier Cugat Ore
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Ginny Simms
Milt Shaw Ore
Ray Bari Ore
Latin Quarter
Alan King
See Hee Family
Dior Dancers
Chandra Kaly
Martha Ann Bentley
Jamel Twins
India Adams
Bob Kennedy
Jo Lombardi Ore
B Harlowe Ore
Le Cupidon
Sheila Reynolds
Old Romanian
Mac Pollack Ore
McKenna Line
Harvey Stone
June Perry
Bob Brooks
Town & Country
Denise Darcel
Bobby Van
Dave Barry
Burnell Dcrs
Ned Harvey Ore
Sicaris Ore
Viennese Lantern
Kitza Kazacos
Ann Ford
Ernest Schoen Ore
Paul Mann
Village Barn
Tony Lavelli
Pete Pederson
Marshalls
Larry McMahon
Plute Pete
Bobby Meyers Ore
Village Vanguard
Roger Price
Thelonius Monk
Waldorf-Astoria
Varel & Bailly
Chanteurs De Paris
Emil Coleman Orc
Bela Babai Ore

CHICAGO

Black Orchid
Shecky Greene
Diahann Carroll
Joe Parnello (3)
Blue Angel
Princess Abilia &
King Christian
Lord Christo
Mighty Dictator
Antonio Jiminez &
Pepita Martinez
Blue Note
Earl Bostic (5)
Cloister Inn
Eddie Higgins Trio
Beverly Kelly
Ramsey Lewis Trio
Drake Hotel
Pat O'Day
Jimmy Blade Ore
Gate of Horn
P Amaya &
C. Torres
Stan Wilson
London House
Teddy Wilson (3)
Mister Kelly's
Lee Wiley
Kingston Trio
Mary & Frigo
Palmer House
Carol Channing
Chiquita & Johnson
Ben Arden Ore

LOS ANGELES

Avante Garde
Ruth Olay
Don Adams
Eddie Cano Trio
Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Ore
Coconut Grove
Tony Bennett
The Leslies
Freddy Martin Ore
Crescendo
Louis Armstrong
Dorothy Donegan
881 Club
Annette Warren
Johnny Walsh
Interlude
Cal Tjader Quintet
Largo
Connee Boswell
Doodles Weaver Bd.
Larry Potter's
Supper Club
Phyllis Inez
Sandy Sims
Mocambo
Keigo Imperial
Japanese Dncs
Frankie Sands Trio
Paul Hebert Ore
Moulin Rouge
Helen Kane
De Castro Sisters
Donn Arden Line
Royal Guards
Dick Stabile Ore
Slate Bros.
Jimmy Ames
Ann Hathaway
Gil Bernal 4
Statler Hotel
Lucille Norman
Lucille & Eddie
Roberts
Ed. Bergman Ore
The Seville
Lecuona Cuban
Boys
Steven Peck & Lita
Ye Little Club
Abbey Lincoln

HAVANA

Capri
M. Alverez Mera
Luisa Chorens
Somavilla Ore
Calvet Ore
Hilton
Xionara Alveres
Nacional
Georgia Gibbs
Parisien Dncrs
Dancing Waters
W Reyes Ore
Riviera
Ted Lewis
Eddie Chester
Cathy Basic
Beverly Marshall
Sol Klein Ore
Elena Del Cueto
Manolo Torrente
Lasker Steinberg
Mercedes Valdes
Arminda Martinez
Marla Magdalena
Guzman Singers
Rivera Orc
Sans Souci
Tony Fosfer
Gloria & Rolando
Victor Alverez
Miriam Barreras
Elena Burice
Raquel Mata
Kary Russi
La Serie Ore
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy
Rios
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
"Newcomers, 1928"
Paul Whiteman
Harry Richman
Rudy Vallee
Buster Keaton
Fifi D'Orsay
Carlton Hayes Ore
Dunes
Frankie Laine
Jack E. Leonard
The Belmonts
Dunes Dancers
Pat Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Eartha Kitt
Morey Amsterdam
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Tony Martin
Alan Drake
Don Kirk
Flamingoettes
Jack Cathcart Ore
Fremont Hotel
Jodimars
Make Believes
Magnetics
Shirl & Earl Mortensen
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & H Maynard
Riviera
Mickey Rooney
Joey Forman
Lancers
Novelites
Cavanaughs
Ray Sinatra Ore
Sahara
Bob Crosby
Ames Bros.
Louis Prima-Keely
Smith
Louis Basil Orc
Beachcombers
Sands
Nat King Cole
Allen & DeWood
Copa Girls
Antonio Morelli Ore
San Souci
"Midnight in Paris"
Bobby Morris
Pat Moreno
Ray Parsons
Sherry Shone
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Ore
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Ore
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Jayne Mansfield
Mickey Hargitay
Elaine Dunn
Cathy Crosby
Johnny Puleo &
Harmonica Gang
Dante D'Pollo
George Chakiris
Lizanne Truex
Sean Garrison
Jack Ackerman
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Mindy Carson
Billy Williams 4
R. Layne & Velvel
Jackie Heller
Lee Martin Ore
Maya Orc
Avalon
Rip Taylor
Hal Winters
Bobby Dukoff Ore
Anita Boyar
Red Smith 3
Balinoral
Charlie Farrell
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Ore
Desauville
Dan Dailey
Collins Kids
Four Guards
Camille Williams
Clark & Cross
Johnny Silver
Bob Regent
Tito Puente Ore
Eden Roc
Myron Cohen
Los Chavales
Trini Reyes
Jonah Jones
Rascha Rodell
Mal Malkin Ore
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Sarah Vaughn
Morty Gunty
The Szonys
Sacasas Orc
Pupi Campo Orc
Jonnina
Buddy Rich 4
Flip Phillips
Paragons
Lucerne
Havana Mardi Gras
Diosa
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Ore
Luis Varona Ore
Nautilus
Larry M. Nixon
Holly Warren
Carlos & Yvonne
Syd Stanley Ore
Sans Souci
Mickey Katz
Freddy Calo Ore
Paul Seers
Saxony
Geisha Girl Revue
Ming & Ling
Toy & Wing
M. Shuree
Tony Toyada
Tong Poon
Kabouki Dncrs.
Charles & Faye
Henry Levene Ore
Seville
Barry Gray
Dolores Leigh
Pete Brady 3
Marty Franklin 3
Eddie Sennett
Murri & Ruth
Shelborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso
Voyager
Damita Jo
Beri Vaughn 4
Roy Branker

RENO

Harolds Club
Jodimars
Knox & Korral
Wilder Bros.
Harrah's
King Pins
Carmen LeFave
Lou Styles &
Stylists
Jan Stewart 4
Holiday
Barons
Eddie Bush
Manes Skyroom
Kay Martin
Woo Woo Stevens
Jack Melick 3
Riverside
Mills Bros.
Starlets
Bill Clifford Ore

SAN FRANCISCO

440 Club
4 Sharps
Lenny Bruc
Gloria Padilla
Backstage
Joanne Beretta
Bernard Bragg
Blackhawk
Lurlean Hunter
Vido Musso
Easy Street
Turk Murphy Ore

(Continued on page 75)

Off-B'way Managers Burn at Unions; Cry Run, Seek Equity Recognition

Off-Broadway managers are in a sweat over demands being made by various theatrical unions. They claim that increased salary and employment requirements, plus other regulations, are virtually putting them out of business.

In line with this, the producers have been active on two fronts. They've been discussing modifications with the Fact Finding Committee, representing the New York legit craft unions, and, in another maneuver, have taken a stand against the unilateral establishment of off-Broadway rules by Actors Equity.

The conflict with Equity stems from the union's refusal to recognize the League of off-Broadway Theatres as the official bargaining agent for off-Broadway. The managers originally went along with the Equity refusal, accepting an offer merely to discuss their problems.

The League is dissatisfied with the results of the discussions, however, and is now appealing to the State Labor Board to schedule a meeting with Equity with the idea of demanding recognition. One of the League's major beefs pertains to the residual clause in the union's off-Broadway contract, which requires additional payments to performers in the event that a script is sold to films or tv.

Equity president Ralph Bellamy, has stated, however, that the union has no intention of recognizing the League. He says that Equity regards off-Broadway not as a group of employers but only as a group of actors.

Atlanta Longhair SRO On Mail Order Advance; Stampede for Metopera

By SAM LUCCHESE

Atlanta, April 1.

Georgia's longhair coterie is going through its annual spring bustle to corral season tickets to two cultural events, annual Metropolitan Opera season and 1958-59 All Star Concert Series. Ducat scarcity is attested by the fact that both opera and concert series will be sellouts long before curtain of either event.

Met Opera comes first. Five performances by Bing's boys and girls are slated in four days, April 30 through May 3. Opera is staged at Fox Theatre, Wilby-Kincey's 4,400-seat flagship here.

All Star Concert Series, Marvin McDonald, manager, sprang a blockbuster on an unsuspecting steady clientele by lining up soprano Maria Meneghini Callas, who will sing at Municipal Auditorium Oct. 21.

If there was any doubt that 1958-59 series would sell out, the Callas signing dispelled it. Muny Aud has 5,500 seats and they'll all be gone ere Danish National Orchestra, making its second visit to Atlanta, opens season Oct. 16.

Following Mme. Callas will be Ballet Russe de Monte Carlo Nov. 5, starring prima ballerina Irina Borowska, with National Ballet of Canada set for Jan. 10 and offering full-length production of "Sleeping Beauty."

Next two All Star attractions, Queen Elizabeth's Buckingham Palace Household Brigade, regimental band of the Grenadier Guards, Nov. 18, and Philadelphia Symphony Orchestra, Eugene Ormandy conducting, Feb. 15, will be presented in Georgia Institute of Technology's 7,999-seat Alexander Memorial Coliseum.

Igor Berodni, Soviet violinist, will play at Auditorium Feb. 24 and pianist Artur Rubinstein, perennial Atlanta favorite, will bring series to close March 9.

Van Horn Costume Co. To Open Office in .Y.

After a 106-year run in Philadelphia, Van Horn Costumes is expanding its operation to New York An affiliate Manhattan corporation has been authorized to operate on 47th Street between Broadway and 8th Avenue.

It's understood that growing stock business, as well as the television boom, cued the expansion of the firm, which has been a leader in the amateur theatre costume field since 1852.

Tommy Noonan Returns To Touring 'Tunnel' Co.

San Francisco, April 1.

Tommy Noonan resumes his co-starring assignment this week in the Coast production of "Tunnel of Love." He rejoins the Randolph Hale presentation tomorrow (Thurs.) at the Loberto Theatre, Santa Barbara, replacing Russell Nype, who succeeded him last January.

William Bishop continues as co-star in the production, which has been touring weeknights and playing the Alcazar Theatre here weekends since last March 16. As of that date, the Peter de Vries-Joseph Fields comedy had put in 23 weeks at the Alcazar. The production is scheduled to move next Monday (7) to the Hartford Theatre, Los Angeles.

'Mame' Will Have 5-Show Splurge

"Auntie Mame" will be blanketing the U.S. this summer. If plans materialize, five editions of the comedy will probably be on tap during the warm-weather period. That will take in the longrun Broadway presentation, a Coast company and three touring productions.

Of the touring entries, the Constance Bennett starrer is currently on the road. Another starring Sylvia Sidney is scheduled to get underway April 19. Both have been mounted by Bowden, Barr & Bullock, who are also planning a third company, starring Shirl Conway, for tent theatre bookings. Canvastop dates will also be played by Miss Sidney.

The Coast company is planned by the show's original Broadway producers, Robert Fryer and Lawrence Carr. Eve Arden is slated to star in that presentation. She had previously been mentioned as a possibility to succeed Rosalind Russell in the N.Y. company, but the assignment went to Greer Garson. Incidentally, Miss Garson's contract expires at the end of May, so another successor will have to be obtained if she doesn't renew.

The Warner Bros. film edition of the Patrick Dennis-Jerome Lawrence-Robert E. Lee comedy is currently in production, with release due next winter.

PLAN YEAR-AROUND SHOWBOAT AT TAMPA

Tampa, Fla., April 1.

A showboat for the presentation of legit stock entries is in the works for Tampa Bay. It'll be operated by vet showman Nat S. Jerome and will utilize a resident Actors Equity company. The boat, planned by Jean LaFerne and currently under construction, will be called the Bay Queen.

The three-decker vessel has a capacity of about 2,000, with a 250-seat dining room on the main deck, and will operate on a year-round basis. Lewis Pierce, who's had previous showboat experience, will direct the Queen productions.

Mike Ellis Will Start Early Again at Bucks

Michael Ellis, operator of the Bucks County Playhouse, New Hope, Pa., is continuing his summer-stretch policy. The producer, who's been expanding the season at the barn in recent years, has a 20-week spread lined up for the upcoming season. It'll run from May 3-Sept. 20.

Ten shows, running two weeks each, will be presented at the theatre, with the first stock production of "Visit to a Small Planet" as the initial bill. That'll be followed by Ilka Chase in "Desk Set" and then a return engagement of T. C. Jones in "Mask and Gown." The latter show did smash business in a pre-Broadway tryout at the spot last summer.

Skedded for a June 16 opening is "Compulsion."

'Hooper' Current, Dallas; Switch 'Waiter' as Next

Dallas, April 1.

"The Hooper Law," Harry Granick comedy currently being preemed by the Margo Jones Theatre '58, will be followed April 15-May 4 by another new play, William Walden's "A Waiter Not Named Julius."

The latter work replaces the previously scheduled "The Good Meal," by Leo Lieberman.

Chi Opera House Dickering Film; Longhair Tizzy

Chicago, April 1.

There's much ado among local promoters over the possibility that Chicago will be without a house this fall for major longhair productions. The principals in the hubbub are the Opera House and impresario Harry Zelzer, both the biggest in their respective fields locally.

The Opera House is trying to book Cinemiracle, a new wide-screen process. However, that would apparently leave no available house for a number of ballet, opera and theatrical offerings that Zelzer hopes to present here. Zelzer was apprised of the Opera House's picture aspirations six months ago and accordingly contracted his shows subject to the availability of a theatre, so no one stands to get demolished.

Nevertheless, with the Opera House or without, Zelzer intends to proceed with the fall season. The Allied Arts Corp. prez says he is now "being offered" any of three large film houses as temporary spots for such productions as major ballet, the Metropolitan Opera, and the Bolshoi Theatre, but he declined to say which ones were "offered." He did indicate, however, that they might not be in the Loop.

Trade speculation rules out nearly every Main Stem filmery for several reasons, the principal ones

(Continued on page 72)

Iowans Lose 'Music Man' For State Fair in '58, But They May Be in Pic

Des Moines, April 1.

Despite the strenuous efforts of Iowa officials, "The Music Man" won't be a feature of this year's Iowa State Fair. However, loyal Iowans will probably see the touring edition of the Broadway musical early next spring. Also, they've been assured that the film version will be shot on location in the state.

Author-composer Meredith Willson is a native son and "Music Man" is located in a mythical Iowa town, so the tuner has become virtually the unofficial Iowa show. That sparked effort to have the projected touring production play this year's Iowa State Fair. However, the tourer is being produced on the Coast and won't finish its engagements there until late fall, too late for the State Fair.

Before leaving for Europe last week, Willson revealed that he, Broadway producer Kermit Bloomgarden and director Morton Da Costa plan to be partners in doing the screen version of the musical, with financing and release through a major studio. Referring to a suggestion that the picture might be filmed in his hometown, Mason City, which is noted for bad weather, Willson remarked, "We'd have to take the Iowa weather as we found it—that's part of the setup."

ATPAM Aims at Longhair

The Assn. of Theatrical Press Agents & Managers is clamping down on longhair. The union, which has had some representation in that field, has now determined that, effective next Labor Day, "all ballet and opera companies shall employ a manager and pressagent at regular legitimate-musical scales and working conditions."

Included in the ATPAM edict are any offerings that use costumes and/or scenery and properties and/or stage hands.

Equity Warming Up for Election; Ross Group Has Nominating Edge

Actors Equity is apparently in for another hot factional fight in its annual election, to be held in June. The dissident element in the union, after relaxing its campaign for control of the administration in last year's election, is reportedly back in full swing. That's indicated in the complexion of nominating committee members elected at the quarterly membership meeting in New York last Friday (28).

Of the 10 members selected, eight are regarded as belonging to the dissident faction headed by Bill Ross, one of those chosen. The eight-member spread gives the Ross element a one-member edge on the nominating committee, which also comprises five previously-selected council reps, all considered independents.

The strong position already gained by the dissidents appears to mean that an all-out battle will ensue. In view of this, it's predicted that no matter what ticket is chosen by the committee, an opposition card will be entered. The factional conflict is expected to be especially intense this year, since the election covers all officers and 15 councilors.

The general impression is that the dissidents were well organized for last Friday's meeting. A resolution introduced by Ossie Davis, recommending that the council urge the State Dept. to okay a limited passport for Paul Robeson to go to London for a legit appearance, was passed by a vote of 111-75. Ralph Bellamy, president of the union, opposed the resolution on the ground that the union's policy is to avoid entering into political matters.

The membership reps elected to the nominating committee, with the number of votes listed parenthetically, include principals Polly Rowles (195), Biff McGuire (172), Frederic Tozere (166), Nancy Walker (158), Bill Ross (157), Jane Hoffmann (153) and Harry Bellaver (152). The chorus reps include Brock Peters (188), Tao Strong (180) and Shellie Farrell (130). Of the 10, only Tozere and Miss Walker are regarded as independents.

Those in line as principal alternates include Mike Kellin (151), Jeffrey Lynn (151), Nydia Westman (146), Hilda Haynes (141), Tom McDermott (139), Ann Wickham (99) and Josephine Nichols (96. On the chorus side, the alternate lineup includes Cordelia Ware (116), Stan Page (111) and Ramona Robinson (100). Of these 10, all are rated as independents except Kellin and Miss Haynes.

'Porgy' Will Tour Barns But With Goldwyn Okay

Washington, April 1.

Two or three stock companies will take "Porgy and Bess" on tour of the strawhat circuit this summer. However, film producer Samuel Goldwyn will have final okay of the companies. That was disclosed last week by Mrs. Du Bose Hayward, widow of the author of the novel on which the Gershwin folk opera is based. Mrs. Hayward testified on behalf of the Smathers bill to divorce the broadcasters from BMI.

Goldwyn, who is making the "Porgy" film, apparently wants to protect his investment by preventing any third rate performances which would tend to tarnish the musical in the public's mind.

Only 10 British Names Have B.O.

Glasgow, April 1.

The number of legit stars with boxoffice draw has dwindled in 25 years from 30 or 40 to about 10. At the same time, it's growing more and more difficult to persuade established players to take assignments outside of London. That was noted by Charles Farrell, council member and honorary treasurer of British Equity, speaking recently at the annual meeting of the Scot branch.

Except for "certain eccentric gimmicks from television," who can fill theatres but sometimes "create disturbances" doing so, there are few names today who can be sure of attracting audiences. That, plus the reluctance of ranking players to undertake provincial tours, is making it increasingly difficult for theatres outside London to get shows, the Equity official asserted.

Local managers are filling the gap with government-supported company from various Continental countries, Farrell warned. Such troupes can afford to come to England and accept touring engagements, not only for the propaganda value, but because the performers are generally on guaranteed minimum salary.

These European companies are willing to take smaller guarantees than British shows with top sars like Laurence Olivier, Vivien Leigh, John Gielgud, and they find it wonderful experience to come to England with the back of their respective governments. "If we could only persuade our own stars to go on tour, to play Scotland and the provinces and fill our British theatres, the traffic in state-subsidized foreign companies would cease," Farrell suggested.

HUROK SIGNS FRENCH TROUPE FOR U.S. TOUR

Paris, April 1.

Impresario Sol Hurok has signed the Theatre National Populaire for a nine-week U. S. tour beginning next September. With a cast of 45, it'll be the largest French troupe to make the overseas hike. The lead performers include Gerard Phillipe, Jean Vilar and Maria Casares.

The company will present a repertory of five classic plays. Hurok, incidentally, planed back to New York last week.

Barn-Touring 'Sergeants' Opening at Paper Mill

Robert Weiner's strawhat-touring production of "No Time for Sergeants" will open the season next Monday (7) at the Paper Mill Playhouse, Millburn, N.J. Emmett Rogers, who co-produced the Ira Levin-Max Hyman comedy on Broadway and staged the London production, is directing the show.

After a six-week engagement at the Paper Mill, the show will lay off for a week's tuneup rehearsal, then play a three-week tent stand at Westbury, L.I., followed by a week at Camden, N.J. Other bookings are being negotiated.

Seven Arts Center, N. Y., A Beehive of Show Biz; At Former Colony Club

The Murray Hill sector of Manhattan has gotten the cultural jump on the proposed Lincoln Square development further uptown. Although less elaborate than the arts projects planned for the Square, the Murray Hill venture takes in three theatres, an art gallery, audition and rehearsal halls, plus schools for drama, dance, music and voice.

The entire setup, however, is confined to a single six-story building, originally designed by Stanford White for the Colony Club in 1907. It's been refurbished at a cost of over $300,000 and converted into the Seven Arts Center. Directors of the operation are Oscar Lerman and Martin Cohen, who were represented on Broadway two seasons ago as co-producers of "The Vamp."

The three theatres, two proscenium and one arena, each seat under 200. They'll be used for student productions and commercial off-Broadway entries, either produced by the Center itself or by outsiders, in the latter case on a rental basis.

Space in the building has already been rented by the Ballet Russe de Monte Carlo for executive offices and a studio. The Center is also conducting its own classes.

Jean Stapleton withdraws April 12 from the cast of the Broadway production of "Bells Are Ringing." Her successor will probably be **Alice Pearce.**

Show on Broadway

Back to Methuselah

Theatre Guild (in association with Arnold Moss) presentation of two-act (six scenes) comedy by George Bernard Shaw, adapted by Arnold Moss; staged by Margaret Webster; scenery and lighting, Marvin Reiss; costumes, Patricia Zipprodt; electronic effects, Vladimir Ussachevsky and Otto Luening. Stars Tyrone Power, Faye Emerson, Arthur Treacher; features Valerie Bettis, Arnold Moss, Richard Easton. At Ambassador Theatre, N.Y., March 26, '58; $6.90 top Friday-Saturday nights $5.75 weeknights.

Cast: Arnold Moss, Tyrone Power, Faye Emerson, Valerie Bettis, Richard Easton, Arthur Treacher, Deirdre Owen, M'el Dowd.

The trouble with "Back to Methuselah," it's always been assumed, is its impossible length. Although Bernard Shaw considered it his "masterpiece," it has seldom been produced. Since it runs to 90,000 words, it was originally produced by the Theatre Guild in 1922 as three separate installments, each for a single-week run. The schedule was repeated for a second three weeks and then all three installments were alternated for a final week.

It was a boxoffice failure then and has invariably failed to attract popular audiences in its occasional presentations in various places subsequently. The reason, it's now clear, was not the play's length, but its dullness. For once, Shaw was in deadly earnest, and his earnestness is deadly.

In Arnold Moss' condensation, which he is presenting in partnership with the Theatre Guild, the play runs just about two hours, including one intermission. That's about a quarter of its original length. It's more or less the same version, but with a revised cast, that played a strawhat tour last summer.

With the present cast, it had a highly profitable tryout tour, mostly of one-nighters, and has thereby reached Broadway as a paid-off venture. It isn't likely to extend the scheduled six-week engagement, however, despite the three-star marquee lineup and the simple physical production.

"Methuselah" is a rather penetrating speculation by one of the most brilliant intellects the world has ever known. For that reason, and because GBS regarded it as his major work, it is reasonably interesting and even to some extent stimulating. But it's pure intellect, or perhaps Shaw would have called it moral passion. At any rate, it has no emotional projection for average audiences.

There are no individual characters—none, that is, with personal identity for the playgoer. There are only what amount to puppets representing the author's ideas. These symbols, principally as the eternal man and woman, are presented first in the Garden of Eden and, in six successive scenes through the ages "as far as thought can reach," to 31,958 A.D. Presumably Shaw regarded this world of the future as an ideal, but few playgoers are likely to share his feeling.

"Methuselah," thus, is an intellectual exercise, and not exactly fascinating even as that. In the despondency prevailing after the first World War it was apparently intended as an inspiring article of faith in man's indestructibility, of his ultimate salvation by the triumph of the mind.

But probably to considerable extent due to the influence of Shaw himself, there's been a good deal of philosophical thinking since 1922, and much of "Methuselah" now seems commonplace. As for its testament to man's immortality, man himself has made that a vanishing prospect with a little trick called nuclear fission.

For those who may be willing to concentrate on mental concepts, without human characters or more than a slight excuse for plot, and without the reward of any emotion whatever, this capsule "Methuselah" may have appeal, and of course the incurable Shavians will make it a pilgrimage. It will presumably be worthwhile for them, but for the general public it offers little.

The play is acceptably acted, but without distinction or fire. Tyrone Power, top-starred, plays Adam in the first scenes and then a succession of men with the secret of unlimited longevity. Faye Emerson, second-starred, plays Eve in the Garden scenes and thereafter a sort of recurring ageless woman. Like the other actors, they have little characterization to work with, so their playing tends to have the shallowness of revue-sketch performance.

Arthur Treacher, third-starred, is effective as a series of fuddy-duddies, while Valerie Bettis and Richard Easton are competent in secondary parts. Moss, besides being adaptor and co-producer, portrays Shaw himself as an amusingly bumptious m.c. and commentator. It's a useful device, giving the show virtually its only genuine life.

Margaret Webster's staging seems tentative, Marvin Reiss' scenery and lighting offer no surprises, Patricia Zipprodt's costumes are approximately adequate and the futuristic sound effects by Vladimir Ussachevsky and Otto Luening suggest science-fiction television. *Hobe.*

Off-B'way Reviews

Blood Wedding

Patricia Newhall (in association with Robert Marquardt, Thomas De Marco and Joseph Tandet) revival of three-act tragedy by Garcia Lorca. Staged by Miss Newhall; settings, Charles Brandon; lighting, Mary Alma Dwyer; costumes, Clifford Capone; guitar music, Fernando Sirvent; choreography, Teresita La Tana. At Actors' Playhouse, N.Y., March 31, '58; $3.85 top.

Cast: Margot Lassner, David Faulkner, Ola Kaufman, Dolores Rashid, Jan Owen, Daniel Ades, Felicia Micolucci, Gerry Jedd, Harrison Dowd, Adele Lamont, Suzanne Harvey, Mimi Harris, Teresita La Tana, Jose Marques, Maria Del Romero, Estrelita, Maria Cristina, Jose Maldonado, Robert Dahdah, Manuel Duque, Don Lamb, Michael Roston, Alec Gunther.

Garcia Lorca's "Blood Wedding" is a play of seething passions in a Spanish climate that breeds fiery temperament. It's a story that must be told in flashes of lightning, so that the tragic denouement may have some of the ferocity of a sudden summer storm. As it happens, this revival at Actors' Playhouse has been staged with cool deliberation, pageant-like movement, with too much respect for the poetry, too little for the action.

Even the almost continuous offstage guitar music is soft, slow, well-mannered. Certainly Lorca didn't write a sedate tale when he envisioned the hatreds that would be aroused if a young married man ran off with a beautiful bride on her wedding day, stealing her from the side of her bridegroom and from the midst of her assembled family. Lorca was aware that in Spain such misdeeds carried the penalty of blood vengeance.

But under Patricia Newhall's studied direction, the performances at the Actors' Playhouse are genteel, the actors are ever so polite and speak in well-rounded phrases, dulcet tones. They seem under the impression that Lorca's writing is fragile, which it isn't. The only visible sign of fire and tempest is in a brief flamenco interlude danced in the wedding-day scene by Teresita La Tana and Jose Marques. Here is a heated mood that is never elsewhere achieved.

As a betrayed wife, Jan Owen plays with an emotional integrity that is keyed to the muted demands of the part. Harrison Dowd is amiable and dignified as the bride's father, while Adele Lamont, as the beauteous bride, implies passion without portraying them. Both David Faulkner, as the bridegroom, and Daniel Ades, as the young husband who runs off with the bride, are relatively static in their approach to Lorca's impetuous tale.

Charles Brandon's settings provide coolly attractive backgrounds. Opening night there was technical trouble backstage that reflected itself in faulty light cues, but the mishaps proved relatively inconsequential. The trouble is more basic. *Geor.*

You Touched Me!

Equity Library Theatre, Inc. revival of three-act comedy by Tennessee Williams and Donald Windham. Staged by Atwood Levensaler; settings and lighting, Leon Munier; costumes, Jack Peyron. At Lenox Hill Playhouse, N. Y., March 23, '58; admission by contribution.

Cast: Ed Barbour, Brent Couchman, Kitty Culpepper, Albert M. Ottenheimer, Charles Robinson Jr., Judith Slatin, Madge Wynne.

Among the many constructive things that Equity Library Theatre does for the local theatrical community is occasionally to mount

(Continued on page 72)

Ray Golden Has Tuner

Los Angeles, April 1.

"Guys and Geishas," a new musical, will be tried out here in June by Ray Golden, who co-authored the book with Paul Mason, and also wrote the lyrics to George Miladin's music score.

Genie Maria Coree will be femme lead.

Show Abroad

Folies Legeres

(Light Follies)

Paris, March 24.

Paul Derval presentation of revue in two parts (40 scenes). Staging, scenery and costumes, Michael Gyarmathy; music, G. Tabet; H. Bettl, Fred Freed, Andre Hornez, M. Glandsberg, adapted by P. Larrieu. Stars Yvonne Menard; features Frederic Rey, Simone Claris, Chelo Alonso, Maia Jusanova, Del Monte, Micheline Roine, Lionel Vallin, Yves Thomas, Jackson Girls (12), Domenechs (2), Jacqueline Marcy, Nicole Parent, Roger Stephani, Rollos (3). At Folies-Bergere, Paris, March 23, '58; $4 top.

After running its last show four years and then being shuttered three months, the Folies-Bergere has opened a new revue that should be good for another four-year term. It's helped by the potent Folies title, the familiar nudity and the general production brilliance.

The new show, titled "Light Follies," alters the traditional formula a bit toward the policy of the Lido nitery, eliminating comedy sketches and using only production numbers and acts. That tends to become repetitious, but the lavish costuming, rapid scenic changes and nudity should maintain the appeal for both for French provincials and tourists.

Yvonne Menard is back as star and is being built as an m.c. She does the usual interlude with members of the audience, and sings in a throaty but acceptable manner. She does less nudity but is still revealing enough in her pony prancing to highlight big numbers.

The spectacular production numbers include a sumptuously costumed trip through history, a scene in the Tuileries during the Second Empire, a tale of seduction to which Miss Menard wins her next door neighbor by appearing nude on his balcony, a tale of a girl whose way with men saves a clothing store from ruin, and a reenactment of "The Hunchback of Notre Dame" with swift scene changes.

Simone Claris displays ample fleshly charms in her heated sex terp segments with house dancer Frederic Rey, and Chelo Alonso is a fine addition in exotic and Latin terp sessions with adroit partner Del Monte, while Turkan Kan displays torrid belly rippling. Maia Jusanova is a competent hoofer with a feel for period work, while Nicole Parent and Roger Stephani dress up the usual eancan bit.

Michelline Roine handles her intro chores well and Jacqueline Marcy, Lionel Vallin, Yves Thomas are passable in singing stints. The Jackson Girls (12) and the Folies-Bergere Dancers (24) do okay terping, but are somewhat hampered by soace limitations on the apron to cover the lightning set changes. Solid meccano aspects, swimming pools, descending decors etc., are still a Folies backbone.

Domenechs (2) are a smooth hand-to-hand act in a takeoff on various nationalities doing this type of number. Rollos (3) are a fast roller skating number and Elsa & Waldo offer zany accentric dancing with impeccable timing, contortioning and fine comedy sense.

Thus, the Folies-Bergere is about the same, except for some streamlining to keep up with the times and a little budget tightening on production values. But it is still a frothy eye catching gambit whose tradition will keep it moving.

Biggest nut seems to have been the costumes which are outstanding in colors, taste and elegance. No sack dresses here except in 1920's numbers. The femme form is exalted, and that will always be the main draw, plus the heady packaging of Michel Gyarmathy. Old and new music is well blended by Pierre Larrieu. *Mosk.*

Anybody Here Seen Atkison?

San Francisco, April 1.

Recent visit of N.Y. Times drama critic Brooks Atkinson to Frisco, during the course of his cross-country trip to various legit centers, caused frantic scurrying among local little theatre groups. Each wanted to be sure he saw its presentation from opening curtain to finale.

One night, the audience waiting to see the Interplayers production of Arthur Miller's "Memory of Two Mondays" at the tiny Bella Union here, began to get restless as 10, 15 and then 20 minutes passed and still no curtain. Finally, director Leon Forbes walked onstage and announced, "Sorry about the delay, but we're waiting for Brooks Atkinson, the distinguished critic of the N.Y. Times, who promised to be here tonight."

From the rear of the theatre came an unobtrusive voice, "I've been here all the time." The show went on—immediately.

Inside Stuff—Legit

Broadway click of "Two For The Seesaw," with Henry Fonda and Anne Bancroft at the Booth, has cued reader queries on "how many other two-character plays have there been on Broadway in the past 50 years. Jan de Hartog's "Fourposter," with Hume Cronyn and Jessica Tandy (Mrs. Cronyn) was recalled.

Historians also hark back to the Al Woods production of "Jealousy," by Eugene Walter, from the French of Louis Verneuil, which ran for 136 performances at the Maxine Elliott, opening Oct. 22, 1928, with John Halliday and Fay Bainter. "Jealousy" was later revived with Basil Rathbone and Eugenie Leontovich, but didn't fare well.

Oscar Homolka and Flora Robson did a limited two-week engagement at the Embassy, London, in 1935 of "Close Quarters," by Gilbert Lennox, a German drama by Swiss playwright W. O. Somin. Two years later Lee Shubert tried it out in Princeton with Gladys Cooper and Philip Merivale. It expired on the road. It was a two-people play, but also had two offstage voices, plus the usual assortment of other devices—telephone, telegram, radio, letter chute, police siren, newspaper headlines, etc.

A one-character, one-act play, by Frank Merlin, titled "I Got Shoes," is on the fall agenda of Joe O'Brien and Rhett Cone, and will open next fall at their off-Broadway Cricket Theatre, 2d Ave. and 10th St., N.Y. The play, incidentally, was inspired by the life story of veteran character actor Conrad Cantzen, who died at 78 with $11.85 in his pocket, and 8c found in his meagre room in Jersey City where he slept on papers and begged for food. Living as a pauper, he left an estate of nearly $250,000 to provide shoes for needy actors. Cantzen's salary was never over $55 a week.

The highly successful "Voice Of The Turtle," by John van Druten, which opened Dec. 8, 1943, at the Morosco, N.Y., as produced by Alfred de Laigre Jr., had three characters, played originally by Margaret Sullavan, Elliott Nugent and Audrey Christie.

On anni of Astor Place Riot, Indiana University Press will publish on May 10 "The Astor Place Riot" by Richard Moody. Tale is full account of the 23-year theatrical feud between William Macready and Edwin Forrest which resulted in riot killing 31 persons and injuring more than 100. Book also reveals sidelights on Dickens, Longfellow, Bulwer-Lytton, the critic Forster, and other notables of period.

Stock Reviews

The Hooper Law

Dallas, March 26.

Ramsey Burch production of three-act (six scenes) comedy by Harry Granick. Stars Bea Shaw, Bruce Hall, Pat Young; features Mabel Cochran, Charles Braswell. Staged by Burch; technical direction, James Pringle. At Margo Jones Theatre '56, Dallas, March 25, '58; 3.50 top.

Mrs. Freem ..... Mabel Cochran
Minnie Hooper ..... Bea Shaw
Randy Gates ..... Richard Kennedy
George Hooner ..... Bruce Ball
Susannah Whist ..... Pat Young
Peggy ..... Bonnie Claire Edwards
Rob ..... Charles Braswell
Stranger ..... Clyde Waddell

Harry Granick, whose "The Guilty" drama was a successful tryout in 1953 at the Margo Jones arena theatre, has a better offering currently preeming here for three weeks. "The Hooper Law," is a three-act comedy which gets deserved laughs and could probably fare on larger stages. It's a trifle long, but has the makings of a fine comedy.

The author has taken a romantic triangle situation and worked it for fresh laughs. The plot concerns a brash, single Kansas City belle who has a dinner date in with a married customer. She follows him to New York and poses as an interviewer to quiz his happy wife and uncorking laughs at the expense of the innocent husband.

Ramsey Burch's smoothly paced direction keeps the audience in a merry mood. The able cast extracts every laugh, especially Bruce Hall as the bewildered husband and Bea Shaw, an understanding wife who copes easily with the man chaser. Mabel Cochran, the housemaid, draws half her laughs with only a sniffish air and upturned nose.

James Pringle's two sets, via tricky lighting, easily suffice and add visual assist to a complex production. *Bark.*

Tomorrow's Children

Hollywood, March 20.

George Boroff production of three-act (five scenes) drama by Jan Leman. Staged by Boroff; lighting, Stan Paul. Stars Michael Granger, Kathleen O'Malley; features Doris Karnes, Stephen Ellsworth, Jefferson Searles, Herman Rudin. At Circle Theatre, Hollywood, March 20, '58; $3.30 top.

Elizabeth Brooks ..... Kathleen O'Malley
Ralph Brooks ..... Michael Granger
Ethel Brooks ..... Doris Karnes
Matthew Brooks ..... Stephen Ellsworth
Roland Kester ..... Jefferson Searles
Dr. Walter Ruskin ..... Herman Rudin

This Jan Leman drama is a sermon on the dangers of atomic experimentation and a scientist's moral responsibility for his discoveries. The play has heroic possibilities, but fails to make the most of its dramatic situations.

The story about a young novel prize-winner's struggle with his conscience over his part in the development of nuclear weapons has an overlong first act, and it telegraps its third-act dramatic punch. The big situation involves the hero's attempt to kill his own child, a congenital freak as a result of radiation poisoning. *("Hide and Seek," a drama by Stanley Mann and Roger MacDougall, dealt with a somewhat similar theme. It was a failure of the 1956-57 season on Broadway.—Ed.)*

Producer George Boroff has staged the show with minimum but adequate props, but the scenery does not favor arena-style presentation. The performance is generally acceptable, though uninspired according to most local minor-league theatre. Incidentally, "Tomorrow's Children" is the first play in English by the author, a German physicist. *Glen.*

The Duchess of Washoe

San Francisco, March 27.

San Francisco Theatre Co. production of two-act (16 scenes) musical comedy. Staged by Leslie Abbott; book, Madelene Safonov and Cass Stevens; music and lyrics, Emil Martin; choreography, David Hamilton; sets, Alexander Argiros; costumes, Karl of Tasiner; lighting, James McMillan; book directed by Donald Whitney; musical direction, Martin and Sandra Campbell. At Encore Theatre, San Francisco, March 27, '58; $2.50 top.

Kate Mahoney ..... Pat McGuire
Andy Walsh ..... Orestes D'Anna
John Floyd ..... Donald Whitney
Clarence Barlow ..... Robert Atkinson
Kathleen ..... Annette De La Roche
Dr. Brett Flornoy ..... Rick Linden
Sam ..... Ford Lile
Flora Lamont ..... Delores Bernhard
Chin ..... Everett Lee
Luke Jordan ..... Roberto Piperlo
Ellie Jordan ..... Lida Berline
Louise Johnson ..... Bari Rolfe

Others: Alison Bruno, Sue Hackes, Raquel Lopez, Diana Quail, Joyce Workman, Jean Daly, Pearl Berkelman, Jane Bryant, Aurora Dawson, Janey Hayden, Linda Hoager, Danny Cameron, Brujo Cordoba, Ray Joseph, Milton Longway, Rick Mayr, Richard Martin, Jose Sevilla, J. H. Wiley, Dennis Ross, Mike Roberts, Richard Ramos, Larry Bryggman.

There's enough in this shambles of a musical comedy to make it fairly enjoyable. The germ of the book's idea is interesting, about a third of the music is fresh and attractive, and the second feminine lead, Annette De La Roche, has a fine soprano voice, uses it beautifully and is pretty.

On the other hand, "The Duchess of Washoe" has a tedious book which creaks between songs and never reaches a level of wit any higher than, "I ain't never seen a pot like that in the parlor before," plus derivative songs such as "Backstreet Love," strongely suggestive of "Love for Sale," as well as confused direction and a leading lady apparently directed to belt out every song in caliope style.

The show, located in Virginia City, Nev., near the peak of the silver rush around 1860, involves an Irish boarding house mistress who has grubstaked her boy friend and therefore shares in a rich silver strike. They wed and go to Europe, taking along her niece, who is really pining for a local doctor. The story is said to be based on an actual situation in Washoe County, Nev. (thus, "The Duchess of Washoe").

The yarn is ineptly told, larded with "dream" ballet, but it is at least brief. Among the better of Emil Martin's songs are "We're Headin' Out for Nevada," "Why Must I Be Me?" "There's Money in the Air," "Prospectin'," "Wonder If He Loves Me?" and "There's Nothing Wrong in Having Lots of Money."

As male lead, Orestes D'Anna is satisfactory, somewhat like a young Gabby Hayes, and Delores Bernhard, as Virginia City's leading madam, sings well. Rest of the cast seems to be under the handicap of inadequate direction. *Stef.*

B'way Better, 'Methuselah' $19,100 (7), 'Story' 51½G, 'Girl' 37G, 'Denim' 18G; 'Two,' 'Who's That Lady?' Set Records

Broadway was generally up last week. The powerhouse entries held steady, while receipts continued to dip for a few offerings. Of 26 productions on tap, four were on twofers. Holy Week and the start of the Jewish Passover Holiday next Friday night (4) apparently aren't hurting this week's business as much as traditionally.

There were seven sellouts, "Dark at the Top of the Stairs," "Entertainer," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (68th wk; 533 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $40,200; last week, over $40,200.

Back to Methusaleh, Ambassador (C) (1st wk; 5 p) ($5.75-$6.90; 1,155; $36,200). Tyrone Power, Faye Emerson, Arthur Treacher). Opened a limited six-week run last Wednesday (26) to two favorable reviews (Aston, World-Telegram; Coleman, Mirror) and five unfavorable (Atkinson, Times; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); over $19,100 for first six performances and one preview.

Bells Are Ringing, Shubert (MC) (70th wk; 556 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $53,000; last week, over $52,800.

Blue Denim, Playhouse (D) (5th wk; 36 p) ($5.75-$6.90; 996; $31,500). Previous week, $18,700; last week, over $18,000.

Dark at the Top of the Stairs, Music Box (D) (17th wk; 132 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,200, with parties; last week, almost $33,500, with parties.

Entertainer, Royale (CD) (7th wk; 54 p) ($7.50; 1,050; $43,500) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Previous week, $43,600; last week, same. Performances will be suspended next Monday-Thursday (7-10).

Fair Game, Longacre (C) (21st wk; 169 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $17,200; last week, nearly $16,000.

Jamaica, Imperial (MC) (22d wk; 172 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $52,300; last week, over $51,600.

Li'l Abner, St. James (MC) (72d wk; 572 p) ($8.05; 1,614; $58,100). Previous week, about $26,000; last week, around $26,300 on twofers.

Look Back in Anger, Golden (D) (26th wk; 207 p) ($5.75; 800; $25,152) (Mary Ure, Kenneth Haigh). Previous week, $12,900; last week, over $12,100.

Look Homeward Angel, Barrymore (D) (18th wk; 140 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $40,800; last week, almost $41,200.

Music Man, Majestic (MC) (15th wk; 116 p) ($8.05; 1,626; $68,658). Previous week, $69,200; last week, nearly $69,300.

My Fair Lady, Hellinger (MC) (107th wk; 851 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Sally Ann Howes). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

New Girl in Town, 46th St. (MD) (46th wk; 367 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $34,100 on twofers; last week, almost $37,000 on twofers. Gwen Verdon exited as costar March 22. Her standby Joan Holloway filled in last week and Evelyn Ward took over the assignment Monday (31).

Oh Captain, Alvin (MC) (8th wk; 63 p) ($8.35-$9.20; 1,331; $60,000) (Tony Randall). Previous week, $56,000, with parties; last week, nearly $58,800, with parties.

Romanoff and Juliet, Plymouth (C) (25th wk; 196 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $21,500; last week, over $22,600.

Rope Dancers, Miller's (D) (19th wk; 149 p) ($5.75-$6.90; 944; $27,850) (Siobhan McKenna, Art Carney). Previous week, $11,700 on twofers; last week, over $12,500 on twofers.

Sunrise at Campobello, Cort (D) (9th wk; 68 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $35,700, with parties; last week, almost $35,100, with parties.

Time Remembered, Morosco (C) (20th wk; 159 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $35,800; last week, over $38,400.

Two for the Seesaw, Booth (CD) (12th wk; 84 p) $6.90; 780; $31,700) (Henry Fonda). Previous week, about $31,700; last week, $31,891 for a new house record.

West Side Story, Winter Garden (MD) (27th wk; 212 p) ($8.05; 1,404; $63,203). Previous week, $50,000; last week, over $51,500.

Who Was That Lady I Saw You With? Beck (C) (4th wk; 32 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Previous week, $37,500; last week, $40,244 for a new house record for a straight play. Walston withdraws temporarily next Saturday (5). Larry Blyden will sub.

Miscellaneous

Two Gentlemen of Verona, Phoenix (C) (2d wk; 16 p) ($4.60; 1,150; $29,382). Previous week, $12,000 for first eight performances; last week, under $11,000.

Closed Last Week

Long Day's Journey Into Night, Hayes (D) (65th wk; 390 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $20,600 on twofers; last week, over $23,600 on twofers. Closed last Saturday (29), having netted approximately $200,000 in New York on its $80,000 investment. Of that profit, however, $50,000 represents an advance to the national company, which now has an estimated deficit of $20,000.

Waltz of the Toreadors, Coronet (C) (4th wk; 31 p) ($6.90; 1,101; $35,040) (Melvyn Douglas, Betty Field, Lilli Darvas). Previous week, $17,300; last week, over $17,500. Ended a return stand last Saturday (29) at a slight loss on an $84,000 production cost.

Oklahoma, City Center (MC) (2d wk; 16 p) $3.80; 3,090; $61,812) (Helen Gallagher, Gene Nelson, Harvey Lembeck, Betty Garde, Douglas F. Rodgers, Michael Maule, Gemze de Lappe, George Church, Owen Martin, Sheppard Kerman, Herbert Banke, Lois O'Brien). Previous week, $41,300 for first eight performances; last week, almost $47,400. Ended a limited two-week run last Sunday (30) as the final entry in a series of three N. Y. City Center Light Opera Co. revivals.

Opening This Week

Broken Jug, Phoenix (C) ($4.60; 1,150; $29,382). Play by Donald Harron, based on Heinrich von Kleist's comedy, opened last night (Tues.) as the second of two Stratford Festival Co. of Canada productions. Runs through next Friday (4), then alternates with "Two Gentlemen of Verona." The company is booked at the house through April 20.

Say, Darling, ANTA (MC) $7.50; 1,185; $50,000) (David Wayne, Vivian Blaine, Johnny Desmond). Jule Styne and Lester Osterman presentation of a comedy about a musical, based on Richard Bissell's novel of the same name, and adapted by Bissell, Abe Burrows and Marian Bissell, with songs by Betty Comden, Adolph Green and Styne; opens tomorrow night (Thurs.).

SCHEDULED N.Y. OPENINGS
BROADWAY
(Theatres Set)

Joyce Grenfell, Lyceum (4-7-58).
Love Me Little, Hayes (4-14-58).
Firstborn, Coronet (4-29-58).
Jane Eyre, Lyceum (wk. 5-4-58).
Visit, Lune-Fontanne (5-5-58).

OFF-BROADWAY

Fools Passing, Jan Hus (4-2-58).
Ardele, Cricket (4-8-58).
Bed Time, Royal (4-11-58).
Enchanted, Renata (4-22-58).
Sign of Winter, Theatre 74 (4-24-58).
Nouveau Monde, Phoenix (4-29-58).
Playboy Week's World, 7 Arts (4-30-58).
Judas, Theatre Marquee (5-13-58).

Eddie Kook to Brussels, European Legit Centers

Edward F. Kook, president of Century Lighting Co., leaves next Sunday (6) for about a six-week tour of European theatrical centers. Accompanied by his wife, Hilda, a backer of numerous Broadway productions, he will go first to Brussels to supervise installation of the electronics switchboard for the U.S. Theatre.

Kook will subsequently look over theatres in Cologne, Hamburg, Vienna, Paris and London.

Touring Shows

(March 31-April 12)

Auntie Mame (2d Co.)—Shubert, Cincy (31-5); Murat, Indpls. (7-12).
Cat on a Hot Tin Roof—Aud., Hutchinson, Kan. (31); Aud., Wichita (1); Municipal Aud., Tulsa (2-3); Municipal Aud., Oklahoma City (4-5); Convention Hall, Enid, Okla. (7); Will Rogers Mem. Aud., Ft. Worth (8-9); Municipal Aud., Amarillo (10); Aud., Lubbock (11); Mem. Aud., Wichita Falls (12).
Damn Yankees—Temple, Birmingham (31-2); Aud., Tuscaloosa (3); Municipal Aud., N. O. (4-12).
Diary of Anne Frank—Shubert, New Haven (31-5); Wilbur, Boston (7-12).
Firstborn (tryout)—Hanna, Cleve. (31-5) Royal Alexandra, Toronto (7-12).
Happiest Millionaire—Forrest, Philly (31-12).
Long Day's Journey Into Night—Hartman, Columbus (31-2); Aud., Denver (4-5); Geary, S. F. (8-12).
Love Me Little—Walnut, Philly (31-5).
Marcel Marceau—Hartford, h., A. (31-5); Her Majesty's, Montreal (7-12).
Most Happy Fella—Lyceum, Mpls. (31-5); American, St. L. (7-12).
My Fair Lady (2d Co.)—Shubert, Chi (31-12).
No Time for Sergeants (N. Y. Co.)—Magoffin Aud., El Paso, (31-1); West H. S. Aud., Phoenix (3); Russ Aud., San Diego (4); Granada, Santa Barbara (5); Harvey Aud., Bakersfield (10); Civic Aud., Fresno (11); Civic Aud., Sacramento (12).
No Time for Sergeants (Nat'l Co.)—National, Wash. (31-12).
Tunnel of Love (Coast Co.)—Memorial Aud., Fresno (1-2); Lobero, Santa Barbara (3,5, Tommy Noonan succeeds Nype); Hartford, L. A. (7-12).
Visit—Shubert, Boston (9-12).
Visit to a Small Planet—Harris, Chi (31-12).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Beth, Apollo (3-20-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndam's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Iceman Cometh, Wint. Gard. (3-29-58).
Kidders, St. Martin's (3-18-58).
Lysistrata, York's (2-18-58).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Bell, Piccadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce,** Garrick (12-75-57).
Simple Spyman, Whitehall (3-19-58).
Touch It Light, Strand (2-27-58).
Touch of Sun, Saville (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
*Transferred.

SCHEDULED OPENINGS

Not in the Book, Criterion (4-2-58).
Any Other Biz, Westminster (4-10-58).

CLOSED LAST WEEK

Paddle Own Canoe, Criterion (12-4-57).

Road Uneven, As Biz Ebbs Again; Connie Bennett $41,500 in St. Loo; Twin 'Sergeants' Cos. Total $74,200

The road was uneven again last week, and generally a bit down from the previous semester. Philly, with two tryouts, "Say Darling" and "Love Me Little," was down slightly, but Chicago perked a trifle with the touring "My Fair Lady" and "Most Happy Fella," the latter finally staggering out of a nightmare engagement.

Prospects are glum for the current week, with the concurrent Holy Week and Passover coming on top of the steady spring business decline. There should be a boxoffice flurry next week, but receipts are likely to ebb consistently the balance of the legit season.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but as an Broadway, grosses are net; i.e., exclusive of taxes.

PHILADELPHIA

Love Me Little, Walnut (C-T) (1st wk) ($5.40-$4.80; 1,340; $35,000) (Joan Bennett, Donald Cook). Drew mixed reviews, including one favorable (Murdock, Inquirer), one so-so (Gaghan, News) and one pan (de Shauensee, Bulletin); almost $22,700 on subscription. Previous week, $27,500 at Wilbur, Boston.

Say Darling, Shubert (MC-T) (4th wk) ($5.40-$4.80; 1,870; $52,500) (David Wayne, Vivian Blaine, Johnny Desmond). Over $39,300. Previous week, $40,200.

CHICAGO

Most Happy Fella, Blackstone (MD) (8th wk) ($7; 1,425; $58,700). Nearly $23,400. Previous week, $21,600.

My Fair Lady, Shubert (MC) (21st wk) ($7; 2,100; $72,979) (Michael Evans, Anne Rodgers). Over $71,500. Previous week, $69,800. Brian Aherne returned as male star this week.

ST. LOUIS

Auntie Mame (2d Co.), American (C) (2d wk) ($6; 1,513; $47,000) (Constance Bennett). Over $41,500. Previous week, $41,500.

WASHINGTON

No Time for Sergeants (2d Co.), National (1st wk) ($4.95-$4.40; 1,667; $39,500. Nearly $36,100 on subscription. Previous week, $31,400 at Forrest, Philly.

SAN FRANCISCO

Middle of the Night, Curran (D) (3d wk) ($4.95-$4.40; 1,758; $47,500) (Edward G. Robinson). Over $29,200. Previous week, $29,700. Folded Saturday night (29), ending tour.

DETROIT

Visit to a Small Planet, Cass (C) (single wk) ($4.80; 1,482; $40,000) (Cyril Ritchard). Over $23,500. Previous week, $21,600 at Hanna, Cleveland.

NEW HAVEN

Happiest Millionaire, Shubert (C) (single wk) ($4.80; 1,650; $42,000) (Walter Pidgeon). Nearly $23,400. Previous week, $17,800 at Her Majesty's, Montreal.

MONTREAL

Diary of Anne Frank, Her Majesty's (D) (single wk) ($4.50; 1,704; $35,000) (Francis Lederer). Nearly $20,100. Previous week, $24,200. at Royal Alexandra, Toronto.

BALTIMORE

Long Day's Journey Into Night (2d Co.), Ford's (D) (single wk) ($4.98; 1,819; $47,000) (Fay Bainter, Anew McMaster). Almost $16,000. Previous week, $37,800 at National, Washington.

SPLIT-WEEKS

Cat on a Hot Tin Roof (D) (Victor Jory). Totaled $30,800 in seven performances, as follows: two, Monday-Tuesday (24-25), at Memorial Hall, Dayton, $3,500; single, Wednesday (26), at Orpheum, Davenport, $5,500; single, Thursday (27), KRNT Theatre, Des Moines, $5,800; three, Friday-Saturday (28-29), at Victoria, Kansas City, $16,000. Previous week, $20,000 in eight-performance split-week.

Damn Yankees (MC). Totaled $26,100 in eight performances, as follows: single, Sunday (23), at Munic. Aud., Tampa, $3,500; two, Tuesday (25), at Munic. Aud., Sarasota, Fla., $6,100; single, Wednesday (26), at Munic. Aud., Orlando, $4,300; single, Thursday (27), Univ. Aud., Tallahassee, $3,400; three, Friday-Saturday (28-29), at Murphy Aud., Mobile, $8,800. Previous week, $24,400 at Dade County Aud., Miami.

No Time for Sergeants (N.Y. Co.) (C). Totaled $38,100 in seven performances, as follows: two, Monday-Tuesday (24-25), at Munic. Aud., San Angelo, Tex., $12,000; two, Wednesday-Thursday (26-27), at H.S. Aud., Midland, Tex., $9,700; two, Friday-Saturday (28-29), at Munic. Aud., Lubbock, Tex., $16,400. Previous week, $39,100 in six-performances split-week.

Tunnel of Love (C) (Russell Nype, William Bishop). Totaled $12,800 in eight performances, as follows: one, Sunday (23), at Alcazar, an Francisco, two, Monday-Tuesday (24-25), at Junior College Aud., Sacramento, $3,100; two, Wednesday-Thursday (26-27), at Pacific, Stockton, $3,200; four, Friday-Saturday (28-29), at Alcazar, Frisco, $6,500. Previous week, $11,600 in seven-performance split-week.

OTHER SHOWS

Cornelia Otis Skinner, one-nighter Thursday (27), grossed $6,000 at $3.75 top at 3,400-seat Paramount, Portland.

Off-Broadway Shows

Asmodee, Theatre 74 (3-25-58).
Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Downtown (1-25-58); moves April 29 to the Cherry Lane Theatre.
Brothers Karamazov, Gate (12-6-57).
Children of Darkness, Circle in the Square (2-28-58).
Clerambard, Rooftop (11-7-57).
Courageous One, Greenwich Mews (1-20-58).
Crucible, Martinique (3-11-58).
Dark of the Moon, Carnegie Playhouse (2-26-58).
Endgame, Cherry Lane (1-28-58); closes April 20.
Garden District, York (1-7-58).
Legitimate Steal, 4th St. (3-31-58).
Power of Dreams, Sullivan St. (3-10-58).
Threepenny Opera, de Lys (9-25-55).

Closed Last Week

King's Standards, Blackfriars (2-12-58).

Brian Aherne has extended his contract with the touring production of "My Fair Lady" through June 28.

Legit Payoffs

Current financial returns from New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overcall, if any. **(R)** designates amount of original investment repaid to the backers. **(P)** designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	$179,307	(a) $92,337 (P)
Auntie Mame (2d Co.)	130,000	45,000 (R)
Bells Are Ringing	360,000	150,000 (P)
Damn Yankees	250,000	437,500 (P)
Dark at Top of Stairs	100,000	16,000 (P)
Diary of Anne Frank	75,000	117,300 (P)
Entertainer	60,000	30,000 (R)
Happiest Millionaire	99,000	63,000 (R)
Jamaica	300,000	180,000 (R)
Long Day's Journey Into Night	80,000	51,500 (P)
Look Homeward, Angel	125,000	112,500 (R)
Look Back in Anger	40,000	8,000 (P)
Middle of the Night	100,000	87,500 (P)
Most Happy Fella	375,000	176,000 (P)
Music Man	300,000	135,000 (R)
My Fair Lady (2 Cos.)	300,000	(b)(c)780,000 (P)
New Girl in Town	300,000	45,000 (P)
No Time for Sergeants (2 Cos.)	100,000	545,965 (P)
Oh Captain	300,000	None
Romanoff and Juliet	80,000	64,000 (R)
Rope Dancers	70,000	10,500 (R)
Sunrise at Campobello	110,000	20,000 (R)
Time Remembered	125,000	None
Tunnel of Love	60,000	60,000 (P)
Two for the Seesaw	80,000	None
West Side Story	300,000	300,000 (R)
CLOSED SHOWS		
Summer of the 17th Doll	60,000	45,000 (R)

Note: (a) Backers receive 34.471% of the profits.
(b) Backers receive 40% of the profits.
(c) Figure is estimated.

Show Out of Town

Firstborn

Cleveland, March 31.

Katharine Cornell & Roger L. Stevens production (in association with Theatre Guild) of three act (seven scenes) drama by Christopher Fry. Staged by Anthony Quayle; settings, Boris Aronson; costumes, Robert Fletcher; lighting, Tharon Musser; songs, Leonard Bernstein. Stars Katharine Cornell, Anthony Quayle, Torin Thatcher, Mildred Natwick, Roddy McDowall. At Hanna Theatre, Cleveland, March 31, '58; $4.86 top.

Anath Bithiah ..... Katharine Cornell
Teusret ..... Kathleen Widdoes
Seti the 2d ..... Torin Thatcher
Rameses ..... Roddy McDowall
Moses ..... Anthony Quayle
Aron ..... Michael Siegle
Miriam ..... Mildred Natwick
Shendi ..... Michael Wager

Katharine Cornell has a new vehicle of striking timeliness, colorful spectacle and emotional power in Christopher Fry's "The Firstborn," lit lured the British playwright here on his first American visit for the Hanna Theatre tryout of a play enacted with commendable impact.

There isn't any Fry double-talk in his surprisingly straightforward saga of Moses and the exodus from Egypt, interpreted in poetic modern language. Where Cecil B. DeMille had to use thousands of actors to dramatize the deliverance of the Children of Israel from tyranny in "Ten Commandments," a dozen players unfold a more humanized, moving version that has great pictorial beauty.

Somewhat in the realistic style of the "Family Portrait" of Jesus, this becomes an intimately sensitive character study of Moses. It's also a brilliant, compelling portrait by Anthony Quayle as the Messiah seen through the eyes of his sometimes skeptical relatives and the Pharaoh's family which knew him so well. Quayle, who doubles as director, registers so impressively in his part that he often takes dramatic thunder from everybody, including the star.

Miss Cornell, however, seems as radiant as ever in a rich role that has the sort of grandeur perfectly suiting her special talents. She looks genuinely majestic in a finely restrained, dimensional characterization of the Egyptian princess who raised Moses as a child, and watches his adult rebellion against despotism with discernment as well as pity.

Some first-night jitters slowed up her opening scenes, but her compassionate performance grew more assured and lyric in voicing Fry's blank verse. The star evokes a forboding feeling of heart-sickness while bitterly denouncing her cruel Pharaoh-brother for double-crossing the Israelites' leader so often.

Robert Fletcher's exotic costumes are gracefully worn by an excellent cast. Conflicts grow tersely enthralling whenever Quayle is on stage, eloquently calling the wrath of God upon the tyrant. Sometimes he is shocked by the miracles that turn Egypt into a land of horrors, and his fiery and darkly brooding portrayal sets the mood for the production. He has staged the show with imaginative simplicity. A series of plagues finally striking down the young prince are suggested by awesome sounds and Tharon Musser's dramatic lighting effects.

As the treacherous Pharaoh, Torin Thatcher is just as biting in delivery as he appears regally commanding. He tries to rationalize his villainy with the cynical slickness of a Soviet king-pin. All motives and attitudes are presented from a more or less realistic viewpoint, despite the poetic phraseology.

Roddy McDowall makes a good impression as the boyishly naive prince who admires Moses. The latter's fearful sister, Miriam, draws a touchingly strong performance from Mildred Natwick. Michael Wager depicts her weak turncoat son believably. Kathleen Widdoes as a royal daughter is a winsome little sprite.

Boris Aronson's technicolored abstract settings of the 1200 B.C. era are deceptively simple yet artistically distinctive in the scenes of the palace and Miriam's tent. Picturesque pageantry is a bit sluggish in first act, but doesn't hamper Fry's remodeled 1948 drama about an inspiring epic battle for freedom. *Pullen.*

Dance Reviews

Ukrainian Cossacks

London, March 20.

Victor Hochhauser (by arrangement with Jack Hylton) presentation. With Boris Mokrov, Alexei Dolgih, Vladimir Zerogonov, Valentine Verholomova, Valeria Kotlyer, Ivan Godun, Vasilii Izotov, Vadim Golik, Anna Kosiakova, Viktor Pobejimov, Anatoly Knlazev, Mihail Merkulov, Boris Mischenko, Dmitri Rokitsky, Anatoly Bokrov, Grigorii Tchapkis, Leonid Serafanov, Nickolai Birki. Artistic Director, Pavel Virsky; staged by Pavel Virsky; orch. under Igor Ivaschenko. At Princes Theatre, London, March 19, '58.

Easily one of the best dance companies to be imported into London for some time, the Ukrainian State Cossack Co. have all the makings of a hit in the States, too.

Dancers first came to London to play Albert Hall and subsequently did a short tour of Britain. A success all along the line, their current engagement should yield a handsome return for Victor Hochhauser.

There is a striking contrast between the male and female dance routines. For the girls—they're mostly very young and attractive—the choreography is sweet simplicity. There is a mild and fascinating charm about their dances, but not a great deal of life in them.

The male dancers, on the other hand, abound with vitality. Their routines are exciting, executed with skill and of a high level of artistry. Also, there is an unusually strong sense of comedy and many of the dancers succeed as much by their good humor as by the nimble footwork of the cast.

There is quite a blaze of color in the costumes with Cossack dress naturally predominating. Among the highlights, one of the more exciting male numbers is the Russian Leaping Dance, while probably the best comedy number is a jolly little item in which four men share one pair of boots, each using them in turn for a brief dance. The most attractive of the femme numbers is the Ukrainian Hora Dance in which, as needlewomen, they illustrate the art of embroidering a carpet. *Myro.*

Chi Opera House

Continued from page 69

being that the longhair season coincides with a busy motion picture period, that the arrangement is too temporary to benefit any but an already shuttered theatre, and that the Zelzer shows are often only weekend affairs. Speculation yields the Norshore as the most available big film house (it was closed by Balaban & Katz last October), but it is far off the beaten path, near Evanston.

Booking the Cinemiracle would solve a problem for the 3,500-seat Opera House, which generally gets infrequent tenants. However, that would make it unlikely that Royal Ballet Co. or the American Ballet Theatre would play here at all this year.

Long stretches of darkness were tolerable when the spot was the Civic Opera House, built in the interest of Chicago culture by Samuel Insull. But the present owner, the Kemper Insurance Co., is trying to make it pay off. However, the Opera House will have Chicago's Lyric Opera Co. two months a year even if it does become a film showcase. Cinemiracle, in other words, can get only 10 months a year at the house.

As it stands, Zeizer's last booking at the Opera House (unless the Cinemiracle deal falls through), may be the annual four-day, six-performance stand of the Met Opera, beginning May 22.

Legit Bits

Frederick Fox will design the scenery for "The Warm Peninsula."

Robert Whitehead's production of Eugene O'Neill's "A Touch of the Poet" is expected to open Oct. 2 at the Helen Hayes Theatre, N. Y. The producer is also planning a Nov. 27 Broadway bow for "The Cold Wind and the Warm," **S. N. Behrman's** dramatization of stories he wrote about his boyhood. It will probably be booked into the Morosco Theatre. Both plays will be directed by **Harold Clurman.**

Mary Manning's adaptation of **James Joyce's** "Finnegans Wake" will be presented April 9-12 at the Minor Latham Theatre, N. Y.

A Coast production of "Shoestring Revue" is planned by **Ben Bagley** in partnership with **Breck Wall.**

Eva LeGallienne will appear this summer at Stratford, Conn., in the American Shakespeare Festival production of "The Winter's Tale."

Mildred Natwick will appear in "The Firstborn" in the role relinquished by **Maria Fein.**

Frith Banbury will direct the London production of "Mister Johnson."

Jo Sullivan will repeat her original role in "Most Happy Fella" this summer when the touring production plays Civic Light Opera dates in Los Angeles and San Francisco. She'll replace **Betty Oakes** during that period.

Ettore Rella's "Sign of Winter" is slated for an April 24 preem at Theatre 74, N. Y., by **Letitia Wilson** and **Robert Kelly,** who recently opened the off-Broadway showcase with their own production of "Asmodee."

Howard Teichmann's "Girls in 509" is planned for Broadway production early next fall by **Alfred de Liagre Jr.**

A New Playwrights' Theatre production of **George Panetta's** "Comic Strip," adapted by the author from his own novel, "Jimmy Potts Gets a Haircut," is skedded for an April 30 opening at an undesignated off-Broadway theatre.

Sylvia Drulie has joined the **Bowden, Barr & Bullock** production firm as associate producer on their upcoming presentation of a second "Auntie Mame" road company, with **Sylvia Sidney** starring in the title role. Also, **Leslie Wiggin** has been upped from BB&B secretary to assistant to the producers, while **Richard Harris** and **John Glybor** are production coordinators.

Jason Robards Jr. will star in **William Darrid's** production of "The Disenchanted," which **Budd Schulberg** and **Harvey Breit** have adapted from Schulberg's novel of the same name. The play is skedded for a Dec. 3 Broadway opening at an undesignated theatre.

Fromann Associates, in conjunction with **Jay Warren,** have optioned **Romeo Muller's** "The Pink Poltergeist" for Broadway production next fall, following a contemplated strawhat tryout.

Gilbert Miller, in association with **Jules Borkon,** will present **Francoise Sagan's** drama-ballet, "Le Rendez-vous Manque" ("The Broken Date") at the Adelphi Theatre, N. Y., for a limited run beginning May 20.

Eugene O'Neill's long one-acter, "Hughie," is planned for production next season at the Circle in the Square, N. Y.

"A Swim in the Sea" is the new title for **Jess Gregg's** "A Sea Shell," which **Robert Griffith, Harold Prince** and **Shirley Ayers** plan trying out in Florida this month.

Jan Clayton, who originated the role of **Julie Jordan** in the Broadway production of "Carousel," will repeat the assignment during the musical's three-week presentation at the Brussels World's Fair in June.

Playwright **Morton Wishengard** returns this week from a trip to Israel.

An agreement has been reached between the Greenwich Mews Theatre and District 65, Retail, Wholesale and Department Store Union whereby the latter organization will provide the off-Broadway group with financial aid in exchange for which the Mews will conduct workshops, classes and lectures on the theatre for members of the union. Under the new setup, the legit outfit will be known as the Mews Corp., with **Fran Bennett** as president.

The Rye Music Theatre is the new name for the Rye, N. Y., tent, formerly called the Westchester Music Theatre.

Jerry Wayne and **Joel Kaplan** are planning a mid-June opening for their new Pinebrook (N. J.) Musical Tent. The cost of launching the venture is expected to run over $150,000.

So They Say

"I am a bachelor girl. That's true. That's the whole truth and I'll tell you why—no man ever came along and tried to change it. Not one I'd change it for, in any case. I think men are crazy . . . About men being scared of actresses, that's nonsense. They are dames like any other dame. I'd love to meet a man who'd make me want to be just a feminine fluff, all soft and goo-eyes. What normal dame wouldn't?"—**Josephine Premice,** featured actress-dancer in "Jamaica," as quoted by **Whitney Bolton** in the N.Y. Morning Telegraph.

"If my acting hadn't worked out for me I'd have been a newspaper man. I still hold my card in Typographical Union No. 6 and I set type at the Herald Tribune when I first came to town. I laid siege to **Guthrie McClintic,** trying to get a part in **Tennessee Williams's** 'You Touched Me.' **Montgomery Clift** got the part. And who do you suppose set (the type for) the review by the Trib's critic on opening night? Yeah. Walston."—**Ray Walston,** costar of "Who Was That Lady I Saw You With?" as quoted by **Robert Wahls** in the N.Y. Daily News.

Off-Broadway Reviews

Continued from page 70

You Touched Me!

plays that would seldom if ever be produced elsewhere. The present revival of Tennessee William's seminal "You Touched Me!" written in collaboration with Donald Windham, is a case in point, for it was produced on Broadway for a 109-performance run in the fall of 1945, and apart from a video production of questionable calibre has not been available locally since.

Despite a generally inferior ELT revival, there are warm elements within the play that do, indeed, touch. While typical as far as the Williams play genealogy goes, probably through being a collaboration, there are gentle Williams-isms that are welcome, and that are sometimes unwelcomely absent in the latter-day playwright. And for the department of esoteric information, it may be noted that the fascination of porpoises for Williams, so manifest in the current "Garden District," has ancient roots, being graphically used for analogy in a speech of the old sea-captain in "Touched."

Atwood Levensaler's direction is not good. It is either as though he had lost heart in rehearsal, or as if he had done the kind of rush job that will serve for a week of summer stock, in the hope that it would also suffice for off-Broadway. Eavesdropping characters are placed in palpably abvious positions, important scenes are played hidden behind a chintz sofa, dogs bark at the visiting policeman offstage right and the officer enters immediately up left center, the arriving hero enters just as the sound-effect train is pulling into the station.

Casting has been equally cavalier. As the heavy-drinking, disappointed, touching ex-sea captain, Albert M. Ottenheimer indicates that he could be good if somebody would only help him, but scarcely anybody has. Charles Robinson Jr.'s chief claim, as a discharged member of the air force, is a distinctly handsome face, while Madge Wynne avoids wincing as she attempts to play a self-righteous spinster giving to mouthing platitudes.

Fortunately, there is Judith Slatin's amusing performance as a slatternly sensual maid to enliven proceedings. Too, there is a warm performance by Kitty Culpepper as the taciturn, withdrawn, lonely heroine whose fate would be emotional isolation except for the accidental intrusion of the young airman and the calculated efforts at liberation of her tippling nautical father. In fact, Miss Culpepper illumines what would otherwise be a below-par ELT effort. *Geor.*

Asmodee

Theatre 74 (Letitia Wilson and Robert Kelly) production of three-act comedy drama by Francois Mauriac, in new translation by Beverly Thurman. Features Louis Edmonds. Elizabeth Farrar. Staged by John O'Shaughnessy; settings, Motley; lighting, Robert Wightman; costumes, Ballou. At Theatre 74, N.Y., March 25, '58; $3.85 top.

Cast: Joyce Ballou, Joyce Ebert, Roger Leo, Wilhelmina Murray Martin, Louis Edmonds, Elizabeth Farrar, Joseph Hanrahan, Michael Ebert, Bjorn Koefoed, Taylor Gaves.

Francois Mauriac's play, "Asmodee," exemplifies some of the French Nobel prizewinner's facility as a novelist, revealing in leisurely, discursive fashion, the latent and overt passions in an apparently sedate French home.

Because Mauriac is a self-styled "metaphysician who deals in realities," his characters can often be taken at other than face value. There is a precise tutor, for example, who seems full of evil intent, although he is a renegade from the seminary. The widowed mistress of the manor and a governess are profoundly disturbed by the tutor's presence, but whether from love or perverse fascination is not always certain. Among the children is a 17-year old daughter, bright and shining of soul and face, who seems destined for a convent.

The catalyst who disturbs the uneven balance of the household is a young Englishman, an exchange visitor for the family's eldest son. Mother and daughter fall in love with the visitor, and in a fit of pique, the tutor goes into temporary self-exile. His later return is instrumental in bringing the Englishman and daughter together, while he remains with the mother and governess. It is a slow-moving literary tale which, under John O'Shaughnessy's direction has tasteful interest but little emotional involvement, the work of a deliberate and thoughtful craftsman laboring in an area that is not innately his metier.

Theatre 74 at 334 E. 74 St. has been converted into a theatre from an old-time film studio. One end of the large room has been used for the proscenium-less stage, and Motley has devised an elegant great hall for the old Bordeaux country house.

As the daughter who is torn between love for the church and an earthly love, Joyce Ebert's shining face and earnest intent give a radiance to her scenes that considerably helps the entire production. Louis Edmonds is coldly aloof as the bitingly commanding tutor, Elizabeth Farrar has studied control as the widowed mother whose loves seem to outrun her judgment, and Michael Ebert has boyish ebullience as the open-spirited English youth.

"Asmodee," is the name of a mythical demon who lifted the roofs from houses to observe and interfere with the lives within. Theatre 74's debut production has good taste, discriminating literary judgment, and affection for the task, but it emerges as desultory theatre. *Geor.*

A. I. Roughton's translation of H. C. Branner's Danish play, "The Judge," is scheduled for a May 13 opening at the Theatre Marquee, N. Y., under the production auspicies of **Eugene Cogen** and **Arthur S. Barron. Peter Kass,** professor of theatre arts at Boston U., will direct.

HISTORIC SUMMER THEATRE AVAILABLE
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Literati

Philly German Weekly Sold

Philadelphia Gazette-Democrat, second oldest German language newspaper in the U. S., was sold to the Staats-Herold Corp. Acquisition of the Gazette-Democrat weekly gives the publishing company ownership of two newspapers with 244 years of publishing history. The Philadelphia paper began in 1838, while the Staats-Zeitung (sold by the Ridder family in 1953) was first published in 1834, and continues to appear daily.

New owners of Gazette-Democrat have no intention of merging the nation's two oldest German language newspapers. Gazette-Democrat was formerly owned by Louis P. Mayer J., president of the Gazette Publishing Co.

British Anti-U. S.?

The recent Doris and Edward L. Bernays study of "What the British Think of Us" was inserted in the Congressional Record by Rep. Dante B. Fascell of Florida.

The analysis revealed a high degree of anti-American hostility and the Bernays urged that steps be taken to remove it via British and American Governments and through voluntary activities of citizens in both countries.

Rex Smith's Memoirs

American Airlines veepee Rex Smith, with a $7.95-per-copy best-selling book, "Biography of the Bulls" under his belt, is planning his memoirs as his third book. Meantime he is translating "The Duke of Death," a novel from the Spanish, also for Rinehart publication.

British pub is bidding for Smith's "Bulls," now gone into third printing with 15,000 copies.

Farrer, Straus' Entries

Lover's Point," second novel by C. Y. Lee, author of the bestselling "The Flower Drum Song," soon to be produced as a musical comedy by Rodgers & Hammerstein, will be published by Farrar, Straus & Cudahy on April 11.

Same pub also will publish "The Moonlight Jewelers," a first novel by Albert Vidalie, translated from the French by John Petrie. The title is 19th-century thieves' slang for brigands, highwaymen or robbers. Book has been made into a motion picture starring Brigitte Bardot, soon to be released by Columbia under the title "The Night Heaven Fell."

Authors' Seminars

Samuel Hopkins Adams and Carl Carmer, both novelists with New York backgrounds, are on the faculty of the seminars on American Culture under the auspices of the N. Y. Historical Assn. at Cooperstown, N. Y., from July 6-19.

George McCalmon, director of the Cornell U. Theatre, and Christian H. Moe, playwright, also will give a seminar on techniques in staging outdoor historical dramas.

Mary Hosford's Double Debut

Socialite-actress Mary Hosford who is also a syndicated cooking columnist besides making her film debut in C. V. Whitney's "The Missouri Traveler," has authored an amusing book for Farrar, Straus & Cudahy publication.

Titled "The Missouri Traveler Cookbook," it is interlarded with closeups on friends and personalities so that each recipe has an autobiographical flavor. In effect, through Miss Hosford's penchant for cooking there are memoirs and anecdota which give this particularly cookbook a special flavor—non-culinary—of its own.

Those 'Wild' Paperback Jackets

Responsible book publishers now have right of approval on paperback reprint book jackets.

It's written into the contract that any misleading, lurid, etc. covers will be tabued by the original copyright owner.

Pitt Sun-Telegraph's Cutback

Fred Lissfelt, for last 30 years music critic of Sun-Telegraph, has been dropped in an economy move by the Hearst afternoon daily in Pittsburgh. It isn't likely he'll be replaced, with somebody on staff probably being assigned to cover the concert beat. Lissfelt, who also teaches music in Pitt, had never been a fulltime employe, doing only the reviews on a string basis. At same time, Sun-Tele reassigned Leonard Mendlowitz to Karl Krug's theatre page. Recently Mendlowitz was pulled out of the amusement section to become tv editor and John Nussbaum was assigned to give Krug a lift. Now Nussbaum has been placed back on the city side and Mendlowitz, while continuing on television, will pitch in on the theatres, too.

Dropped at same time as Lissfelt were 16 others on Sun-Tele, not all of them in editorial department, however.

Karl Krueger's Memoirs

Karl Krueger, the first native American to become permanent conductor of a major symphony orchestra—he created the Seattle Symphony and the Kansas City Philharmonic, and revitalized the Detroit Symphony—has authored "The Way of the Conductor" for Scribners.

In 1949 he founded the American Arts Orchestra, which he still directs, and disks for New Records.

Considine's Press Pitch

Three of Bob Considine's regular INS columns dealing with the major role played by dailies in lives of Americans are being used by National Newspaper Promotion Assn. as part of a public relations program for newspaper industry.

Clarence W. Harding, public relations director of South Bend (Ind.) Trib and chairman of NNPA's public relations committee, says Considine material used in an ad slugged "Newspapers Make A Big Difference in People's Lives—Every Day!" has appeared to date in 171 newspapers with combined circulation of 7,865,400.

Among new members on NNPA's public relations committee are Sumner Collins, director of promotion, plans and public relations, N.Y. Journal-American; Daniel K. Stern, public relations director, San Jose (Calif.) Mercury-News, and Robt. Cutler, promotion manager, Newspaper Agency Corp., Salt Lake City. Original members are Irvin S. Taubkin, promotion manager, N.Y. Times and Howard S. Wilcox, promotion manager, Indianapolis Star & News.

Niece's Blog on Lauder

Greta Lauder, niece of the late world-renowned minstrel Sir Harry Lauder, so popular in U. S. vaude and one-nighters, is planning a book about her famous uncle. She intends to sift through hundreds of diaries, documents, scribbled notes and unpublished mss. left by him.

Notes deal with his travels in many countries. Miss Lauder herself made notes of her own on the two world trips she made with the comedian.

Lauder, who died in 1950, wrote two books himself. One was "A Minstrel in France," published during the 1914-18 war, and the other "Roamin' in the Gloamin," his autobiog up to 1927.

Puerto Rico's Book Museum

Puerto Rico's new 75,000 book museum will open to the public later this month to coincide with the Casals Music Festival and offer an additional attraction to visitors. Museum is a government-sponsored project on historic Cristo St. and one of a number of buildings now being restored to its original Spanish Colonial style in San Juan. First exhibit will contain books believed to have been owned or read by Christopher Columbus, who discovered P.R. on his second voyage in 1493.

Sparking the project has been Elmer Adler, well known bibliophile who organized New York's Random House in 1927 and who was formerly with Princeton U. as a graphic arts expert. He has been consultant to the Commonwealth since 1955. Also active in the project is English Professor David J. McWilliams of the U. of Puerto Rico.

CHATTER

Mary Ellen Canny, longtime aide to Look veepee and editorial director Dan Mich, died at 40. She was formerly an assistant to radio's Don McNeill in Chicago.

Writer Roland Gammon, back from religious lectures in Washington, Chicago and Milwaukee, has an article in "Why Americans Change Churches" in the May issue of The American Mercury.

Bill Ornstein, former Metro publicist, has a short story coming up in the American Jewish Times Outlook entitled "Concerto in a City Flat" and an article on Puerto Rico in the New York Herald Tribune Sunday edition.

Dorothie Bobbe, who did four British biographies, including one on actress Fanny Kemble, collaborating with Gaillard T. (Gil) Boag, 78-year-old veteran of the pre-Prohibition nitery scene in New York on his memoirs. He has abandoned "From Brooklyn to Broadway" as a title and will seek something more stylish.

2d Tea Party

Continued from page 63

"would go far" in enforcing laws that prohibit the sale and delivery of alcoholic beverages to minors, alcoholics, and persons known to be supported in whole or part by public charity, the board said.

Massachusetts grape fans faced a new problem—that of carrying a permit to get their drinks or buy a bottle, just as citizens are required to have a license to drive or a permit to carry a gat.

The brainchild of the BLB would apply to all persons 21 years or over to obtain an alcoholic beverages permit for both on and off premises consumption.

'Laughable, Ridiculous'

Nitery, convention, hotel, restaurant and resort biz was seen ruined if drinkers had to be licensed in Massachusetts as proposed by the BLB, spokesmen for these orgs declared. "Laughable, ridiculous, an insult to the public, administratively unfeasible," they fumed.

A spokesman for the Massachusetts Restaurant Assn. said present liquor laws were "bad enough without making them worse." Such a law, he said, would be detrimental to business, drive tourists out of the state, devastate it as a convention centre and benefit no one but neighboring states.

Hub hotel execs described the plan as "completely ridiculous" and pointed out that "probably 75% of our patrons are visitors from other states. Would they be required to obtain a visa or permit to buy a drink for themselves and their wives? What would the reaction be if we asked a visiting senator or a foreign dignitary to show his drinking license for an after-dinner brandy?"

Cape Cod May Secede

Several groups began groundwork for filing protests with the State Legislature. Cape Cod resort owners were up in arms. "If this drink permit goes through," they said, "we'll have to give Cape Cod back to the Indians."

Under the BLB's proposal not even those women in the Armed Services would be exempt. A spokesman for the state's Package Stores Assn. said the board's plan would be "nothing more than a return to prohibition."

The secretary of the State Council of Bartenders and Hotel Workers branded the proposal as "un-American, unconstitutional, unfair, ridiculous and foolish."

"If they start licensing for drink," said George H. Donovan, "they will start licensing for the right to eat in a restaurant. It would be a violation of the American free way of life. The right to purchase a congenial drink is as sacred as free speech or the right of free assembly. It's unfair to customers to have to carry a license every time they want a little drop of cheer. Union bartenders are very vigilant against serving people not entitled to liquor."

'Have Card, Want Grape'

At city hall, Mayor John B. Hynes said he hadn't quite made up his mind as to the efficacy of the proposal. "It is an obvious attempt to get more income," he said, "but it would control the indiscriminate drinking of persons under 21. However, the average person will resent being asked to produce a card in a hotel, night club, restaurant, country club, bar or taproom.

Dwight S. Strong, executive secretary of the New England Citizens Crime Commission, favored the report. "I think it is meritorious," he said. "After all, we have licenses to drive a car. We have Social Security cards, and I think it would halt many abuses of laws if persons had to have a license to permit them to drink."

State Commissioner of Public Safety Otis Whitney said the board's proposal was "not practical." "In my personal opinion, there is a question of constitutionality as it might bring undue interference with a citizen's right to basic freedoms."

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, April 1.

Michael Blankfort, happy for the dough he makes as a film writer-director-producer, but prouder perhaps of the books he has caused to be published since he quit teaching psychology at Princeton during the depression, took a night off to discuss the role of the artist in a forum series at the Jewish Community Center here recently.

Now in its third year, this has been a fairly successful attempt to offset with culture the smog creeping down the Pass from L.A. toward the Coney Island of the Mojave Desert. Tall, angular and looking as if the Marines never gave him an honest meal, nor dishonest either, Mike talked about the responsibilities of the artist to society.

He felt he had two periods of his life when this was a burning question among creative people. One was during the depression, when society was breaking up, and the future looked blacker than a Fascist shirt. The second was during the period of oppression, which seemed to be felt everywhere before, during and after the Second World War.

Paradise Paranoids

The oppression was offset somewhat in this country which seemed to be pediculous with paranoids whose reactions go up and down like a thermometer that is alternately plunged in a bucket of icewater and then put out in the sun, victims of what the social science calls "privatism." The victim wants the rich full life, but he wants it privately for himself. He isn't interested in a social and political rich, full life for others.

A dominant characteristic of post-World War II colleges showed them to be gloriously contented with their outlook, self-centered and interested in material gratification. Younger countries, like Mexico, Israel, Egypt and even Bantu, were interested in older traits and showed more aggressiveness, ambition and a competitive spirit.

Study sponsored by MIT showed that many of our college kids have a belief in God, even pray. But 40% of those who do, repudiate the church in which they were reared. Mike thought this was an example of distrust of institutions and perhaps a failure of institutions.

He had some interesting comments on the shift of emphasis in bestsellers. The inspirational literature between 1880 and 1955 showed that before 1940 only a single paragraph related religion to national political leadership and victory over our enemies. Since then no book of this character has failed to identify religion with national aspirations.

Before 1920 women were viewed as morally superior to men, but that idea is not around much any more. Women are more masculine, men more submissive.

He took a look at the bestsellers of 1957—the year that sent everybody looking skyward to see one of the sputniks swishing around the world in outer space. Max Shulman's "Rally Round the Flag Boys" Mike described as a story of a small suburban community where a missile base was established. They made fun of progressive education, intelligent parenthood and replaced these with a generous share of adultery, which Mike thought had become something you got with every mortgage loan.

He then summed up "By Love Possessed," by James Gould Cozzens, which got its author more played up than if he were a movie star whose skirts had blown over her head. "The only magazine," said Mike, "which didn't feature Cozzens' picture was the Income Tax Digest. And this seems to me to be a mistake, since Mr. Cozzens will pay one of the highest taxes of the year.

"It was a story in which a lawyer discovers that even men of integrity have to compromise a little and the world falls apart when the hero of the book learns that his hero has a fault. He was an embezzler. Absolute honesty is the theme of this bestseller."

He said he hadn't read "Below the Salt," by Thomas B. Costain, because it's what is called in the trade a B & B book—bosom & bed. Everybody seemed to know something about "On The Beach," by Neville Shute, where an atomic war destroys the world, an old theme which Blankfort didn't spend much time on.

These Sound Horrible

"The Sound of Thunder," by Taylor Caldwell, he described as the sacrifice of a brother to support a sister and brother because he thought they were geniuses. It turned out they were bums and that he was the genius.

Then he tried "Atlas Shrugged," by Ayn Rand, "a thousand-page argument of dullness and adultery to prove that the only people worth anything in the world are capitalists. But not little capitalists like us, only big ones like J. P. Morgan. In this book, however, not even the adultery is well done."

"The World of Susie Wong," by Richard Mason, he wrapped up as taking place mostly in a Chinese brothel where the girls naturally have hearts of gold. "It's the sad story of another Madame Butterfly," he said, "only this is a different kind of madame."

He then tried his hand at "Remember Me To God," by Myron Kaufman. As he remembered it, this one didn't have any or much adultery in it, but it had some childishness in its descriptions of Jewish hatred of Jews in the character of his hero who wished he had been born something else. Mike had serious objections to this type of book, because it is usually the Jew who writes it with such an infantile wail. It suffers further from the belief that only Jews wish they had been born something else.

He summed up this age of American literature as being concerned primarily with fear—fear of falling in love, fear of complications of love, fear of war, but mostly fear of what we are. "By Love Possessed" reveals the fear of the discovery that man is imperfect, and is rather sad about it. And the fear in Kaufman's book is that the Jew is not worthy and therefore distasteful. Mike thought this sort of novel was written by fools.

Maturity Go Thataway?

"Is this fear maturity?" he asked. "To think of maturity in literature one has to think of maturity of a culture, a self-knowing, self-accepting community with enough fear of real menaces and enough confidence in real strength, with enough peace to feel secure in the world, and yet with enough anxiety to remain sensitive to injustice and human weakness."

Is maturity in a community as well as in an individual perfect equanimity, perfect harmony, perfect peace of mind or soul? Only a corpse meets that description, Mike thought. "Maturity doesn't mean unbroken peace of mind, it doesn't mean perfection, it simply means the capacity to meet the sometimes soluble problems of life and the insoluble problems of death with a clear vision—afraid, but not too afraid, with hope, but not the kind of primitive hope which makes only optimists of us. Maturity permits anxiety but not despair over the fact that mankind seems so cruel sometimes, so barbaric, so inhuman. Maturity accepts the idea that we are unfinished and the wisdom to search endlessly to complete ourselves, meanwhile enjoying the search. Our society in America by and large does not meet with this description of maturity."

"America is a paranoic society," he concluded, "which magnifies its enemies, undervalues its friends, imagines dangers where there aren't any, and like many paranoics, our society has phases when everything is great and nothing can equal us, when we are the greatest, the strongest, the best of all possible nations—and then without commensurate cause, we fall into depressions when we hide under the bed because we are not and can never be good enough. Manic one year; depressive the next; We dazzle ourselves with our brilliance in 1956—and in 1957 we stand in front of a mirror to make sure that the dunce cap fits us properly."

This is what comes of graduating a writer into a producer.

Broadway

Ron Fletcher has withdrawn as stager-choreographer of John Harris' "Ice-Capades."

Jimmy Watters, one of the maitres at the Persian Room, will move over to new Trader Vic at nearby Hotel Savoy-Plaza.

Industrial trade showmen believe that prospect of increasing postage will divert lots of direct mail sales money to them.

Proving that there's everything in Manhattan one Ni Rondji is giving recitals—and lessons—in Balinese temple dancing.

Joan Crawford, Judy Holiday and Mary Martin due at the Tony Awards dinner as prize presenters for American Theatre Wing of which Helen Menken is current powerhouse president.

Ray Miller, N.Y. State referee, will provide the commentary for the "Great Fight Films of the Past" showing at The Lambs' Seidel Night April 12. A number of boxing names will attend the stag affair.

Tax accountant Joseph Winters, w.k. in show biz, getting the Income Tax Blues out of his system a day after the April 15 deadline on the Queen Elizabeth for an eight-week European vacation.

Elvis Presley is the only private with a "Col." working for him—Tom Parker that is—judging by the big press the newly inducted GI has been getting ever since he turned in a million-dollar income for $78-a-month.

Sammy Davis Jr.'s one-man show at Town Hall May 4 is for benefit of the Frank Sinatra Fund of the Children's Asthma Research Institute and Hospital, of which UA veepee Max E. Youngstein is an ardent supporter.

Columbia Management's recital division (a separate phenomenon) long under Johnny Evans, who died recently, has been assigned to Anne J. O'Donnell, heretofore a field saleswoman for Community Concerts.

Another sample of the macabre brand of Charles Addams "humor" is on display in a Hollywood music shop which sells "personally" embossed matchbooks bearing the name of a femme whose husband was recently indicted for her alleged murder.

Box holders at the Metropolitan Opera odd Fridays include such show biz names as Robert Q. Lewis, the Walt Framers, Norman, Craig & Kummel Inc. collectively and Norman B. Norman, B. David Kaplan and Eugene H. Kummel individually.

Mason City (Ia.) deejay Al Crowder, practical joker par excellence, who travels under the nom-de-gagster of "Orville K. Snav," has parlayed his "new improved No. 4 BunaB" gadget into a five-page Playboy feature in the new April edition. A VIP show biz galaxy are now "BunaB" addicts.

Maurice Chevalier's Waldorf-Astoria return next week will be geared to a 10-shows-per-week schedule; one show only Monday-Wednesday and two shows Thursday-Saturday. He and Brigitte Bardot will be honor guests of this year's (7th annual) April-in-Paris ball at the Waldorf.

Victor Hammer, whose gallery has had one-man (woman) shows by press-radio-tv personalities like Pepe Romero (Mexico City), Pegeen (& Ed) Fitzgerald et al., planning an all-press-tv event to embrace other journalistic-broadcasting artists like Hy Gardner, Danton Walker and others.

Col. Serge Obolensky, new major domo of the Hotel Astor, stole an advance march on the Easter Sunday bit with a fashion show on Palm Sunday whereat Hedda Hopper, longtime judge of the Obolensky hat parades at his previous hostelries (Sherry-Netherland, Ambassador, etc.), and Ray Johnson, executive veepee of Saks 5th Ave., were the judges.

Amsterdam

By Hans Saaltink

(*Pythagoras* 121; *Phone:* 56316)

VPRO tv-produced Arthur Miller's "All My Sons."

The Netherlands Opera will perform Britten's "Peter Grimes" in Brussels on June 4-5.

At the Alhambra Cinema "Gone With The Wind" started its second run.

George Stevens will shoot some of the exteriors for "Diary of Anne Frank" in Amsterdam around June.

"Farewell To Arms" (20th) started in three Amsterdam cinemas, Flora, Rialto, Calypso.

Robert Bolt's "Flowering Cherry," produced by Rotterdams Toneel, was considered too naturalistic and got panned.

Theatre group "Studio" will produce Christopher Fry's "Dream of Prisoners." Same group has "Dear Delinquent" skedded.

June Christy, Bud Shank and Bob Cooper in Amsterdam Concertgebouw for midnight concert, impresarioed by Lou van Rees.

Next season Mimi Aerden, now with the Netherlands Opera, will be with the Municipal Opera of Cologne.

Palm Beach, Fla.

By Ralph Lycett

(*RE* 3-8541)

Iva Kitchell in dance-satire program for Society of Four Arts.

Julie Wilson & Marshall Grant Trio returning to Casablanca nitery for three weeks.

Wells & Carr of Steve Allen show currently at Manhattan Room of Monte Cristo Hotel.

"Call Me Madam," closing stanza of Musicarnival in West Palm Beach, stars Libi Staiger and Lawrence Brooks.

Billie Burke trained back to the the Coast after week in Paul Crabtree's new comedy, "Lady of the House," at Royal Poinciana Playhouse.

Chilean baritone Gabriel de los Rios moved from Playhouse Celebrity Room to Palm Beach Towers Poinciana Room for three-week frame.

Shirley Booth in by train for rehearsals of "Desk Set" next at Royal Poinciana Playhouse. Byron Sanders, Joyce Davis and Harry Ellerbe, all of original Broadway cast, have also arrived; Ellerbe directs.

Current production of "Roberta," starring Marion Marlowe, Fernanda Montel, Danny Scholl, at Royal Poinciana Playhouse. Linda Berlin, daughter of Ellen and Irving Berlin, plays a French maid in the musical.

Vienna

By Emil W. Maass

(*Grosse Schiffsgasse* 1A; 35-61-56)

Richard Tucker guested at State Opera in "Tosca."

Pianist Eugen List gave concert in Musicfreunde Hall.

International Week of Filmology fixed for May 28 to June 3.

Vienna Burg Theatre preparing an all-Schiller cycle for next year.

Salzburg Festival will produce Mozart's opera "La Finta Semplice" as "pre-opener."

Salzburg Marionette Theatre to Japan under direction of Hermann Aicher.

Adlmueller's fashion show was on tv for the first time. Adlmueller is Vienna's leading haute couture.

Minneapolis

By Les Rees

(2123 *Fremont Ave. So.*; *FR* 7-2609)

Ballet Russe de Monte Carlo played Northrop Auditorium.

"Finian's Rainbow" next St. Paul Civic Opera offering.

Pianist Jose Iturbi here for concert.

Civic Theatre St. Paul presenting "The Four Poster."

Pianist Jan August into Hotel Radisson Flame Room.

Theatre-in-Round held over "The Happy Time."

Suburban Lakeview nitery will have Phil Ruedy Trio.

Freddie's nitery has singer-bongoist Jimmy Bowman.

"Most Happy Fella," due at Lyceum, scaled at $4.95 top.

"Finian's Rainbow" next St. Paul Civic Opera Co. offering.

Kiz & Darp Harp, musical duo, into White House nitery.

Edyth Bush Little Theatre offering "The Silver Whistle."

Scotland

By Gordon Irving

(*Glasgow*: *BEarsden* 5566)

"Stars of Striptease" unit to Empire Theatre, Edinburgh.

"River Kwai" (Col) doing solid biz at Odeon, Glasgow.

Tommy Morgan, Scot comedian, making good recovery following brain surgery.

Billy Crotchet, comedian, replaced Alec Don as funny man of White Heather Group.

Vivien Leigh and Claire Bloom to Alhambra Theatre, Glasgow, in play "Duel of Angels."

"The Larry Marshall Show" given tryout on Scot indie television, with series a probability.

Rikki Fulton took over from George Dick as emcee of bi-weekly "Dance Date" on Scot indie tv.

"Truth to Tell," new comedy by Alexander Scott, set for world preem at Citizens' Theatre, Glasgow, April 7.

"Mother Goose" pantomime, staged by Howard & Wyndham, wound after successful run at Alhambra, Glasgow.

Jimmy Neil released from skedded summer stint at Gaiety Theatre, Ayr, because of upcoming Sept.-Oct. U. S. A.-Canada tour.

Comedian weds dancer Irene Campbell in May.

Paris

By Gene Moskowitz

(28-*rue Huchette*; *Odeon* 39-44)

Jean-Paul Sartre preparing a film script based on the life of Italo painter-sculptor Giaccometti.

Yvonne Printemps being replaced by Arletty in pic, "Echos De Paris." Miss Printemps' husband, Pierre Fresnay, costars.

Blevins Davis here for a week's contacts prior to Brussels, where he will spend a month on American participation in the World's Fair.

Alan Jay Lerner in Paris for a week of fun and rest prior to London, where he starts work on the rehearsals for the "Fair Lady."

Raymond Rouleau opening a dramatic arts school patterned after the Actors Studio in N.Y. The "method" may soon come to Gallic pix and legit.

Actress Brigitte Auber so successful in a trapeze act she concocted for a gala here that she will repeat it as a number in the next show at the Olympia Musichall.

Joanne Woodward (who won the 1958 Oscar for the former pic) getting critical raves for her appearances in "Three Faces of Eve" (20th) and "No Down Payment" (20th).

Jacques-Yves Cousteau and Jacques Ertaud have finished a full-length underwater documentary, "The Sunken Frigate" about finding and raising a 2,000-year-old ship.

Director Jean Renoir and scripter Charles Spaak restored the original version of "Grand Illusion" having found several duped copies. Pic gets a first run release in an art house here next month. Film was originally made in 1939.

Lars Schmidt, international legit producer, says he will stage Gallic version of "My Fair Lady" at Theatre De Paris next season with Jean Marais in the lead. Pic star Marais did a hit legit version of "Pygmalion" two years ago.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Barry Ashton, El Rancho choreographer, may terpograph a CBS-tver this summer.

Larry Kammet, Tropicana p.a., winging to N. Y. to open a Trap reservation and publicity office.

Jack Ackerman's comedy performance in "Tropicana Holiday" has brought him one Broadway and two film offers.

Bill Hitchcock, of Shaw-Hitchcock Productions, being paged by Bill E. Burton to arrange and conduct a Mercury album for Ruth Olay.

Sando Deems, vet lounge entertainer at the Sahara, called back to N. Y. by the death of his father, and Roy Gerber, local MCA rep, by the death of his mother.

Red Norvo, now at the Sands lounge, given permission by Jack Entratter to take four days off so he could appear on "Swing To Spring" tver Benny Goodman sextet.

Quite a turnout at birthday poddy the Sands tossed for Nat King Cole: Dennis Crosby (who gave Nat a money clip and said "You're the only guy I know who has more money than my Dad—you'll need this!"), Pat Sheehan, Vic Damone, Jackie Kannon, De-Castro Sisters, Rudy Vallee, Buster Keaton, Paul Whiteman, Marty Allen, Mitch DeWood, Bob Kaye, Antonio Morelli, Louis Basil, Harry Richman, Dante D'Paulo, Jack Ackerman, Fifi D'Orsay, Morey Amsterdam, Elaine Dunn, Jackie Barnett, Johnny Puleo, Hank Henry and Benito Pat Moreno.

Boston

By Guy Livingston

(344 *Little Bldg.*; *HAncock* 6-8386)

Jim Britt inked with new WHDH-TV for 11 p.m. news sports show.

Tom Lehrer opening at Storyville.

Chirp Laura Lynn a hit at the Mayfair.

Jimmy Durante inked for April Blinstrub date.

Tubby Boots and Margie Anderson held over at Monticello Framingham.

New policy at Bradford Carousel room of standard acts paying off for boniface Al Taxier.

Floyd Fitzimmons, former M-G flack in Hub, joined Joe Levine's Embassy Picture Corp.

Dick Richards of Town House taking over shuttered Rickshaw and renaming it Black Angus with plans for talent in upstairs room.

Louis Cohen of Hotel Bostonian Jewel Room readying new nitery, Golden Cage, on site of former Barney Sheff beanery.

Producer Sam Snyder rehearsing his Water Follies cast at Sidney Hill Country Club pool for Brussel's Worlds Fair date.

Film crix Elinor Hughes, Herald; Marjorie Adams, Globe; Leo Gaffney, Record, seeing themselves in "Teacher's Pet," at the Metropolitan.

Madrid

Artie Shaw and wife Evelyn Keyes in from Costa Brava.

"Come Next Spring" opened at the Cine Gran Via; and "The Conqueror" at the Coliseum.

Maria Arias lead in "Rose Tattoo" at the Teatro Infanta Beatriz; and Fernando Granada and Maria Asquerino are playing Terence Rattigan's "The Winslow Boy" at the Reina Victoria.

CBS' Henri Grundman in Castellana Hilton's big ballroom to show cuts of "I Love Lucy," "You Are There" and "San Francisco Beat," dubbed into Spanish, to Spain's tv brass.

Pablito ("Marcelino") Calvo teams with top Italian comic Toto to film "Toto and Marcelino" in Rome. Story is by P. Festa Campanile and Massimo Franciosa; director, Antonio Muso.

Golden Gate Quartet and Mexico's Amanda del Llano at the Rex; and Fontoria has just imported Digno Garcia and his trio from Paraguay. Comedienne Mary Santpero heading the bill at Pasapoga.

Actresses Emma Pennella (recently named the year's best actress by the Sindicato de Espectalos), Luchy Prado and Conchita Velasco took off for a week of Spanish cinema in Cairo, Beirut, and Damascus.

Santiago

By Gino Gario

Ester Sore aired to Montevideo for radio deals.

Mario Magliaro and Rene Largo off to Mexico City.

Margarita Lecuona chirping aboard S.S. Gripsholm.

Amparito Castro headlining new "Bim Bam Bum" revue.

Rene Hurtado Borne garnered U. of Chile's National Theatre Prize.

Three new radio stations slated for Santiago, Valdivia and Osorno.

Rafael Frontaura reelected president of Theatre, Cinema and Radio Reporters Association.

Carlos Cariola elected president of Chilean Theatrical Authors Society, succeeding Gustavo Campana, deceased.

Ushers, janitors, doormen, etc. ankled Yazigi chain of pic houses, when 35 fellow-workers were fired after trying to form a union.

Enrique Sanchez Matte, manager of Radio Sociedad Nacional de Mineria, elected president of Chilean Broadcasters Association, succeeding Ricardo Vivado.

Copenhagen

Fred Brisson in town to visit parents, Carl and Cleo Brisson.

"Holiday on Ice," again visiting Denmark. It's SRO at big K. B. Hallen, 3,500 capacity. Show and Automobile Exhibition at the Forum have been serious competition for cinemas and the legit theatres, which also have been hit by four weeks' heavy snowfall.

Lisbon

By Lewis Garyo

(*Tel.* 24,371)

"80 Days" will close after eight weeks at Tivoli.

Nitery of Hotel Embaixador has comedian Henry Wilson and Italian singer Lina Lancia.

Rank's cinema S. Jorge doing well with Soviet pic, "Three Men On A Pontoon." Portuguese government allows exhibition of Soviet non-political pix.

Legit group of Laura Alves and revue company of the Teatro ABC have gone on tour in the provinces preparing a new show for presentation in Lisbon at Easter.

Impresario Rocha Brito and his Spanish colleague Juan Carcelle are doing very well with the Knie circus at the 10,000 seat Sport Palace in Oporto. Trapezist Pinito dell'Oro heads the 40 act bill.

Terence Rattigan's "O Mistress Mine" at Maria Vitoria theatre with Irene Isidro and Antonio Silvia. Brazilian actress Bibi Ferreira produced and plays the young daughter.

Goncalves Machaz, owner of new Hotel Tivoli has opened bar and nitery atop the building. Nitery has Brazilian orchestra of Eddison Marinho, pianist Jose Mesquita, and French singer George David Roos.

Legit star Laura Alves has taken over management of Teatro Monumental from her husband Vasco Morgado. Monumental will next be occupied by Brazilian actor Procopio Ferreira and a group of Portuguese actors.

Hollywood

Keely Smith underwent surgery.

Elmer C. Rhoden returned from Gotham.

Spike ("Old Yeller") and Lassie (tv) won annual PATSY awards.

Ron Ely's contract with 20th-Fox given court approval.

Delores Hart's pact picked up by Hal Wallis.

Harold Hecht nearly lost a hand, caught it in lines of his yacht.

Joe Justman in Mt. Siani Hospital with mild coronary.

Mrs. Albertina Rasch Tiomkin underwent major surgery.

Gene Evans hops to London next week on film assignment.

Charles Trezona critically ill at St. John's, Santa Monica.

Arthur L. Wilde upped from pub relations director to general v.p. of C. V. Whitney Pictures.

Herbert Rudley sustained two cracked ribs in battle scene for 20th's "The Bravados."

Ivan Tors in from Miami.

George Schaefer arrived from N.Y.

Al Finestone and Thornton Sargent reappointed entertainment industry reps for L.A. Council of Boy Scouts of America.

Edgar Bergen will emcee forecourt proceedings for invitational preem of "Windjammer" at Chinese Theatre April 8.

Kirk Douglas waxed a French broadcast and William Wyler did one in French and German for USIA's "Voice of America."

Erich Von Stroheim Jr., assistant director on Metro's "Party Girl," forced to withdraw from bit role in pic when SAG complained about dual duty.

Venice Film Festival kudosed Academy of Motion Picture Arts & Sciences with its "Silver Lion of Venice," accepted by prexy George Seaton.

C. B. DeMille, Eddie Cantor, Y. Frank Freeman, Samuel Briskin and Steve Broidy sponsoring salute to 10th anni of Israel tomorrow (Thurs.).

Australia

By Eric Gorrick

(*Film House*, 251*A Pitt St., Sydney*)

Upbeat in unemployment now a major worry to show biz.

Cinema publicity boys still holding off tv, preferring to stick to newspaper layouts.

"Damn Yankees" solid b.o. for J. C. Williamson, Ltd., at Her Majesty's, Melbourne.

Government has received more than $3,000,000 tax on poker machines in plush clubs here.

Garnet Carroll bidding for "Peter Pan" at Princess, Melbourne, with homebrew cast.

Robert Hamilton, pioneer founder of Star cinema loop in Tasmania, died after a lengthy illness.

Paramount is reported looking for new Melbourne showcase following lease expiration on King's theatre.

Margaret Rutherford set for Melbourne run in "Happiest Days of Your Life" at Princess for Garnet Carroll.

Rome

Norman Corwin in Rome to polish script of "The Naked Maja," UA and Metro release which Titanus Films will shoot here with Ava Gardner and Anthony Franciosa.

Venice Film Festival topper Floris Ammannati inviting all cultural attaches in Rome to cocktails to illustrate this year's Venice rules and answer questions regarding the event.

Carla Gravina, young Italo starlet, signed by Oscar winner (Dino DeLaurentiis for seven-year pact. She's currently doing "Le Madame" for Lux-Vides as well as appearing on tv in the popular "Il Musichiere."

Cleveland

By Glenn C. Pullen

Alan Freed, ex-Clevelander, returning with "Big Beat" show to rock Civic Auditorium Easter Sunday.

Actress Janis Carter visited her alma mammy Western Reserve U. here with her husband on latter's lecture-platform appearance. He's Julius Shulman, prez of World Wide Press and Shulman-Emrich Lumber Co.

Max Mink, Palace chief, made tieup with George Szell and Cleveland Symphony Orch to join "Seven Wonders of World" and concert show-bus series getting under way in April in Northern Ohio cities.

Danny Poliziani, right-wing hockey player on Cleveland Barons, latest athlete to turn singer. Canadian baritone, who formerly sang professionally in Toronto, making American vocal bow at Cabin Club in floorshow staged as salute to hockey team.

Obituaries

Continued from page 68

family tradition. The current revue, "Strip Fantasia," was staged as usual after Lake's death.

He was a bachelor.

EDWARD F. MOLYNEUX

Edward F. Molyneux, 62, a vice-president and for last 28 years director of the art department at Cunningham & Walsh, advertising agency, died March 24 in New York after a brief illness. In 1918, he joined the Frank Seaman ad agency as a typographer. A year later he became the first art director of the Newell Emmett Co. Cunningham & Walsh succeeded that firm.

His wife, son, daughter, brother and sister survive.

IRVING MILLER

Irving Miller, 55, a top exec of I. Miller & Sons, Inc., shoe manufacturers and distributors, died March 25 in Lawrence, L. I. He was a familiar figure to show folk who patronized his firm. Youngest son of the late Israel Miller, founder of the company, he was secretary-treasurer and a director of the concern. It's now a division of the General Shoe Corp.

Surviving are his wife, son, two daughters, two brothers and a sister.

BORIS LEVITZKY

Boris Levitzky, 55, violinist and music teacher, died March 26 in New York. He was the director of the Greater New York Institute of Music, a Brooklyn music school. He had given recitals in Town Hall and other concert halls in the U.S. and Canada. Also he played with radio-tv orchestras, and at one time was a member of several film studio orchestras in Hollywood.

Wife, son, two brothers and four sisters survive.

S. BARON LONG

S. Baron Long, 68, an early-day newsreel producer who later operated nightclubs, died March 25 in San Francisco. He started producing newsreels from profits of a Frisco newsstand in the early 1920s and between 1935 and 1938 owned and operated the Royal Hawaiian nightclub in Frisco. In 1938 he opened the Hawaiian Gardens, a San Jose, Cal., nitery, and ran that until 1947, when he sold out and bought a Frisco hotel and bar.

His wife survives.

DEAN S. OAKLEY

Dean S. Oakley, 72, partner with her husband in a longtime concert booking agency, died March 17 in Honolulu after an illness of three years. Born in Miles, Iowa, she came to Hawaii in 1917 to teach school. Mr. and Mrs. Oakley set up their Artists Service of Honolulu in 1927.

Husband, George D. Oakley, son and daughter survive.

HENRY G. THUNDER

Henry G. Thunder, 92, an organist for 73 years, died March 19 in Philadelphia. He served as organist in 10 churches in Philly. From 1897 to 1900, he conducted a 50-piece orchestra he founded, the Thunder Symphony Orchestra. The group gave weekly concerts and became a nucleus for the Philadelphia Orchestra.

Two sisters survive.

JEANETTE FELICE

Jeanette Felice, 36, wife of WPIX, N. Y., director-producer Jack Felice, died March 30 after giving birth to a son at New Rochelle, N. Y., Hospital. Mrs. Felice danced on the stage and on tv with her husband under the name of "Jack & Jill" until 1950 when she retired.

Surviving, besides her husband, are six children.

EVELYN BARR

Evelyn Barr Gordon, 64, who with her sister Gertrude appeared in a vaudeville song and dance act, called the "Barr Twins," died March 30, in New York, after a long illness. She and her sister appeared at the Palace many times and toured extensively throughout the U. S., playing the top vaude houses.

Her sister survives.

E. K. DALTON

Elmer K. Dalton, 42, manager of Tower Pictures' Dallas branch, died March 22 in that city after a brief illness. Prior to heading the Tower distribution office a year ago, he was office manager there for RKO's film exchange.

Survived by his wife, son, his parents, four brothers and four sisters.

BOB MAYO

Bob Mayo, 53, vet Hollywood casting director, died March 26 in Hollywood. Up to his retirement about eight years ago, he was head caster at Paramount, and prior to that had been at Warner Bros., 20th-Fox and Columbia.

Two brothers and two sisters survive.

BERT KING

Bert King, 66, vaude comedian, died recently in Morecambe, Eng. A native of Preston, Lancashire, he toured the U.K. for more than two decades, firstly as a comedian, and later as producer of his own shows.

Some years ago King formed a concert unit known as Bert King & his Rockets. He had latterly quit show biz and started a new career as a painter's agent.

FRANK GADSBY

Frank Gadsby, 79, vaude and circus performer, died recently in Eastwood, Eng. A one-legged diver, he frequently appeared in fairs, galas, vauderies and circuses.

In 1946, at the age of 67, Gadsby performed a 75-foot dive into a water tank containing six feet of water at Butlin's Holiday Camp, Filey, Eng.

EDITH P. GREENE

Edith P. Greene, 45, widow of Ward Greene, general manager of King Features Syndicate, died March 22 as result of an automobile accident in Tenafly, N.J. She died en route to Englewood Hospital.

She is survived by son, three brothers and three sisters.

HAROLD L. MORGAN

Harold Loomis Morgan, 51, budget director of McCann-Erickson, died March 24 in Darien, Conn. He was a vice president and controller of the American Broadcasting Co. until a year ago when he joined McCann-Erickson.

Surviving are his wife and three children.

MYRON SOLOMON

Myron (Mike) Solomon, 61, Metro studio men's wardrobe dept. staffer for past 28 years, died March 17 in Hollywood. He joined the company in 1924 when it was first formed, working as assistant manager under Joe Rapf.

A sister survives.

AL MACK

Al Mack, 58, former banquet manager of the Latin Quarter, N.Y., died March 31 in Forest Hills, N.Y. after a long illness. He left his post at the Latin Quarter several months ago after being stricken.

Survived by wife and two sisters.

ANNA W. ROBINS

Mrs. Anna Warner Robins, 78, sister of Harry, Albert and Jack Warner, died March 20 in Hollywood. She was the widow of David Robins, Youngstown, O., theatre owner.

Surviving also is a sister, Mrs. L. J. Halper.

Edward T. Ingle, 60, former director of radio and tv for the Republican National Committee and later employed by the Small Business Administration, died March 21 in Washington, D. C. He also worked for NBC in New York.

Wife, 42, of Lloyd Samaha, v.p.-general manager of the Canlis Charcoal Broiler nitery in Honolulu, died March 17 in that city. In addition to her husband, she is survived by her parents and two brothers.

W. F. (Butch) DeFrenne, 65, owner of the B. & I. booking agency and formerly in the film brokerage business, died of a heart attack March 22 in Des Moines, Ia. Surviving are his wife, and three sons.

Sascha Fidelman, 72, retired concertmaster and violinist, died March 27 in New York. He once served as concertmaster on the Cities Service Radio Hour and the American Symphony Orchestra.

Viscount Frederic Herbert Maugham, 91, a former Lord Chancellor and elder brother of author Somerset Maugham, died March 23 in London, after a brief illness.

Adelina Amores, 75, character actress who appeared in a number of Spanish films, died March 10 in Madrid. She also toured with her own legit company.

Rocco Zita, 78, Albany violinist and bandleader, died March 15 in that city. Surviving are a sister and a nephew, violinist Fred Graziade.

Father of Irene Econome, division booker for Fabian Theatres in Albany, died March 18 in that city. Also surviving are his wife, another daughter and two sons.

Brother, 74, of Mrs. Mike Manos, wife of indie circuit operator in and around Pittsburgh, died March 5 in Flint, Mich.

Adolph R. Hertel, 80, motion picture actor and director, died March 16 in Hollywood. His wife survives.

Paul Nero, 40, violinist and composer, died March 22 in Hollywood. Among his many compositions were "Hot Canary." Daughter, son and parents survive.

Edward J. Hart, 70, retired showman who operated a circus for years, died March 26 in Pettus, Tex. Surviving are his wife, two sons and a brother.

W. Buchanan-Taylor, 80, director of press information for the first Edinburgh International Festival in 1947, died March 26 in Brighton, Eng.

Lou Asher, 53, production staffer on "Lassie" tv unit, died March 24 after long illness in Hollywood. Wife, son, daughter survive.

Mary "Laura" Lyons, member of Paramount studio wardrobe dept., died March 26 in Hollywood.

John (Bud) Frazier, member of 20th-Fox' transportation department for 30 years, died March 20 in Hollywood.

Mother, 72, of actor Grant Withers died March 28 in Hollywood.

Band Comeback

Continued from page 1

styles currently in vogue—the ballad brand of hoofology and the up-tempo stuff. What the shag was in bizarre dansapation in the Benny Goodman era, the dance style to the r&r "beat" is today. It's a fiexible tempo and the kids like to insert extra steps and "shine" as the mood moves them. There are even regional brands of formations and tempos, as followers of the sundry disks jockeys know.

The savvy jocks, in close pulsation with the kids, know this, and know what to play for them. Some of the established traveling bands don't. There is a recent instance of a highschool dance when the school chairman suggested to the principal that he pay off the pro band because the kids preferred to pick their own records. Fortunately for the band's ego, the educator proved to his charges that this would be highly embrassing to all concerned, on both sides of the podium, but the kids have hired no band since—they take theirs right off the platters. And like it better!

This has nothing to do with the "shook up" juveniles. These are the dance trends today. Everybody knows it and sees it and participates in it on the many afternoon deejay shows that span the land. From nowhere an unknown exponent of what the kids like becomes better known to them than many a show biz great. In their book these new exponents of the current idiom are the end.

The music biz vets, for some years now frustrated by their seeming inability to click as of yore, have now conceded it. They see the no-name, seemingly no-talent indies make their own masters—one Broadway independent recording studio stands them up like the Roxy—and via deejay exposure these items become the new hits of the moment.

Long conditioned to the show biz axiom that "the record is king today in the music business" these off-labels, projected from divers sources, have generated a new brand of music business. Some of it isn't highly principled; a few are renowned for their patent larceny. One current fave makes no bones of his 50-50 cut-in and, as one songwriter screamed: "Do you know what that means every time he clicks?—he's got a 56-year, practically a lifetime, annuity!" (This refers to the 28-year copyright term plus the ditto renewal period).

Where the band comeback is a possibility stems from the record hop popularity. If the bands assimilate the same appeal in person, as in the abstract, and the price is right, bands may have an in-person comeback potential. At 50c-a-head some deejay-sponsored record hops have drawn 2,000-3,000 kids. At $1-$2 for an in-person band, if it hasn't got that "beat," there have been instances of meagre turnouts.

There have been instances too, however, of greedy jocks outsmarting themselves and titling the ante to a buck and not luring the kids in the same numbers. That's where the record hops in the school gym, with some student as the emcee, and at nominal fee, succeed.

ASCAP writers versus BMI and the diatribes about "not giving proper exposure to quality music" notwithstanding, all this is the answer to some of those weird pop singles getting the kids' attention—and dollars. Whatever are the elements, the independent labels' a&r men—or maybe its their pipelines, no matter under what circumstances these are achieved—have it all over the major diskeries of the moment. They know what the kids want and they openly pander to that taste.

There's another sidelight in this unique disk vogue and it has to do with the instrument makers. There is a new bull market among instrument manufacturers with the kids, chiefly of the rhythm and guitar school. It's not unlike the yesteryear piano sales (the Sonovox and Hammond organ-type has taken its place) or the "gee, pop, it's a Buescher!" for the sax addicts.

Network Prexies

Continued from page 1

inary in nature and somewhat brief. The network prexies, CBS' Frank Stanton, NBC's Bob Sarnoff and ABC's Leonard Goldenson, were reported to have asked just what exchanges could be made within the terms of the U. S.-Soviet agreement for cultural interchange.

No date was set for new meetings, though it's certain that additional and more specific sessions will be held. Not yet known whether further discussions will be attended by the prexies or by lower network echelons.

Bardot Run

Continued from page 1

thing was something else again to them and while distributor objected strenuously on basis of how movie had been holding up at box-office, M. A. Silver, zone manager for SW, was adamant in his decision.

Even so, "And God Created Woman" broke all existing records at Squirrel Hill for money, attendance and length of run. Previous record-holder was "Marty," but the Bardot film doubled it straight down the line.

Variety Bills

Continued from page 68

Crest Lounge
Pete Daily Orc
Pack's II
Vagabonds
Lord Buckley
Fairmont Hotel
Mills Bros.
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K.
Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Ada Moore
March Bros.
Gateway Singers
Jazz Showcase
Paul Bley 4
Purple Onion
Lil Greenwood
Lou Gottlieb
Jim Shaw's Puppets
Tin Angel
Marty Marsalla Orc
365 Club
Jeannie Johnson
Allen Cole
Alex Duchin Orc

SAN JUAN

Intercontinental
Tito Guizar
Marquez Sisters
Lito Pena Orc
Jimmy Stevens Orc
Club Caribe
Pepe Lara
Paco Michel
Del Campo Twins
Rene
Richard Timm
Miguelito Miranda Orc
Joe Blanco Orc
Escambron
Maria Montano
Raoul Ferreiro
Voodooers Orc
Cotillion Room
Tobaco Iduiz
Flamboyan Club
Roberto Iglesias
Alda Irizarry
Polito Galindez
Cesar Concepcion Orc
Joe Valleja Orc

MARRIAGES

Sarah Rush Kemp to James C. Maneck, March 29, New York. Alumna of the America Academy of Dramatic Art is the daughter of late bandleader Hal Kemp.

Frances Farmer to Lee Mikesell, Las Vegas, March 27. Bride's an actress; he's a radio-tv management consultant.

BIRTHS

Mr. and Mrs. Ted Briskin, son, Chicago, March 24. Mother is former film actress Colleen Miller.

Mr. and Mrs. William Hart, son, New York, March 16. Father is a sales staffer with Screen Gems.

Mr. and Mrs. Howard Coleman, son, Chicago, March 23. Father is manager of WMAQ in that city.

Mr. and Mrs. Lea Foli, twin son and daughter, Vancouver, March 30. Father is a principal violin with symphony there.

Mr. and Mrs. Doug Campbell, son, Vancouver, Feb. 27. Father is a newsman with CBUT-TV there.

Mr. and Mrs. Bob Lloyd, daughter, Santa Monica, Cal., March 21. Father is KNX production manager. Hollywood.

Mr. and Mrs. Charles Reading, daughter, Glasgow, March 25. Mother is Sheila Matthews, tv chirper; father is set designer with Scot indie tv.

Mr. and Mrs. George Salverson, son, Toronto, March 22. Father is a writer for the Canadian Broadcasting Corp; mother (Sandra Scott) is stage and tv actress.

Mr. and Mrs. Alan Lund, son, Toronto, March 22. Parents are dance team and choreographers for the Canadian Broadcasting Corp.

Mr. and Mrs. Dennis Cross, daughter, Hollywood, March 24. Father is an actor.

Mr. and Mrs. Phil Cohan, daughter, New York, March 29. Father is trade press manager at CBS Radio.

Mr. and Mrs. Dick Feldman, daughter, New York, March 31. Father is director of the Pat Boone tv program.

Mr. and Mrs. Hal Cooper, daughter, New York, March 25. Father is associate producer and director of the "Kitty Foyle" tv program. Mother is Pat Meikle, former tv actress.

Mr. and Mrs. Harold C. Novy, daughter, in Dallas, on March 11. Father is general manager of the Trans-Texas Theatre Circuit.

Mr. and Mrs. Mort Hochstein, daughter, New York, March 31. Mother is the former Rolaine Abrahams, freelance writer; father is a column contact in the NBC press dept.

Artists Equity

Continued from page 2

variety of garb. The theme was quickly knocked out by the judges. The first two prizes, for example, had French motifs. The first was two dark silhouettes topped by gigantic strawhats depicting Maurice Chevalier and Mistinguet'e. The second prize was inspired by French post-impressionism, the plumed hat and the painted black stockings to just above the knee as well as the white paint was a trademark of artists of that era. Another prize was a calypso group. The only major prize depicting Americana was a nude Bety Ross, red and white stripes being the sole garb above the waist with a transparent painted cape of stars and stripes flowing from the shoulders. The third prize was three silhouettes, one of the figures being Justine Schachter, daughter of VARIETY's Jo Ranson; a clever costume, but also not particularly carrying out the Americana theme.

There was a liberal representation of the gay ones, and there were some who couldn't be distinguished from the genuine article without a program, which wasn't printed. A stag at bay was in danger of teaming up with somebody who just couldn't be his type at the end of the evening—that is, until these kids started camping out at the end of the evening. Then there could be no mistake.

The ball, nonetheless, had a lot of excitement. The decor by Shim Grudin and Remo Bramanti covered a wide range of American garb, and an out of the world room, adjoining the grand ballroom, gave a hint of things to come. Again Doc Calhoun of the Dixon Gayer Associates plugged the ball to a comparatively good attendance despite the handicaps. Johnny Carson had some good lines in his descriptions of the parade. In giving the $100 award to the nude who made second prize, he said, "Here — buy yourself some clothes."

"OVERNIGHT SENSATION!"*

LIFE
"... single hit of big Omnibus television show on suburbia."

NEWSWEEK
"Working without a script—and without jokes—a couple of bright-eyed newcomers seated side by side on chairs scored one of the biggest comic successes of the TV season last week."

TIME MAGAZINE
"MIKE NICHOLS and ELAINE MAY whose satiric thrusts were fresh inspired stuff."

DOUG WATT
New Yorker
"The same delightful interplay characteristic of that splendid vaudeville team the Lunts."

JACK GOULD
New York Times
"The only interludes of distinction were provided by MIKE NICHOLS and ELAINE MAY in two good sketches. Each item had style and freshness."

JOHN CROSBY
New York Herald Tribune
"The only really inspired comedy during the hour was contributed by a young couple named MIKE NICHOLS and ELAINE MAY. These two do a bit on teenage seduction which—to quote one of their own lines—'just knocks me out.'"

FRED DANZIG
United Press
"Television comedy, placed on the critical list by many reviewers this past season, has started kicking up its heels again. One shot of MIKE NICHOLS and ELAINE MAY, did the trick. Before the last commercial faded away they had qualified as 'The hottest act in show business.'"

CHARLES MERCER
Associated Press
"The names which we nominate for new household words of 1958, are MIKE NICHOLS and ELAINE MAY."

WALTER WINCHELL
New York Mirror
"Como's carnival enlivened by MIKE NICHOLS and ELAINE MAY, a fresh young comedy team."

DOROTHY KILGALLEN
New York Journal-American
*"Overnight sensation! . . . Hollywood will get its first look at the newest Wunderkinder of show business, MIKE NICHOLS and ELAINE MAY, when they journey out there this Spring."

HARRIET VAN HORNE
New York World-Telegram
"The loudest laughs of the evening went to the new cafe act, MIKE NICHOLS and ELAINE MAY. Their closing sketch was the funniest 10 minutes I've seen on TV in years. A great find, this pair."

ROBERT SYLVESTER
New York Daily News
"MIKE NICHOLS and ELAINE MAY, the funniest kids to arrive in years.

JO COPPOLA
New York Post
"Once the comedy team of MIKE NICHOLS and ELAINE MAY came on with their clever and bright material, it really didn't matter what the show had originally planned to do. This pair did more, much more. In no time, this young twosome settled that old problem which seems to haunt TV critics—where are tomorrow's comedians coming from?—once and for all. Tomorrow's comics are here. I can think of a dozen clowns this couple could replace right now and improve the medium overnight."

BOB BERNSTEIN
The Billboard
"MIKE NICHOLS and ELAINE MAY are two of the funniest, freshest comics ever to use TV as a stepping-stone to national fame."

TIM TAYLOR
Cue Magazine
"Their skits are surefire."

GENE KNIGHT (Jim O'Connor)
New York Journal-American
"All the raves you have heard about MIKE NICHOLS and ELAINE MAY, that sensational team, are merited. This is the fastest-rising, funniest couple presently performing in a New York nitery. Their material is original and clever—different from any other stuff I've heard in the night clubs."

BOB WILLIAMS
New York Post
"MIKE NICHOLS and ELAINE MAY, the hottest new comics in TV."

BILL SMITH
Showbusiness
"MIKE NICHOLS and ELAINE MAY, one of the most imaginative couples to hit the night club circuit in a long time."

BURT BOYAR
The Morning Telegraph
"The hottest team in show business today is MIKE NICHOLS and ELAINE MAY . . . They play to capacity audiences every night."

SIDNEY SKOLSKY
New York Post
"On the Steve Allen Show, MIKE NICHOLS and ELAINE MAY stopped the dial turning (new show business way of stopping the show)."

New York Herald Tribune
"MIKE NICHOLS and ELAINE MAY, two refreshing youngsters with some of the brightest and most original material heard on TV this season, sparked the festivities with two wonderful bits of satire."

MARTIN BURDEN
New York Post
"... the duo of MIKE NICHOLS and ELAINE MAY do unusual and ingenious improvisations."

JACK O'BRIEN
New York Journal-American
"NICHOLS + MAY = Funny."

MIKE WALLACE
New York Post
"In three guest shows, fresh-faced MIKE NICOLS, 26, and ELAINE MAY, 25, lifted the apathetic TV viewer off his overstuffed sofa and laid him howling on the rug."

ROBERT W. DANA
New York World-Telegram
"MIKE NICHOLS and ELAINE MAY have a novel concept of comedy."

VARIETY
"The hour show's highlights resulted from the fresh and engaging humor put forth by MIKE NICHOLS and ELAINE MAY . . . They had the only really original stuff to offer." *Art.*

MIKE NICHOLS and ELAINE MAY

April 19th—
"THE RED MILL"
CBS-TV

April 25th—
"MOCAMBO"
Hollywood

May 18th—
DINAH SHORE SHOW
NBC-TV

Coming Up

MR. KELLY'S
Chicago

Return Engagement
BLUE ANGEL
New York

Publicity, CURT WEINBERG — (West Coast) RAND—HINES

Personal Management: **JACK ROLLINS**
Plaza Hotel, Suite 1755, 1 West 58 Street, New York

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FOREIGN FILMS FIND U.S. GOLD

British Films Top Yank Earnings

Following is a consolidated tabulation of gross film rental earnings as estimated by VARIETY *of 832 foreign films that either were newly released during 1957 in the U.S. or already were in release in that year. Total of $15,907,769 for the films of 10 countries doesn't include the Chinese imports which are numerous but on which figures aren't available. Also, a number of American productions made in British studios are not included.*

ORIGIN	FILMS	GROSS FILM RENTAL IN U.S.
Japan	301	$ 931,702
Italy	160	1,768,120
Mexico	116	3,205,753
Britain	93	6,347,201 (Estim.)
France	61	3,176,146
Germany	51	266,412
Greece	35	88,435
Russia	9	75,000
Sweden	3	36,600
Spain	3	12,400
	832	$15,907,769

Actors Equity Pact Would Give Acts With Industrial Tourers Top Pay

An Industrial Show Producers Assn. is in process of formation. Group has already met initially for the purpose of bargaining with Actors Equity Assn. on terms and conditions under which the sponsored shows will operate.

The negotiations now going on will make performers in the industrial show the highest paid touring performers anywhere. Those working in industrial shows even today under the present scale are considered in the highest echelon of troupers covered by union contracts. Equity is presently negotiating for a 20% increase which would raise minimums from $175 to $210 on dates of two weeks or more, and on dates of less than one week the scale would be $75 for the first day and $50 daily thereafter. Equity is also seeking increases in per-diem living allowances from $15 to $20.

The ISPA currently comprises representatives of Dramaturgy, Inc., Morton O'Neil, Cummings Productions, Cass Franklin and Sales Communications. There's probability that producers such as Jam Handy and Wilding Productions will also join.

Once the organization gets going, it will probably set up a code of ethical practices, minimum operational standards, as well as standardization of trade practices.

As it is, the members who have already met have agreed on some phases of the current Equity negotiations. The producers have agreed on opposition to any change

(Continued on page 108)

Touche

Some of the tv gang's betting that before the antitrust investigation of the talent agencies is over, MCA will wind up owning 10% of the Justice Dept.

Col, RCA Replay 'Battle of Speeds' In Stereo Sound

Tempers are rising in the stereophonic disk field over conflicting engineering estimates of Columbia Records' "compatible" stereo development. Despite the sharp differences among the laboratory theoreticians, Columbia Records is planning to hit the market with its "compatible" disk no matter what the other companies do.

Last week shaped up as battle of demonstrations at the studios of both CBS and RCA Victor, the two leading contenders in a stereo battle that now has definite echoes of the "battle of the speeds" of 10 years ago. In fact, Peter C. Goldmark, CBS Laboratories prexy who developed both the LP and the present compatible disk, stated that the comments now being made by competition against the compat-

(Continued on page 20)

BRITISH, FRENCH DOING BETTER

By FRED HIFT

Foreign motion pictures are getting to be big business in the United States.

Last year they collected virtually $16,000,000 in gross film rental in the American market. It was a record take and the estimate, if anything, is on the conservative side. It doesn't include Chinese films, nor does it take in several important American productions shot in Britain and technically British, but too American to be included here.

Exact total for 832 feature releases, established via a VARIETY survey, was $15,907,769. They were released by 28 distributors and came from 10 countries. Additional coin was earned via the distribution of shorts, which is very limited. The 832 pix include films newly released in '57 as well as those generally in circulation that year.

Last year, a similar VARIETY survey, which however didn't include the earnings of the large total of Japanese language pictures, established a gross foreign film rental in 1956 of $10,132,392. It included 373 pictures from 24 distributors.

The 1957 gross of the foreign-language films ran to $9,560,568, which compares with $8,385,592 in 1956. However, in 1957, the number of pictures involved was 739 whereas, in 1956, it covered only 323 entries.

Figures dramatically emphasize that, in volume alone, there's not necessarily a corresponding profit. Each year, the number of imports into the U. S. has been rising and

(Continued on page 119)

H'WOOD IN DISKS 100% AS COL SETS JULY BOW

Columbia Pictures, which had been dickering to buy out Imperial Records recently, has decided to set up its own diskery to begin operation July 1. Name of the label still has not been determined. The existence of Columbia Records precludes the use of the studio's name for its disk line.

Jonie Taps, head of music activities for the studio, is taking over as general manager of the disking activities which will be operated as a department within the picture company rather than as a corporate subsid. Paul J. Wexler, former

(Continued on page 112)

Carny Boys, Religious Leaders Join In Protesting TV's Bingo-Wingo Yen

Westerns Boom Gun Biz

Hartford, Conn., April 8.

Current craze for tv westerns has stimulated desire for certain Colt guns, like the Buntline Special and the Colt .45 Single Action, according to Lawrence R. Knauer, director of development of Colt's Patent Fire Arms Mfg. Co.

"These guns," says Knauer, "were first made in the 1870's but there's a tremendous resurgence of interest in the weapons today, created largely by the 'Wyatt Earp' and 'Colt .45' television series and other shows depicting life in the Old West."

The bingo-wingo infiltration of the tv channels is causing considerable alarm in divers circles ranging from eminent religious leaders to carnival concessionaires.

Religious figures, notably of the Protestant sect, regard the invasion of bingo and its variants on tv outlets as a highly immoral step. The carny contingent says the tv bunch shouldn't muscle in on their racket.

The Rev. Paul W. Rishell, executive secretary of the Christian Social Relations Department of the Protestant Council of the City of N. Y., is militantly opposed to the influx of games of chance on tv. He is one of a number of ministers in the metropolitan area who regards both station and network owners as defiling the airlanes with this form of "entertainment."

"The increased use by television of giveaway programs is becoming more demoralizing not only for the people who participate in such programs, but for managements that produce the shows," Rev. Rishell told VARIETY. "It may not be illegal gambling, but such programs definitely give something for nothing, promote irresponsibility, and create both social and economic problems."

Carnival operators would like to keep bingo in its many forms, in their own backyards and the notion that such bigtime legit outfits as CBS, NBC, DuMont and others of similar ilk should stoop to promoting games of chance, for free or otherwise, is beyond their conceiving. The carny boys insist that bingo, no matter how you disguise it, smells badly, particularly on a 21-inch screen.

CBS Near Normal In Strike; Execs Man TV Cameras

The seven-city, 1,300-man technicians strike against CBS radio and television seems due to settle down into a prolonged standoff, particularly since CBS hasn't been hurt by the walkout as severely as the union and even the network expected.

In the daytime, the network is operating its live tv shows almost normally, cutting down somewhat on camera mobility but otherwise getting sound and pictures on the air. At night, the heavy use of film in the regular schedule has permitted near-normal operations. CBS is doing its live panel and quiz shows with its specially trained supervisory personnel, but is substituting film and kinescopes for some complicated dramatic and comedy shows. In radio, operations are virtually normal.

Even on the local level, the CBS o&o stations have such large backlogs of feature and syndicated film that the effects of the walkout are minimal. Strike was called Monday (7) at 1 p.m. by the International Brotherhood of Electrical Workers in all cities where CBS operates radio and television stations with the exception of St. Louis.

CBS' foresight early last fall paid off. With the IBEW contract

(Continued on page 20)

BLOOMGARDEN'S DUO COPS N. Y. CRIX TOPS

"Look Homeward, Angel," Ketti Frings' adaptation of Thomas Wolfe's novel, copped the N. Y. Drama Critics Circle Award yesterday (Tues.) as the best American play of the last 12 months. The musical leader was Meredith Willson and Franklin Lacey's "Music Man," while John Osborne's "Look Back in Anger" was the topper in the foreign category.

Both "Angel" and "Music" are Kermit Bloomgarden productions, the former in association with Theatre 200 and the latter in association with Herbert Greene and Frank Productions Inc. "Angel" grabbed 15 votes against three for

(Continued on page 112)

INTERNATIONAL FILM ANNUAL
[Pages 24 to 76]

Brussels All Tuned for Fair's Bow Next Week; Here's How It Shapes Up

By JOHN FLORQUIN

Brussels, April 8.

On the eve of the World's Fair, Brussels is a changed capital—geographically, physically, economically, emotionally.

The famed Mannequin, the Belgian capital's impertinent landmark, is surrounded by a municipal facelift which makes this so-called "little Paris" appear strange even to locals.

Supplementing the traditional nationalistic pavilions and the mammoth Atomium which crystallizes the Atomic Age, is a variegated nationalistic display of showmanship, culture and the fine arts.

The Bolshoi Theatre, with Ulanova, will oppose the American Ballet Theatre with Nora Kaye and the Royal Ballet, former Sadler's Wells, with Margot Fonteyn. Dramatic festivals featuring world known companies, great international conductors and soloists and fabulous exhibitions of masterpieces of painting and sculpture chosen from private collections as well as from museums, will vie on the cultural level.

In a much lighter vein this time, a picturesque reconstruction of Old Brussels—a vast entertainment section, Luna Park, Coney Island and Disneyland all rolled

(Continued on page 16)

Winchell Bracing Legs For Stint in Las Vegas, Beating Sullivan to Post

Las Vegas, April 8.

Walter Winchell is on the verge of signing a contract with Monte Proser to star—as a song & dance man—in the Tropicana show. If the deal jells, and indications over the weekend were that it would, Winchell would headline the current "Tropicana Holiday" following Ernie Kovacs & Edie Adams, who start tomorrow (Wed.).

Latter pair, replacing Jayne Mansfield and Mickey Hargitay, were skedded for nine weeks, up until the new Eddie Fisher show June 11, but Kovacs wants to do only seven frames, Proser wants Winchell for the two weeks, and will accept the columnist's suggestions as to which femme star would work the show with him.

If Winchell makes his Vegas debut at the Trop, he probably would donate his salary to the Damon Runyon Cancer Fund—and he would beat Ed Sullivan to the punch. Sullivan opens at the Desert Inn in July.

While negotiating with Proser, the sum of $25,000 a week was mentioned, and Winchell said he'd have to have more than that.

"But performer like Noel Coward and Marlene Dietrich don't make any more than that," said Proser. "I know," Winchell replied with a wink, "but they're not syndicated!"

PRESIDENT GETS BILL FOR TAX-FREE SHOWS

Washington, April 8.

Congress has passed and sent to the President a bill to exempt from the 10% Federal admissions tax all musical and dramatic shows, band and orchestra concerts, ballet and opera, if given by non-profit or community organizations. The measure was introduced by Rep. Frank M. Karsten (D., Mo).

Another bill to reduce the cabaret tax from 20% to 10% was recently passed by the house and is waiting action by the Senate.

Herman Lowe's New Spot; Jack Levy Succeeds As 'Variety' Bureau Chief

After 16 years as VARIETY bureau head in Washington, Herman A. Lowe is returning to his native Philadelphia to become director of development for the Albert Einstein Medical Center in that city. Jack Levy, his longtime assistant, has been appointed bureau chief for VARIETY in the capital.

Florence (Mrs. Herman) Lowe is staying on in Washington, because of the children's schooling schedule, until July 1 when she moves the household to Philly.

A VIP show biz and politico group, are hosting a farewell party for the Lowes April 18 in the East Lounge of the National Press Club, Washington. Group includes Mrs. Perle Mesta, Eric Johnston, Maxwell Rabb, Martha Rountree, Edward Cheyfitz, Orville Crouch, Joe Borkin, Nathan D. Golden and attorney Bernard Segal, Mrs. Lowe's brother, among others.

Italy to Decorate Styne In Rome for 'Three Coins'

With "Say, Darling" launched at the ANTA Theatre, on Broadway, to a good if not unanimous set of notices, composer-producer Jule Styne is making his first European trip May 1 on the Liberte. Besides o.o.'ing London, with an eye to co-producing "Darling" there, he will do the Paris-Rome "grand tour."

Prime purpose of the trip is an Italian decoration which has been awaiting him in Rome for two years, in governmental appreciation for what his song, "Three Coins In The Fountain" (in collaboration with Sammy Cahn from the 20th-Fox film of same name), did for Italian tourism.

Culture for Capitol

Washington, April 8.

Hearings commence Friday, April 18, on the Fulbright-Thompson bill to erect a National Cultural Center for the Performing Arts, in Washington. The Center would become a branch of Smithsonian Institution and would probably be located on the Mall between the White House and Capitol.

Senator Pat McNamara (D., Mich.) heads the Senate Public Buildings Subcommittee which will conduct the hearings. Legislation is generally favored by Congress, but the location of the proposed Center is controversial.

Mike-Liz's 'Around World' Theme Song

Mike Todd's control over the film, "Around The World in 80 Days," also extended to a 50% interest in the publication of the Victor Young score for the pic, including the hit title song, with lyrics by Ned Washington. Todd, who bought a half-interest in the score shortly after Young's death, was dickering for a 100% buyout of the music recently. It's likely that the negotiations will be completed post-mortem with the music passing fully into the hands of the Michael Todd Co. Inc.

At the present time, the score is being published via the Victor Young Music Co., which was sold to Chappell Music after Young's death by the latter's manager, Jacques Biroteau. The title song was a top disk and sheet seller while the soundtrack album on the Decca label has gone over the 750,000 marker and may be the first film soundtrack to become a 1,000,000 LP-seller.

Somewhat akin to Irving Berlin's dedication of his song, "Always," to his wife, Ellin, and ceding copyright ownership to her some years ago, Todd regarded the "80 Days Around The World" title song as a romantic association with his wife, Elizabeth Taylor. Long before his death, Todd specified that the copyright ownership should revert to her as a "permanent little nest egg."

LOUIS J. BARBANO, MAN OF MANY ROLES

Louis J. Barbano, vet Columbia Pictures exec, last week was elected financial v.p. of the parent company.

He will continue in previously-held posts as well, these being director, chairman of the finance committee and v. p. of the international division.

Brit. Loves Liberace; Timmie Rogers' Shutout

London, April 8.

Liberace gave the short six-week Palladium vaude season an excellent start. A capacity holiday audience yesterday (Mon.) enthused over the pianist-singer's offerings.

Dick Shawn was also a click, but act was overlong, so much so that Timmie Rogers did not get a chance to go on. At the preem show, the proceedings were too extended to permit the Negro comic to appear.

Others on the Palladium layout include Margo Henderson, Scottish impressionist; Andrea Dancers, Arnaut, Joan & Arnaut, Brick Bros. & Mrs. Murphy and the George Garden Dancers. This is Liberace's first trip to the Palladium, although he toured Britain about a year ago.

X Marks Joan's Stake

Annual report of the Pepsi Cola Co., headed by Alfred Steele, husband of Joan Crawford, contains a center spread featuring a photograph of the Pepsi Cola spectacular on Broadway above the Criterion Theatre. Marquee of the theatre in the photo has "Joan Crawford in 'The Story of Esther Costello'."

"Esther Costello" never played the Criterion. It was shown at the Palace, a few blocks up the street.

Portugal's New Law Makes Show Biz Longterm (to 1983) Ally of Casinos

By LUIGI GARIO

Lisbon, April 8.

With expiration, next year, of the current laws for gambling casinos in Portugal, a new one has been promulgated by the government that should settle the question until 1983. According to the new law, admission to the gambling rooms will be free to foreigners, but even more restricted to certain categories of nationals such as government, bank and insurance employees. In general, nationals will have to have a special admission card, passed with police consent, to enter the gambling rooms.

The most interesting aspect of the law, however, is the relation between the casinos and show biz and hotels. Legal casinos will be permitted to be operated year round in Estoril, near Lisbon, and in Funchal, Isle of Madeira. During the summer such seaside towns as Figueira da Foz, Espinho and Povoa will be allowed gambling rooms. Special permission, according to circumstances, will be given for casinos in Santa Luzia, a mountain resort in the north; Curia, a water spa in the centre; Sintra, on the hills overlooking Lisbon, and Praia Rocha in the south, facing Africa, which already have imposing buildings for use as casinos.

Nitery, Theatre, etc.

Under the new law, the casino

(Continued on page 112)

THOU SHALT NOT AIR '10 COMMANDMENTS'

Cecil B. DeMille is now unique among Hollywood producers with regard to disk plugging of pic tunes. Unlike the rest of the pic industry, which has been exploiting pic music to hypo the boxoffice, DeMille is not permitting any airing of the background music for his "The 10 Commandments" production.

Dot Records, subsid of Paramount Pictures, which is distributing the DeMille film, has again notified all radio and tv stations that the picture's music has not been licensed for general public performance either in this country or abroad. Randy Wood, Dot prexy, warned that any infringements will result in legal proceedings for an injunction and damages. The soundtrack score for the "10 Commandments" has been released on the Dot label.

Irving Berlin to Mark 70th Birthday in May; No Plans for Musicals

Atlantic City, April 8.

Irving Berlin arrived here several days ago for a rest at Sheraton Ritz-Carlton. The man who holds the copyright on "Easter Parade" ended his holiday Easter Sunday departing with Mrs. Berlin for New York. Berlin said his 70th birthday is upcoming May 11 and has no plans for Broadway or Hollywood musicals in the immediate future.

To Berlin this resort is almost a second home, for it was in its beachfront hotels that he composed much of the music for the Ziegfeld Follies and other productions. He came here for his honeymoon, and has resided several seasons with Mrs. Berlin and his family.

Berlin recalled how he would come to the shore and work on songs for shows, most of which broke in in the old Apollo, now a motion picture house.

Of all his songs, more than 1,000, with 800 having been published, he still regards "White Christmas" as the biggest money maker. "I think it's the most valuable song copywright in the world," he said. "I wouldn't sell it for a half a million." The copyright has 39 years to run.

Esther Williams, Lady Drummer

San Juan, April 8.

Esther Williams was here to plug her backyard swimming pools last week.

She presided at the opening at the Casino de Puerto Rico of the first installation of a locally manufactured pool.

Lanza Starts Slander, Libel Action Against London Daily Express

Rome, April 2.

Mario Lanza, who recently resumed his interrupted European concert tour after being knocked out of action for some weeks due to a severe attack of phlebitis in his right leg, has started a libel and slander suit against London's Daily Express on its way through British legalistics. Action is based on two basic elements: a newspaper story and a telephone conversation. It is for punitive (moral) and actual damages. Exact sum has not yet been disclosed, but is said to be high.

In the newspaper story, dated Feb. 14, the Daily Express itemed that while Lanza had ostensibly cancelled some British concerts via a doctors certificate, he was seen dining out in Rome. Same paper the next day ran a brief note adding that a newsman had called on Lanza in Rome and noted his inflamed leg. Suit will apparently also take into account the claim that a large number of tickets were returned because of the newspaper note. Thus involving "actual damage." The slander charges are concerned with comments regarding Lanza which are claimed to have been made during

(Continued on page 14)

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TOP B.O. PIX ALSO TOP RISKS

No Strings to RKO Backing Of 'Right' Projects; Kaufman's Job

RKO is out to provide the financial support for anybody with the right kind of motion picture project and there will be no commitments involving studio or distributor, Tom O'Neil, president of the parent RKO Teleradio, explained in New York this week. At the same time he disclosed that Arnold Kaufman, Teleradio exec since 1947, has been named general manager of the film financing division.

The O'Neil pitch, as he put it, is to make RKO a key source of money for indie film-makers with the latter to operate either on a short-term or long-term basis, with no restriction as to cast or distributor and with only actual costs charged against the pictures. "There will be no unloading of excessive studio charges or other overhead items which bring no on-screen values to the particular film," declared O'Neil.

Actually, two productions which already have completed major shooting are covered under this new policy. Produced by Benedict Bogeaus, they are "Enchanted Island," adapted from Herman Melville's "Typee" with Dana Andrews and Jane Powell in the leads, and "From the Earth to the Moon," Jules Verne science-fictioner with Joseph Cotten, George Sanders and Debra Paget.

O'Neil held back on information as to which distributor would handle the two Bogeaus properties. "Typee," incidentally, once was started by John Huston as an Allied Artists release but was abandoned because of mounting location problems (and costs).

Kaufman, close associate of O'Neil's, was the key negotiator in RKO's behalf of the disposition of this company's pre-1948 library to television interests. Until recently he was chairman of the Teleradio advisory committee.

Sees 'Movie Queen' Type Fading Out

Hollywood is still oriented towards the fading concept of the "movie queen" and consequently has trouble adjusting to the new types of "stars" who rely on performances rather than personality alone.

Opinion was voiced in Manhattan by Hope Lang, the young actress current in "Peyton Place" and upcoming in "The Young Lions." She's the wife of actor Don Murray.

Under sixyear contract to 20th-Fox (with every third year off to do a play), Miss Lang said the studios at times had difficulties understanding that some of the new players were eager to "protect" themselves. "It's not that we're difficult, or hard to handle," she observed, "though studio executives at times feel we are. When you look into the problem, you begin to realize that what passes for 'being difficult' is really a desire to break away from a degree of traditionalism and conformism."

She cited the instance of the studio "galleries," where still photos are taken. "Every time I've been in the gallery, the pictures come out looking exactly like everyone else. They're so retouched, I have trouble recognizing myself. So, naturally, I prefer having my own pictures taken."

Miss Lang said it was more difficult today to reach the popular stardom level because the public puts greater emphasis on story and performance. "Hollywood always wants to 'sell' the new talent in the tradition of yesterday," she observed. "It becomes more and more difficult to do and even getting a great deal of publicity doesn't necessarily help."

Morbid at Todd Grave

Chicago, April 8.

Mike Todd's grave in suburban Forest Park is now a landmark for the morbidly curious. Since the March 25 burial, daily streams of men, women and teenagers have trekked to the new mound of dirt in the Goldbogen plot. Some have gone away with bits of withered flora; others have boldly scooped a handful of "souvenir" soil. But some, to give the scenes a twist, have placed fresh flowers on the grave.

A spokesman for Jewish Waldheim Cemetery estimates some 600 people have made the pilgrimage so far, with a leveling off noted in recent days.

Recently Feted Ted Schlanger Exits Stanley

Ted Schlanger, Philadelphia zone manager for Stanley Warner Theatres for the past 25 years, unexpectedly resigned this week. Stanley disclosed Schlanger's exit with a terse statement that prexy S. H. Fabien "regretted that Mr. Schlanger had made a decision to leave the company but that he would be retained as an adviser and consultant."

Absent were usual kudos and background information that often accompanies the resignation of an official of Schlanger's standing and length of service. Only recently Schlanger was feted by industryites in the Philly area on the occasion of his 25 years of service with the Stanley Warner organization, successor to Warner Bros. Theatres.

Some insiders are of the opinion that Schlanger's exit may have had some connection with a disagreement between Stanley and Schlanger's son, Claude. Three years young Schlanger opened a theatre in Doylestown, Pa., and brought a suit for $1,000,000 against SW in an effort to obtain a moveup in his run. He has since opened a drive-in theatre.

According to one report, SW sought to make a settlement with Claude Schlanger, but he declined the offer. His father, it's said, remained on the sidelines and did not take a position in the matter.

GOLDWYN SEES FILM TRADE BUSINESS-LIKE

Take it from Samuel Goldwyn: "The motion picture industry is putting its house in order with more determination and constructive effort than I have ever observed in all of Hollywood's history." Producer made the statement in a by-line piece released to the United Press this week.

Goldwyn said he was confident the industry—indeed, the entire country—will emerged from the present economic recession "healthier and stronger."

He blamed the general film theatre attendance decline on an apathetic attitude that had been taken by some industry leaders during the lush war years but he insisted the important grosses chalked up by many recent features prove the public's interest.

Eric Pleskow, UA sales chieftain in Germany, slated to shift from his Munich base to UA in Paris, making his first Hollywood hop this week before returning to Europe.

STORIES, NAMES HARDER TO GET

By GENE ARNEEL

Hollywood is coming face to face with one of its most perplexing dilemmas. The film-makers are convinced that for the most part the way to the big money at the boxoffice is via established properties and provocative, big-name casting; but the risks are greater than ever and the stories and names harder to come by.

That important boxoffice figures are within reach is evidenced by the success within the past several months of such entries as "Peyton Place," "Run Silent, Run Deep," "Bridge on the River "Kwai," "Old Yeller," "Sayonara" and "Farewell to Arms." With the sole exception of "Yeller," these all represent sizeable production packages in terms of investment and stars.

But despite the hefty expenditures—$2,000,000 in the minimum—all are coming out with profits. And this precisely is what is impressing the producers. They're convinced the public is willing to shell out money in significant amounts for something "special." It's on this basis that there's plenty of life in the picture business, and the Hollywoodites are anxious to latch on to it.

The rub centers on (1) the amount of chance involved in the new projects and (2) the difficulties in getting the right combination of ingredients for each package.

Paramount's top-echelon execs from both New York and the Coast spent a large portion of last week in huddles at the studio on evolving a new production program. But the blueprint that was drawn could only be a generalized one. Par is in a financially strong position, particularly in light of the up-to-$50,000,000 which will be coming in from the sale of its pre-1948 backlog. Nonetheless a few epic-sized theatrical flops could mean a severe hardship.

Par, of course, has been watching the trends, as are the others, and taking the cues from the successful matching of Clark Gable and Burt Lancaster in "Run Silent," such click novels (with add-

(Continued on page 22)

Back of Orchestra Section Into Stores as Part of Redesigning Loew's State for Hard Tickets

Conversion of the 3,450-seat Loew's State Theatre on Broadway to a house more suitable for hard-ticket, two-a-day attractions is expected to get underway in July. Plans for reducing the seating capacity of the theatre to 1,800 seats and improving the sight lines so that pictures in all possible processes can be shown are already on the drawing board. Reports that the Loew's showcase would be "changed" have been circulated before, but this time it appears that the chain means business.

The back of the orchestra on W. 45th St. will be eliminated and will be replaced by stores. The Cobb's corner Restaurant, now on the corner of W. 45th St., will expand its quarters as a result of the alteration of the theatre.

Reconstruction of the theatre, expected to take about a month, will also see the elimination of a large part of the balcony, moving down of the projection booth, and cutting down of the proscenium. The lobby of the Broadway entrance of the theatre will also be rebuilt and a new boxoffice, similar to the one at the Criterion Theatre, will be installed. Entire inside of the theatre will also be reconstructed, with wider aisles and new seats.

Conversion of the State marks the end of another of the old-style mass houses that have typified the Broadway film market. However, Loew's Theatre will still have the Capitol, a 4,820-seat auditorium, as its mass house. The occasional closed-circuit television fight attractions, usually shown at the State, will probably be shifted to the Capitol.

20th's Whammo Quarter

Biggest first quarter in the history of 20th-Fox's domestic sales organization is being predicted. Company's first three-months period ended March 31.

Contributing to the big gross were "Peyton Place," which has proved to be a runaway hit, and "A Farewell to Arms."

First 1958 quarter is in sharp contrast to the last 1957 quarter which showed a net of only $887,360 against $3,016,320 for the prior year. The strong first quarter performance in the States is matched by similar good billings abroad. It reflects the general upswing in theatre biz that followed the holidays and the availability of strong 20th product.

Decca-U Earnings Down in 1st Qtr., But Still in Black

Overall earnings of Decca Records, including its interest in Universal, will be considerably less for the first quarter of the current fiscal year than for the similar stanza of a year ago, Milton R. Rackmil, Decca-Universal prexy, told reporters after the annual stockholders' meeting of Decca yesterday (Tues.) in New York. However, in comments to the press and to the shareholders, Rackmil stressed that the company would remain in the black and that Decca's quarterly dividend record of 25c appeared "safe for 1958."

At the same time, the Decca-U topper noted that Universal's sec-

(Continued on page 18)

Milton Pickman Goldwyn Chief

Hollywood, April 8.

Milton E. Pickman has been appointed general manager of Samuel Goldwyn Studios, succeeding Robert V. Newman, veepee for past seven years, who recently resigned to join Batjac Productions.

Pickman in recent years was general manager of Jerry Wald Co., which was subsequently purchased by Columbia Pictures when Wald assumed post of Columbia exec producer. This, of course, was prior to Walad's switch to indie Film-maker status at 20th-Fox.

Despite All, H'wood Not Quick to Spot Talent, Declares Producer Wald

Trouble with the picture business is that it has a shortage of talent, producer Jerry Wald said in Gotham last week.

"When we make an inferior product, we tend to blame the public rather than ourselves," he said. "We must finally accept the fact that the days of the star system are over. It's the 'package' that counts today, not the individual star. The public today buys what's in the film, not who's in it."

Wald speaks from experience. Having produced the outstandingly successful "Peyton Place," and with "Long, Hot Summer" just going out, he's one of the busiest men on the Coast today. For 1958 alone he has seven films ready to roll, with several more on the sked.

Titles he'll produce include "Mardi Gras," "March 9," "Sons and Lovers," "Have Tux, Will Travel," "The Big War," "The Sound and the Fury," and "The Best of Everything." In addition he has bought Fred Gipson's "The Hound Dog Man" which he'll retitle as "Wild in the Country."

He'll do "Beloved Infidel," the

(Continued on page 119)

National Boxoffice Survey

Easter Booms Biz; 'Kwai' Champ Again, 'Lions' 2d, 'Run Deep' 3d, 'Summer' 4th, 'Pacific' 5th

Usual Easter Week upbeat is bigger than ever this year, with some blockbuster product pushing grosses to a very high total despite heavy rains in many sections of country. Some idea of how trade is booming is revealed by the fact that the top eight biggest pictures will show a total gross of $2,157,000 in the 24 key cities covered by VARIETY.

Still champ is "Bridge on River Kwai" (Col) with better than $500,000 gross. It is the fourth week this pic has been No. 1. "Young Lions" (20th), out in circulation for first time this stanza, is a strong second-place winner, with better than $420,000.

"Run Silent, Run Deep" (UA) is capturing third money, same as a week ago. "Long, Hot Summer" (20th) will finish fourth, only a step behind. "South Pacific," also from 20th-Fox, is capturing fifth position.

"Merry Andrew" (M-G) is winding up sixth, being helped materially by its great showing at the N. Y. Music Hall. "Marjorie Morningstar" (WB) is copping seventh spot.

"Snow White" (BV) (reissue), fourth a week ago, is finishing eighth. "Around World in 80 Days" (UA) will wind up ninth. "Teacher's Pet" (Par) is taking 10th place.

"Search For Paradise" (Cinerama) is taking 11th money while "Witness For Prosecution" (UA) rounds out the Top 12. "God Created Woman" (Kings), "Seven Wonders of World" (Cinerama), "Brothers Karamazov" (M-G) and "Raintree County" (M-G) are the runner-up pix.

"Paris Holiday" (UA) looms as a potentially strong newcomer, being rated trim in L.A. and great in Seattle. It is mildish in Philly. "Juvenile Jungle" (Rep), slim in Detroit, looks good in Boston.

"Gervaise" (Cont) is rated good in Pitt. "Gift of Love" (20th) shapes okay in Detroit. "Farewell To Arms" (20th) is doing well in St. Louis and Philadelphia currently.

"Escapade in Japan" (U) looms good in Chi. "Desire Under Elms" (Par) continues nicely in two N. Y. houses.

"Bonjour Tristesse" (Col), okay in Denver, looks hep in Toronto. "Sayonara" (WB), in second week on multiple-theatre engagement in L. A., is rated solid. In same category, "10 Commandments" (Par) is socko there. However, it's most terrific showing currently is in in some eight big subsequent-runs in N. Y. Metropolitan area.

"Lady Takes Flyer" (U) shapes trim in Toronto. "Sing Boy, Sing" 20th) is okay in St. Louis. "Summer Love" is rated good in Louisville.

(*Complete Boxoffice Reports on Pages 8-9*).

DISTRIBS' ATTORNEYS MAUL PLAINTIFF; EMBASSY, FRISCO, CASE HOTS UP

By WILLIAM STEIF

San Francisco, April 8.

Plaintiff in an $8,000,000 antitrust suit against all major producer-distributors took an awful beating from three defense lawyers while on the witness stand in Federal Judge Edward P. Murphy's court last week.

The witness was Dan McLean, co-owner of the 1,400-seat, 51-year-old Embassy Theatre in downtown Frisco. McLean and his partner, Leland C. Dibble, sued 20th-Fox, National Theatres, Fox West Coast, Columbia, Universal, Paramount, United Paramount, RKO, Warner Bros., UA and Loew's on Dec. 29, 1950, claiming the majors had refused the Embassy first-run product from Christmas, 1938, to date suit was filed and second-run product from Christmas, 1938, to March, 1947.

But after lawyer Robert Raven finished direct examination of his client, McLean, the defense attorneys started working over the independent exhibitor on cross-examination.

Chief inquisitor was Eugene Bennett, attorney who represents Paramount, RKO, Warner Bros., UA and Loew's. He batted the red-faced McLean around on these main points:

(1) The McLean-Dibble relationship to Herman Wobber, who was the secret "angel" in financing 55% of the Embassy Theatre deal and who, when the deal was consummated in late 1938, was general sales manager of 20th-Fox;

(2) McLean's interest in Ten-O-Win, a legal lottery which McLean invented in 1936 and which the Fox houses and the Embassy used to hypo business in the late '30s and '40s;

(3) McLean's effort to get first-run pictures when he took over the Embassy in November, 1938—it became apparent that McLean had had convenient lapses of memory while giving a deposition, that he had indeed signed a third-run contract with Warner's as early as Nov. 23, 1938, and this made Judge Murphy, very film-wise as a result of six months of the Goldwyn case and a stickler for legal niceties, plenty sore;

(4) Possibly most damaging from the Embassy's viewpoint, was McLean's admission that he had lied to all the major distributors in the spring of 1940 while seeking, and eventually receiving a 25% slash in film rentals.

Explore Wobber

The Wobber relationship was fully explored.

Wobber first became aware of

(Continued on page 18)

N. Y. to L. A.

Kathy Carlyle
Robert A. Cinader
Irving Cooper
Charles Einfeld
James Gregory
Bernard Kamber
Doreen Lang
Raoul Levy
Liberace
Sophia Loren
Selma Lynch
Ralph Martin
Edwin Miller
John Nonnebecker
Eric Pleskow
Spyros P. Skouras
Elaine Stritch
Jerry Wald
Ray Walston

N. Y. to Europe

Bob Considine
Ella Fitzgerald
Christopher Fry
Janki N. Ganju
Norman Granz
Ben Grauer
Abel Green
Wm. Randolph Hearst Jr.
Jerome Hill
Alan Jackson
Richard Joseph
Leonard Lyons
Mantovani
Sig Michelson
William Nichols
Richard Pack
Earl Rettig
Inez Robb
Mike Santangelo
Dick Shawn
Horace Sutton
Italo Tajo
Roger Vadim
Michael Waszynski

NOW IT'S 'SUPER SEVEN'

Columbia Follows Last Year 'Fabulous Five' Grouping

Columbia, which last year had a "Fabulous Five" campaign centering on five of the company's top releases, now is set to follow up with a "Super Seven." Promotional details were given at the company's sales meeting in New York last week.

Exec said the production quintet given the special designation in 1957 brought rentals of $45,000,000. Based on this figure, the rental objective of the "Super Seven" is $65,000,000. Included in this group are "The Key," William Holden, Sophia Loren, Trevor Howard; "Gunman's Walk," Van Heflin, Tab Hunter; "Best of Enemies," Danny Kaye, Curt Jurgens; "Last Hurrah," Spencer Tracy, and "Bell, Book and Candle," James Stewart and Kim Novak.

Col's N. Y. meeting also brought announcement of a 10-week billing drive beginning April 18, during which period each of the company's 11 divisions will undertake to meet to top a quota set for it.

TOA-John Hancock Co. Sets Group Insurance, Up to 20G Per Head

Theatre Owners of America has completed the details of its new group life insurance plan for its members. The program, placed with the John Hancock Mutual Life Insurance Co., offers coverage ranging from $5,000 to $20,000. Plans offers two options—coverage of all salaried personnel and coverage for management and supervisory personnel. The employer will pay the entire cost of the insurance.

All TOA members are eligible to join and the program will become effective as soon as there are sufficient applicants. The program is a result of several years of work by a special TOA committee, headed by George Kerasotes. It will be administered by the TOA Group Insurance Trust now set up at the exhibitor organization's New York headquarters.

The new plan, it's pointed out, will now make it possible for smaller circuits, which previously could not obtain group insurance because of insufficient employees, to now cover all their salaried staffers. At the same time, larger organizations, which already have such a plan, will be able to utilize the new program to supplement their existing plan for key executive and supervisory personnel.

L. A. to N. Y.

Theodore Bikel
Fred Brisson
Red Buttons
Sidney Carroll
Charles Coburn
Gary Crosby
Laraine Day
Joe De Rita
Andrew Duggan
Paul Ford
Anthony Franciosa
Beverly Garland
Samuel Goldwyn Jr.
Norman Granz
Ross Hunter
George Jessel
Boris Karloff
William Kayden
Phyllis Kirk
Paul Kohner
Charles Lederer
George Liberace
William Lodge
Maguire Sisters
Sidney Markley
Conrad Nagel
Cathleen Nesbitt
David Niven
Lloyd Nolan
Dennis Patrick
Herbert Rudley
Albert Salmi
Ed Saxe
Jo Stafford
Mike Todd Jr.
Forrest Tucker
George Voskovec
Arthur Wilde
Jason Wingreen
Dana Wynter
Adolph Zukor

Statesmen at Banquet Of Screen Producers Guild

Hollywood, April 8.

Henry Cabot Lodge, U.S. Ambassador to the United Nations, will be a special guest at Screen Producers Guild's annual Milestone Award banquet April 13 at Beverly Hilton Hotel.

Other special guests will be Clare Boothe Luce, former Ambassador to Italy; George V. Allen, director of U.S. Information Agency; and Eric Johnston, MPAA prexy.

Spyros P. Skouras will be kudosed this year by Guild, with Walt Disney, last year's winner, making presentation.

Sam Briskin To Columbia Pics Remains 'Iffy'

Samuel J. Briskin, who last week appeared in line for the job of production chief at Columbia, returned to the Coast at the weekend after talks re the studio spot at the Col homeoffice but with nothing formally wrapped up. Decision was made only to shelve the matter at least for the time being.

That talks had taken place was confirmed, of course, but an insider said the closing stage was never too immediately within reach.

As a result, Briskin will continue as a member of the Loew's board. He would have had to relinquish this post had the Col alignment materialized.

Kahane's Position

Hollywood, April 18.

B. B. Kahane stated here yesterday (Mon.) he has no desire to take the Columbia studio helm on a permanent basis.

He has been acting administrative head since the death of Harry Cohn.

LINE UP SHOW NAMES FOR FOREIGN AIDERS

Washington, April 8.

A number of show biz names are included in a list of 300 sponsors to push the administration's foreign aid program. The Committee for International Economic Growth, was set up as a non-partisan group under the leadership of MPAA prexy Eric Johnston. List represents a cross-section of nation's leaderhip in all fields, and includes some, but not all, who attended last month's bell-ringing all day foreign aid pow-wow.

Johnston, in revealing sponsors, stressed importance of program, "particularly in period of domestic recession," and expressed gratification of willingness of citizens to associate themselves with Committee.

Show biz reps are as follows:—SAG prexy, Leon Ames; Walt Disney, Screen Producers Guild's Samuel Engel, Danny Kaye, Jerry Lewis, NAB prexy Harold Fellows, Paramount boss Barney Balaban, ABC-UPT board chairman Leonard Goldenson, Helen Hayes, RCA topper David Sarnoff, N. Y. Times Youth Forum Dorothy Gordon, tv panelists Bennet Cerf, and Charles Van Doren. Authors Quentin Reynolds and Pearl Buck are also included.

Balaban was one of original sponsors of program, along with President Eisenhower, Gen Lucius Clay and others, and is said to have contributed to cost of the one day rally. Danny Kaye was an attention getter at this by speaking about his activities on behalf of children the world over.

Europe to N. Y.

Wesley Addy
Ted Hudes
Igor Moiseyev
M. Lincoln Schuster
William L. Snyder
Earl Wilson
Sir Laurence Olivier

New York Sound Track

Alex Harrison replaced the late **Charles J. Feldman** as distribution chairman of the William Rogers Hospital . . . Allied Artists sales reps competing for $5,000 in prizes for best performance in booking producer-director **William Castle's** "Macabre." . . . **Mori Krushen** back from Montreal where he helped stage the benefit opening of "Paris Holiday." Canadian Cancer Society was the $21,500 beneficiary; proceeds having been bolstered by **Bob Hope's** appearance. Incidentally, how come tv, as via the Peabody Awards, is claiming Hope? His accolade for contributing to international understanding is not to be herein challenged but he was doing the global bit for pictures, and still does, long before the home screen stuff . . . Universal's **John J. O'Connor**, chairman of the Motion Picture Division, Cardinal's Committee of the Laity, N.Y. Catholic Charities' 1958 fund appeal . . . **Sidney Lumet**, tv director now moving in on the theatrical field, back in town after Coast huddles on several film assignments. Last was "Stage Struck." . . . **Rossano Brazzi** on the hop. He's now in Nice for "A Certain Smile" locationing after the p.r. rounds in London for "South Pacific., is due in Manhattan in a week or so for mag interviews and after 10 days goes west to work in "The Blessing" at Metro.

Walter Johnston, business manager for **Mae West**, reported last week that Miss West had received some 2,000 letters and wires in the wake of her appearance on the Academy Awards telecast. He said she got a number of offers, including bids for film parts. She last appeared in a motion picture in 1944 . . . **Maurice Chevalier** in N.Y. last week: "If **Ernest Lubitsch** lived and were working today, he'd have to put a little more vinegar into his work." Chevalier was discussing the disappointing out-of-New York performance of "Love in the Afternoon" which he described as "perhaps a little too sweet." Another Chevalier comment (on why he's content these days): "For the first time, my reason is a little stronger than my instincts. The two have been fighting all my life." . . . **Jerry Wald** is going to the Cannes film festival where his "Long, Hot Summer" will be shown. It's his first trip. Film's star, **Orson Welles**, also is going . . . Cinemiracle souvenir booklet, a $1 item put out by Random House, is one of the best jobs of its kind.

Carlo Ponti and **Marcello Girosi** completed second two-picture deal with Paramount, both to star **Sophia Loren** . . . **Karen Steele** will co-star with **Carlos Arruza** in "The Carlos Arruza Story," which **Budd Boetticher** will lens in Mexico and Spain . . .

Globetrotting **Bob Hope** hit Montreal last Thurs. (3) for the Canadian unveiling the next night of his current release, "Paris Holiday" co-starring French star **Fernandel**. Gala was for the Canadian Cancer Society. City greeted Hope and his party at airport and landed them by a fleet of five helicopters in downtown Montreal to set the whoopla. U.A. exploitation chief **Mori Krushen** was in command of the ballyhoo troops.

The title of the new Cinerama film, formerly known as "Cinerama-South Seas," has been changed to "Cinerama-South Seas Adventure." **Orson Welles** will narrate picture, New York premiere early in July . . . Three performers from three different Broadway shows to Coast to recreate their original roles in Warner Bros. screen version of "Damn Yankees" to wit, **Gwen Verdon** out of "New Girl in Town," **Ray Walston** from "Who Was That Lady I Saw You With?" and **Jean Stapleton** exiting "The Bells Are Ringing." . . . Universal prexy **Milton R. Rackmil** returned to New York following a series of meetings with Coast executives . . . Universal is buying time on NBC's 193-station network radio show "Monitor" for spot announcements for the national launching of "I Married A Woman." . . .

"I've always been puzzled by the Hollywood Code's prohibition of an open- mouthed kiss," says **Deborah Kerr** in a piece in Canada's Liberty mag. "With anatomy fashioned the way it is, how else can you kiss? I do think we've got away from the Victorian notion that a woman mustn't show desire, and that if she has it she shouldn't show it. I remember once meeting a censor from Kansas. He told me he'd never cut a foot from one of my films. My reaction was: 'How dull!' "

A VARIETY reader, **Charles W. Krimsky**, is seeking information about a series of films of 10 to 14 years ago which concerned "a bunch of funny looking characters running, driving beat-up cars, riding bicycles, and I believe flying old planes." Krimsky says he has a possible tv deal lined up..

Jack Levin, president of Certified Reports, flew in from San Francisco to be installed as chairman of the Past Presidents Club of B'nai B'rith . . . Photoplay mag reports that **Marilyn Monroe** has become a stay-at-home, indeed "an old-fashioned wife." . . . **Alfred Hitchcock** quoted as saying in England he's thinking of a slogan for his new picture, "Vertigo," along the lines of the "Garbo Talks" idea put to use when **Greta Garbo** started making sound films. His thought: "Novak Acts." . . . **Theodore Bikel**, legit actor, pacted for two pictures, namely Figaro's "Barbara Graham Story" and Raymond Stross' "The Angry Hills," latter to be made in Greece.

Delayed understanding dept.: **Jerry Wald** tells the story of how he tried to get rocket expert **Wernher von Braun** to appear on the Academy Awards show. He got the German on the phone, but Braun said he had to go to Florida. Wald pressed him to change his plans, even pointing out that the California sun was just as good, if not better. But Braun insisted on Florida, and Wald hung up, feeling miffed. It wasn't until later that it occurred to him that Braun wasn't heading for a Florida vacation, but for a place called Cape Canaveral, where an Explorer launching was due.

The length of an unexpired lease is apparently not a major deterrent to the closing of an exchange. Warner Bros. shuttered its Albany branch recently, despite the fact a rental agreement with the Farley Estate reportedly runs until the middle of 1961. Warners occupied half of a double building at the north end of Filmrow, Metro being berthed in the other half.

N.Y. Post piece last week on **Cole Porter's** latest operation (leg amputation) commented on his fai . . is luck up until the time a horse fell on him. Story said Hollywoo researched his life, found it too uneventful, never shot it . . . actually Warner's "Night and Day" with **Cary Grant** was the Cole Porter biopic.

George Englund will produce "The End of the World," to be filmed jointly for Metro release by **Sol C. Siegel** and **Harry Belafonte's** own production company, Harbel Productions. Englund, son of veteran film writer **Ken Englund**, has served as Spiegel's assistant on a number of the latter's indie productions . . . For the fifth year in a row, Easter Sunday services were held at the Turnpike Drive-In Theatre, Albany, N.Y. under the auspices of the Assn. of Evangelical Churches . . . Metro has changed the title of "Infamy at Sea" to "Terror at Sea" and that of "Hell Below" to "Torpedo Run." Latter, incidentally, is the third submarine picture from the majors in recent months, having been preceded by "The Enemy Below" (20th) and "Run Silent, Run Deep." (UA) . . . **Arthur Freed** returned to the Coast following two weeks of "Gigi" ballying in New York . . . Universal has set up a special screening of "A Time to Love and a Time to Die" for the Federation of Motion Picture Councils . . . **Al Daff**, Universal's exec v.p., off on a trip to the Orient which will take him to Singapore, Manila and Japan for meetings with the company's representatives and exhibitors in those areas . . . Brandt's New York Theatre at Broadway & 43d St. will become the Globe Theatre shortly. The former Brandt house known as the Globe has been converted to legit and will shortly open as the Lunt-Fontaine Theatre . . .

COLUMNISTS TURN ECONOMISTS

Art-'Last' of Columbia Cuts

In a move described by a company spokesman as the last of the economies—"from now on we go upward"—Columbia has started an overhaul of its homeoffice art department.

Notice was posted this week that of the 16-man division, six are to be pinkslipped, five will be retained and five will be shifted to the Donahue & Coe agency, which has the Col account.

As required by union rules, the notice must be posted 60 days in advance of the projected changes.

New Talent a Drug on Market?

Sy Bartlett Sees Hollywood in a Pool of New Faces —But Ignoring Them

Hollywood, April 8.

Hollywood today has the greatest pool of new faces in the history of the film business, and if producers will have the sheer fortitude to draw upon it and give its members real opportunities in top quality pictures the excitement of discovery will reach right into the boxoffice cash registers of the nation, producer Sy Bartlett stated yesterday.

Bartlett, who will produce "Port Chop Hill," to star Gregory Peck, under pair's Melville Productions banner for United Artists release, is personally casting the 67 speaking parts in the Korean war story. "It's never been so good," he said. "It's almost an embarrassment of riches."

Producer started his quest for new male talent to portray the roles of Pecks infantry company, three weeks ago. To date, he commented, he's interviewed 322 young thesps, by devoting two hours per day and three hours every other night to task. During the next two weeks he'll see about 100 more.

"I have been amazed to find that all of these young actors whose features are utterly—or virtually—unknown to the theatre screen, have great backgrounds in dramatic television, off-Broadway and Brodway shows," he pointed out. "Brought to Hollywood primarily by the swing west of television production they have enriched beyond description the supply of talent available to film-makers."

With this new source of acting talent, Bartlett holds that every part in a picture, no matter how minor, can now be cast with highly competent performers to make these roles come off the screen with importance. "Even bits," he said, "can be given high polish."

Producer reported that after he completes his series of interviews he'll narrow down the prospects to two or three players for each part and have them read roles for Peck, director Lewis Milestone and himself.

Strippers Dispossessed; Once Boffo Burleycue Policy Is Abandoned

Omaha, April 8.

Norman P. Prager, new manager of the Cooper Theatres here, last week changed the entire policy of the Town Theatre, the last burlesque holdout in this city. House in the future will play second-run double features.

The late Ralph Goldberg more than 10 years ago switched from second-run double features to a semi-burlesque policy that included short films and occasional in-person strippers. This proved so successful that at one time the theatre, a 1,000-seater, was more productive than any of the other six houses in his chain, including the downtown State, a first-run house.

When Goldberg died, his successor, Kermit Carr, continued the policy successfully until Mrs. Goldberg sold the theatres to the Cooper chain.

John Wayne was a visitor in Dallas. Planning a film based on the Battle of the Alamo, he dropped by to see how things are progressing for location shooting.

Critic Lesner's 30th Anni

Chicago, April 8.

Daily News film critic Sam Lesner rounds out 30 years on the paper's payroll tomorrow (Wed.), including a couple of annums in the Army medical corps in the second World War. Friends are planning a celebration for him.

Coincidentally, "Teacher's Pet," with Lesner among the scribes cast in atmospheric bit parts, opened today (Tues.) at the Woods. "I'm still under 50," says Lesner. "I started young."

Col Firings Halt SPG Pact Talks With 4 Majors

Screen Publicists Guild, representing New York pub-ad staffers at six film companies, has broken off joint negotiations with Warner Bros., Columbia, 20th-Fox and Universal, all of whose contracts expire at the same time. Combined talks were halted because of Col's dismissal of 11 staffers—10 artists and a copywriter—during the period of the negotiations.

Feeling of the SPG leadership is that Col broke faith during the course of the talks, particularly when the union's demands stressed security. As a result of the break-off in the joint negotiations, the SPG will continue the sessions with the film companies on an individual basis, the opinion being that Col's pinkslipping represents a problem that must be discussed separately.

The SPG is particularly concerned about the continuing trend of practically eliminating home-office advertising and art staffs and turning the work over to an outside agency—in this case Donahue & Coe. Union's leadership maintains that this move constitutes sub-contracting and in the present negotiations all efforts will be

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Gallantry to Nurses

Tulsa, April 8.

Tulsa Downtown Theatres (Ritz, Orpheum, Majestic) got around a crisis over the weekend by an unprecedented screening on Sunday morning.

Manager Warren Patton had set up a special screening of Warners' "Marjorie Morningstar" for teenagers for Saturday night after the last feature. Among those invited to attend were student nurses at Tulsa's Hillcrest Medical Center.

At the last minute, the senior students found they would be unable to draw late privileges to attend the 11:30 p.m. event. As wails grew louder, Patton bowed gallantly to the nursing profession, arranged a second screening for 9 a.m. Sunday.

"Wonderful—a six Kleenex picture — but I thought she should have got Gene Kelly," sighed a cross section of the young preview audience.

FISCAL NEWS VS. FORMER GLAMOUR

Tradesters believe they observe a noticeable change in the type of reporting and news dispatches emanating from Hollywood since the motion picture industry has been experiencing an economic crisis. It's charged that the columnists and historians of the film capital now appear more interested in the financial aspects of the industry than in the glamor and gossip items that formerly predominated in their dispatches.

A good portion of the news now finding its way into newspapers throughout the country often is more appropriate for the business section than for the amusement pages. Reporters and writers who once described the latest Hollywood fashions, and relayed news of casting, parties, marital problems, and the "who's in and what's in the movies" are now devoting considerable space to such subjects as studio overheads, percentages, costs, partnerships, liquidations and diversifications and other news once confined to the trade papers and to the financial pages of the daily newspapers.

One who particularly decries this new trend is Ernie Emerling, Loew's Theatres pub-ad chief. He's put a memorandum in the hands of film editors in various cities.

Harp on Biz Side

Now that Hollywood is facing a tough period in its history, Emerling observes, it seems to have become fashionable to harp on the business activities of the industry, with the stress being on the downbeat side because "to make that sort of news sound newsy the downbeat side offers the best material."

He wonders how much the public is concerned with "the sordid details of property values, production problems, corporate difficulties and the other mundane facts of a movie factory." He contends that the public is more interested in "who is who and what is what in the movies available to them on theatre screens."

Often, Emerling argues, the result is paradoxical reporting. For example, a recent syndicated column called attention to the death of the star system "to prove this is another step on the path to oblivion." Not too long ago, Emerling adds, it was common for Hollywood reporters to decry the star system as shackling the pro-

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Tiomkin Scoring 'Land'; Pre-Contract Protects Despite AFM Strike

Dimitri Tiomkin has begun scoring C. V. Whitney's "The Young Land" without interference by the American Federation of Musicians despite the union's general strike. According to Buena Vista, distributor of the feature, the composer entered the AFM contract prior to the walkout and the pact is being honored.

Tiomkin selected musicians from the Los Angeles Philharmonic for the job.

Hoover on Celluloid

Washington, April 8.

Library of Congress' film collection added two pix dealing with life of former President Herbert Hoover past week. Presentation, made by Admiral Lewis Strauss, chairman of the Atomic Energy Commission, was highlight of a two-day conference of the Citizens Committee for the Hoover Report.

One of pix was produced by the Herbert Hoover Birthday Foundation. The other, privately produced, was a gift from Mr. & Mrs. A. R. Bruns of Davenport, Iowa.

Gift marks growing trend to document lives of government leaders in film.

'Happiest Men In Town' (Mgrs.) Shown in Ads

Minneapolis, April 8.

Large co-op newspaper ad kicked off the local three-month "happiest men in town" campaign to revive the moviegoing habit and fill empty seats.

The "happiest men" are the managers of the three United Paramount theatres, the RKO Orpheum and Bennie Berger's Gopher and the 3x12 ad showed half tones of their heads on line-drawn bodies.

Reason for their happiness, ad explained, was because of their belief "they'll make YOU happy, too," with their forthcoming pictures.

Pictures named in the ad, which stressed *"these will not be shown on tv for years and years—and NEVER so good,"* included the current "Snow White," and the impending "Teacher's Pet," "Saddle the Wind," "Merry Andrew," "Long Hot Summer," "Another Time, Another Place," "Marjorie Morningstar," "Ten North Frederik" and "Too Much Too Soon."

It's considered significant in local industry circles that of the aforegoing pictures RKO Theatres, which recently demanded the right to bid competitively for all product here, has only "Snow White," now playing, for its two loop houses. Several, however, aren't definitely set anywhere.

Also regarded as more or less significant was the fact that Ted Mann's two downtown theatres, the World and the Academy, with "The Young Lions" underlined at the former and "Around the World in 80 Days" current at the latter, and the Cinerama Century, with "Search for Paradise," were conspicuously missing from the ad.

Cinemiracle Into Chi's Opera House, Leaving 'Culture' Out in Cold

Chicago, April 8.

National Theatre's Cinemiracle, after months of negotiations, has finally landed a kingsize Chicago outlet in the 3,600-seat Opera House, which it has leased for five years excepting the months of October and November when house reverts back to an opera showcase. The contract —and this was a stumbling block in the negotiations —insures Chi's Lyric Opera Co., which has had trouble enough in the past, of a permanent home in the Windy City. "Windjammer," first production in the Cinemiracle process, opens here sometime in June but must hiatus every year during the two autumn months for the Lyric.

Leasing of the edifice may have settled the Cinemiracle problem, but it realizes the fears of balletomanes that Chi will be in sore, if not desperate, need of a culture dome next season. With "My Fair Lady" fixed at the Shubert for a year at least, there doesn't appear to be a house on the Main Stem with seats enough to accommodate visiting opera, dance attractions or other costly cultural spectacles.

If the Windy City is to get such attractions next fall, someone has to pull a rabbit out of a hat. So far, only Allied Arts Corp. prexy, Harry Zelzer, is working at the magic act, as the booking of major long-hair attractions is a substantial part of his livelihood. Since a film attraction has crossed over to a legit house, Zelzer figures the game can work both ways, so he's out to lasso a large-capacity filmery for his shows. Doesn't seem logical that it could be a Loop theatre, however, and since Zelzer would need the house only several weeks, or even several days, at a time it's most likely his theatre would be an outlying one that has shuttered.

Zelzer's spring program, actually, is what's holding up the "Windjammer" opening. The Metropolitan Opera winds up its annual stand at the Opera House on May 25, and the house goes immediately into preparation for Cinemiracle. House manager J. Charles Gilbert expects the installation to be accomplished in short order, and the house should be ready early in June. However, the seating capacity will probably be reduced to 2,400 by the installation of the projection booth and the elimination of the top balcony.

The '58-'59 season here may lose out in cultural events owing to the unavailability of the Opera House, but several movements are now afoot for the construction of a new longhair showcase by the '59-'60 season. The old Auditorium, designed by Louis Sullivan and still believed to be acoustically the best in the country, is now a shambles but could be rehabilitated. Probably it would take a foundation grant to swing it, though, since

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Texas Cop Too Quick On Draw Bounced; Shot Man Lighting Matches in Dark

San Antonio, April 8.

The Fire and Police Civil Service Commission upheld the recommendation of Police Chief Bichsel that Patrolman Roscoe Eddings be dropped from the force.

The action followed a lengthy hearing before the commission concerning charges that Eddings displayed and fired his service revolver without due cause while working at an off duty job at the Cameo Theatre, last February 23.

Eddings was held responsible for shooting and wounding Leroy Williams while at the theatre. Williams was lighting matches in the theatre to find a lost object. He declined the offer of a flashlight and allegedly approached Eddings as if to draw a gun on the officer.

The policeman was suspended from the local police force on March 7.

Harry & Albert Warner Settlement

Pay $100,000 Into WB Treasury to End Stockholder Suit Involving Semenenko

Settlement of a minority stockholders' suit brought against Warner Bros. and several of its officers was approved Friday (4) by N. Y. Supreme Court Justice Edgar Nathan. Action, filed last year by Florence Brill and three other shareholders, charged that sale of a block of WB stock by Harry and Albert Warner to Serge Semenenko, v. p. of the First National Bank of Boston, was "improper" and resulted in loss to the corporation.

In confirming a referee's report recommending approval of the settlement, Judge Nathan ruled that the arrangement calling for payment of $100,000 by the defendants into the company treasury is "fair and reasonable." Hearing on a motion to confirm the report was held on March 12 and court reserved decision then in order to grant interested parties time to "look into the matter."

Windjammer
(CINEMIRACLE—COLOR—SONGS)

First in the new Cinemiracle process, "Windjammer" spreads its adventure story on huge canvas for top effects. Looks good for big money.

National Theatres presentation of Louis de Rochemont production. Features Capt. Yngver Kjelstrup, Lasse Kolstad, Harald Tusberg, Sven Erik Libaek, Kaare Terland and officers, men and boys of full-rigged Oslo Windjammer, S.S. Christian Radich. Directed by Louis de Rochemont 3d and Bill Colleran. Screenplay, Capt. Alan Villiers and James L. Shute; camera (Eastmancolor), Joseph Brun, Gayne Rescher; 35m prolog lensed by Finn Bergan, Asmund Revold; music, Morton Gould, with songs by Terry Gilkyson, Richard Dehr, Frank Miller; played by Cinemiracle Symphony under Jack Shaindlin, Arthur Fiedler and members of Boston "Pops" orch; Wilbur de Paris and his New Orleans Jazz Band, and cellist Pablo Casals; editor, Peter Katkevich; sound, Richard J. Pietschmann Jr. Associate producers, Lothar Wolff, Borden Mace, Thomas Orchard. At the Roxy Theatre, N.Y., April 5, '58. Running time, **142 MINS.** (plus intermission).

Louis de Rochemont and National Theatres have turned to adventure for "Windjammer," their first film in the new Cinemiracle wide-screen process. They've succeeded magnificently. This is a big, rousing, beautifully photographed picture, fresh and gay with the accent on youth and overwhelming in its pictorial impact on the huge screen.

Here is one of those special attractions which will gain not only via the introduction of Cinemiracle, which certainly is impressive enough, but also because it has the kind of imagination and charm that will appeal to a very wide audience. There's the smell of the sea in this, the voices of young people on a high adventure, the laughter and color-splashed gaiety of the West Indies, the towering confusion of New York and the beauty of snow-covered Norway.

"Windjammer" is a semi-documentary, relating the 18,000-mile voyage of the square-rigger Christian Radich on a training cruise from Oslo, following Columbus' route across the Atlantic, then to New York and back home. There are 14 calls at strange ports and in each the 45 Norwegian teenage sailors aboard find adventure and make friends as they explore and partake in native festivities.

"Windjammer" could have been just another travelog. Instead, partly of course due to Cinemiracle and partly due to the fact that it's set into the framework of a human interest story, it is an exciting, sometimes spectacular and sometimes quite intimate account of a group of boys on the kind of high adventure everyone has dreamed of at one time or the other.

Picture, being shown with an intermission, runs a little long, though the most impressive parts of the show have been put into the lively second part. Photographically and in terms of color effects this is probably the best film of its kind ever made. One stunning shot after the other brings audience applause and the composition on the wide screen (100 ft. x 40 ft. at the Roxy Theatre) is superb. There is a remarkable degree of audience participation in many of the scenes and the depth effect is noticeable.

Occasionally, the cameras linger too long on a given shot and there is some repetition, particularly of the ship under full sail.

Though most of the material falls into the expanded travelog category, the story itself provides sufficient variation. It switches from life aboard the beautiful, white vessel on which the boys are getting their sea legs and training to the various ports-of-call. Storms wash the deck and give way to the hot sun as the ship arrives at Madeira where the St. Sylvester festival is in progress.

No self-respecting process such as this can miss up on the roller-coaster ride, and "Windjammer" is no exception. But the variation on the theme is typical of the whole film. Here the Cinemiracle camera (actually three cameras in one) rides on one of the wooden sleds that slide down the smooth, cobble stone paths from the Madeira hills to the sea. It's enough to bring the stomach to anyone's mouth.

Musically, "Windjammer" has just about everything. Morton Gould wrote the appealing musical score and Terry Gilkyson, Richard Dehr and Frank Miller provided a number of catchy songs, including the delightful "Kari Waits for Me." "The Sea is Green," "Everybody Loves Saturday Night," a couple of calypso numbers, etc. On the more serious side, cellist Pablo Casals performs the Catalonian ballad, "Song of the Birds" in the courtyard of the Governor's Palace in Puerto Rico, and talented young Sven Erik Libaek plays the first movement of the Grieg Piano Concerto with Arthur Fiedler and the Boston Pops Orch at dockside in Boston harbor. Back on the light side, Wilbur de Paris and his New Orleans Jazz Band are heard.

Some of the most exciting scenes in the film come when the Cinemiracle cameras go underwater. The diving of a submarine is recorded with the camera lashed to the deck of the craft. Then it follows skin-divers as they regain a parctice torpedo. The New York montage, shot by "Weeggee," is outstanding and unique.

Film opens with a standard 35m prolog. Not until the windjammer is at sea and encounters its first rough weather do the curtains part and the full screen takes the pounding impact of the angry waves. Transition to the wide screen naturally is breathtaking, but could be smoother. Cinemiracle, unlike Cinerama, is projected out of a single booth, with three projectors electronically synchronized and the image corrected via mirrors and a special printing process to give a continuous picture unmarred by "panels."

At the screening caught by this reviewer, the divisionary "stripes" were very much in evidence in some scenes and virtually absent in others. Also, the sections sometimes fitted perfectly and at others they "jumped." This was not serious enough to mar enjoyment of the show, but should be corrected. The seven-channel stereophonic sound setup is used intelligently.

Louis de Rochemont III and Bill Colleran have directors' credit on "Windjammer." They've done a highly skilled job, because the picture is full of human little touches (such as the recurring bit about the mascot dog) and it has genuine warmth in its treatment of the boys. Nothing ever stands still for very long, and—with the exception of the shots obviously lined up to emphasize the huge arc of the screen—few scenes appear "posed," such as the shots of the windjammer against units of the U.S. Navy.

Joseph Brun and Gayne Rescher handled the Cinemiracle cameras, and they deserve an Oscar for their work. Considering the massiveness of the camera unit, they've accomplished wonders and, even after Cinerama, Todd-AO and CinemaScope, their first Cinemiracle picture is distinctively different. The Eastman color is perfect and it should be noted that some of the scenes covered very cramped quarters, indicating that the process is fully applicable to a story-type film.

Lasse Kolstad, a w.k. Norwegian actor, is one of the few professionals in the crew and he performs nicely. Other lead parts are taken by cadets Harald Tusberg, Sven Erik Libaek and Kaare Terland. Captain Yngvar Kjelstrup, a veteran sailing master, appears throughout with great dignity.

Capt. Alan Villiers and James L. Shute wrote the book, which literally couldn't be improved on. Script has many genuinely funny touches. Much of the film is narrated by a single voice of one of the voyagers, though the boys speak English. Quite a few pretty girls show up at the various ports of call and brighten the boys' leave.

"Windjammer" doesn't have "shock" values. No wild animals attack unsuspecting travelers through the jungle. It does look and sound real though, its people are appealing and its story is told well and with compassion for those who love the sea and to sail on it. Since it also looks like a million dollars and manages to come across as the biggest ever, it should clean up at the boxoffice everywhere.

Hift.

St. Louis Blues
(SONGS—V'VISION)

Disappointing biopic of W. C. Handy. Fair b.o. prospects.

Hollywood, April 4.

Paramount release of a Robert Smith production. Stars Nat "King" Cole, Eartha Kitt, Pearl Bailey, Cab Calloway, Ella Fitzgerald, Mahalia Jackson; features Ruby Dee, Juano Hernandez. Directed by Allen Reisner. Screenplay, Robert Smith and Ted Sherdeman; based on the life of W. C. Handy; camera, Haskell Boggs; music arranged and conducted by Nelson Riddle, based on themes and songs by W. C. Handy; editor, Eda Warren. Previewed at the studio, March 31, '58. Running time, **92 MINS.**

Will Handy	Nat 'King' Cole
Gogo	Eartha Kitt
Blade	Cab Calloway
Singer	Ella Fitzgerald
Bessie May	Mahalia Jackson
Elizabeth	Ruby Dee
Charles Handy	Juano Hernandez
Musicians	Teddy Buckner, Barney Bigard, George 'Red' Callender, Lee Young, George Washington
Will Handy as a boy	Billy Preston
Aunt Hagar	Pearl Bailey

Paramount's "St. Louis Blues" purports to tell the story, or a part of it, of the life and music of the just deceased W. C. Handy. Unfortunately, in this Robert Smith production directed by Allen Reisner, the screenplay by Smith and Ted Sherdeman, is unconvincing. Worst of all—the music is seldom seen or heard to advantage.

Only occasionally does one of the principals, Nat "King" Cole, Eartha Kitt, Pearl Bailey, Ella Fitzgerald or Mahalia Jackson, cut loose and the pure music soars across. But in the end the reaction is to wonder what about the man and why was his music so great. "St. Louis Blues" may start fairly strong on the names in the cast and the name of its central character, but it is doubtful that it will hold up.

According to this story, Handy (played by Nat Cole) wanted to write a new kind of music but was deterred by his stern clergyman father (Juano Hernandez). Handy is torn between what his father terms "The devil's music," i.e., popular, and "the Lord's music," sacred music.

Handy is also torn between Eartha Kitt, a New Orleans girl, who recognizes his talent and encourages him. He is also attracted to Ruby Dee, a sweet homebody who just wants him to be happy. Handy is struck with psychosomatic blindness, recovers, takes a combo on the road to play his own music and is rewarded in the end with a concert at Aeolian Hall, New York. The recognition of Handy's music by the longhairs and socially elite brings his father around to the value of his son's compositions.

The cast is all Negro, except for very minor roles. A real effort has been made to avoid any possible charge of "Uncle Tom" in the characters. This libel seems to have been avoided. But for this reason or others, the result is such a genteel portrayal of life in Memphis in the early years of this century that you might wonder why the Negroes ever sang the blues.

A clumsy effort is made to show Handy getting inspiration from watching Negro laborers load a wagon. Handy is shown giving a rhythm beat to a spiritual. The blues certainly came in part out of the spirituals that expressed the deep and justified melancholy of the Negro, they came from laborers' folk songs, but they also came from the honky-tonks, the bordellos and the bistros, and this is barely indicated.

Beale Street was more, as Will Handy's song clearly says, than just a thoroughfare. It was a way of life but this is not shown in "St. Louis Blues." Why did Handy write "Careless Love," "Yellow Dog Blues," "Beale Street Blues," "St. Louis Blues," "Got No Mo' Home Dan A Dog" and (in a new arrangement) "Steal Away to Jesus"? You can find the answer in those titles more than in the picture "St. Louis Blues."

Cole does a sympathetic job as Handy although he is still at his best when he is allowed to caress vocally the master's inimitable melodies. Miss Kitt gets spice into her portrayal and songs, and Pearl Bailey, although neglected as to musical numbers, contributes some saving humor. Cab Calloway, Rudy Dee and the fine Juano Hernandez make some contribution, although not completely effective, while Ella Fitzgerald and Mahalia Jackson do beautifully when they simply cut loose and sing. Teddy Buckner, Barney Bigard, George "Red" Callender, Lee Young and George Washington, do just fine as musicians, which they are, and young Bill Preston is engaging as the boy Handy.

Haskell Boggs' camera work is able and other credits, such as art direction by Hal Pereira and Roland Anderson, set decoration by Sam Comer and Robert Benton, editing by Eda Warren and sound by Gene Merritt and Charles Grenzbach, are all good. Nelson Riddle has done an effective job of arranging and conducting Handy's music.

What is lacking throughout "St. Louis Blues" is not the accurate story of W. C. Handy or the correct presentation of his music. What is really lacking is the spirit of W. C. Handy and his people. *Powe.*

'COMMANDMENTS' ON HIGH
See $280,000 Week's Gross at 9 Gotham Runs

Paramount's limitted subsequent-run engagement of "The 10 Commandments" in nine theatres in the N.Y. metropolitan area chalked up a gross of $160,000 for the Easter weekend from Friday (4) to Sunday (6). Theatres showing the Cecil B. DeMille blockbuster introduced a semi-hard-ticket policy—selling tickets in advance for specific shows up to the capacity of the house but without reserving seats.

As a result, the all-day downpour on Easter Sunday did not hurt the boxoffice. As a matter of fact, standing room was permitted at some theatres and customers were turned away. A Loew's spokesman described the business at the five Loew houses at "absolutely sensational." On the basis of the weekend turnout, Par is predicting a $280,000 gross for the full Easter week.

The Loew houses—Paradise, Valencia, 72d St., 83d St. and White Plains—racked up a gross of $81,400 for the three days. Admission tab was a $1.50 top for adults evenings and all-day Sunday, 90c mornings, and $1.30 afternoons. Three shows were offered Friday and Saturday and two on Sunday. Picture was offered at 9:30 a.m., 2:30 p.m. and 8 p.m.

The Brooklyn Paramount, where an admission top of $2 was in force, is said to have grossed $35,000 for the three days. The picture was also displayed at the Stanley Theatre, Jersey City; Calderone, Hempstead, L. I., and Paramount, Stapleton, Staten Island.

Handle With Care

Some merit but small b.o. potential.

Metro release of Morton Fine production. Stars Dean Jones, Thomas Mitchell, Joan O'Brien, Walter Abel and John Smith. Directed by David Friedkin. Screenplay, Fine and Friedkin from a teleplay by Samuel and Edith Grafton. Camera, Harold J. Marzorati; editor, Ben Lewis; music, Alexander Courage. Previewed in N.Y., March 27, '58. Running time, **82 MINS.**

Zachary Davis	Dean Jones
Mary Judson	Joan O'Brien
Mayor Dick Williston	Thomas Mitchell
Bill Reeves	John Smith
Prof. Bowdin	Walter Abel
Ray Crowder	Burt Douglas
Matilda Iler	Anne Seymour
Al Lees	Royal Dano
Sam Lawrence	Ted De Corsia
Carter	Peter Miller

This is probably the type of picture that teenagers "should" see, but it's doubtful that the David Friedkin-Morton Fine entry will have youngsters storming theatres. There's no rock 'n' roll, teenage monsters or Frankensteins, or any concern with juvenile delinquency. As a consequence, the film's an innocuous programmer.

By all standards, "Handle With Care" is a "little" picture that aims to teach a lesson in citizenship and, as a result, will undoubtedly be characterized as a message picture. Objective of the Friedkin and Fine screenplay, based on a teleplay by Samuel and Edith Grafton, is to make the point that justice should not be blind and that it must be tempered with compassion and understanding.

After the spate of films dealing with the unsavory aspects of teenage life, it's refreshing to come across a film that shows a group of youngsters more interested in education and the world around them than in the latest rock 'n' roll record. Unfortunately, small pictures stressing do-goodism are not often boxoffice in the present motion picture market.

"Handle With Care" has numerous faults. It is pretentious : unbelievable in parts, but as a whole it deserves an "A" for effort, which is more than can be said for the quickie exploitation pix made especially for the teenage trade.

"Handle With Care" deals with a group of law students who stage a mock trial as a classroom exercise. With the class sitting as a grand jury and certain students selected as prosecutors, it's decided to make an investigation of the local government rather than choosing a make-believe situation. During the probing, Dean Jones, the brightest student and the designated district attorney, discovers that the mayor, played by Thomas Mitchell, had deposited less money than he had collected during his tenure as city tax collector.

Since the mayor is well-loved and respected by his constituents, Jones meets considerable opposition when he determines to push his investigation. He is not deterred, however, despite warnings and ostracism. Eventually he learns that the mayor had indeed deposited less money, but had given out phoney tax receipts in order to save the homes of the townspeople caught in a depression and a severe drought. All the money was later repaid and deposited in the city's account.

All the trouble, of course, could have been prevented if Jones had been given the true facts earlier, but then there would have not been a story or a picture. Mitchell, as the mayor, and Walter Abel, as the law professor, turn in the pro performances for which they have long been noted. Except for Joan O'Brien, who plays a fellow student and Jones' romantic vis-a-vis, the young thesps involved in the proceedings are too glib and knowing. Jones, who has the potential of developing into a teenage idol, gives a cliche imitation of a tough d.a. Miss O'Brien is just right as the girl torn between her loyalty to her boy friend and her town.

Although there is an artificial slickness to Fine's production and Friedkin's direction, the young film-making team shows promise. *Holl.*

Live Fast, Die Young

Average teenage crime meller. For exploitation double-bills.

Hollywood, April 4.

Universal release of a Harry Rybnick-Richard Kay production. Stars Mary Murphy, Norma Eberhardt, Sheridan Comerate, Michael Connors; features Peggy Maley, Jay Jostyn, Troy Donahue, Carol Varga. Directed by Paul Henreid. Screenplay, Allen Rivkin, Ib Melchior; based on a story by Melchior and Edwin B. Watson; camera, Philip Lathrop; music, Joseph Gershenson; editor, Edward Curtiss. Previewed at the studio, April 1, '58. Running time, **82 MINS.**

Kim	Mary Murphy
Jill	Norma Eberhardt
Jerry	Sheridan Comerate
Rick	Michael Connors
Sue	Peggy Maley
Knox	Jay Jostyn
Artie	Troy Donahue
Violet	Carol Varga
Judy Tobin	Joan Marshall
Pop	Gordon Jones
Mona	Dawn Richard
Mary	Jamie O'Hara

The title of "Live Fast, Die Young" is not literal. The teenaged characters involved make an attempt at fast living but nobody dies, young or otherwise. The Universal release, directed by Paul Henreid, was produced by Harry Rybnick and Richard Kay with Edward B. Barison (a B. R. K. production) as associate producer. It doesn't have much of a story and the names are not important but Henreid's direction manages to inject sporadic interest in the characters and their motives. "Live Fast, Die Young" can be sold as an exploitation item or will suffice as a programmer.

The screenplay by Allen Rivkin and Ib Melchior, from a story by Melchior and Edwin B. Watson, tells of two sisters, Mary Murphy and Norma Eberhardt, the good and the bad. Bad sister Eberhardt wants all the things that money can buy, but lacking the money with which to buy, she goes out to make it as a B-girl or in any other way that seems profitable. She winds up in possession of a large convertible and several thousand dollars in cash as well as a member of a gang headed by Peggy Maley. Just as the gang is about to bring off the robbery of $150,000 in diamonds, good sister Murphy shows up, blows the deal and gets everyone involved sent to prison.

It is hoped that teenaged audiences will see some moral in this other than that you don't take your older sister in on your heist jobs because she is likely to be a squealer. The picture has the merit of being a crime story without gunplay, physical violence or other sadism other than that implied in such a narrative.

Miss Eberhardt and Miss Murphy do well by their roles and others who are notable include Sheridan Comerate, Miss Maley, Down Richards and Jamie O'Hara (latter a female).

Technical credits are adequate. *Powe.*

Rooney
(BRITISH)

Warmhearted, amiable little Irish comedy about a garbage man and his romantic problems; certain b.o. draw in all family houses.

London, April 1.

Rank (George H. Brown) production and release. Stars John Gregson, Murial Pavlow, Barry Fitzgerald. Directed by George Pollock. Screenplay, Patrick Kirwan from novel by Catherine Cookson; camera, Christopher Challis; editor, Peter Bezencenet; music, Philip Green. At Odeon, Leicester Square, London, March 24, '58. Running time, **88 MINS.**

James Ignatuis Rooney	John Gregson
Marie Hogan	Muriel Pavlow
Grandfather	Barry Fitzgerald
Doreen O'Flynn	June Thorburn
Tim Hennessy	Noel Purcell
Mrs. O'Flynn	Marie Kean
Mr. Doolan	Liam Redmond
Joe O'Connor	Jack MacGowran
Micky Hart	Eddie Byrne
Paddy Ryan	Philip O'Flynn
Mrs. Manning French	Irene Browne
Sheila O'Flynn	Joan Phillips
Kathleen O'Flynn	Maureen Toal

Without any blarney, this happy-go-lucky little Irish comedy is one of the most pleasing British candidates for the entertainment stakes yet entered this season. It will rate no Oscars, but its down-to-earth appeal cannot fail to please audiences in every family house in Britain and the U.S. Having passed, with honors, the Dublin boxoffice test, "Rooney" can face the Irish in N. Y. with equal confidence.

This cheerful jest has John Gregson as a stalwart bachelor garbage man who enjoys his daily work and spends his weekends as star of the local hurley team, hurley being an Irish sport which is a mixture of hockey, lacrosse and all-round wrestling. It appears to be the nearest approach to legalized mayhem this side of Yank football. Gregson, with no wish to wed, finds himself constantly on the move to escape the amorous attentions of widowed landladies who wish to mother him with a view to a more permanent arrangement.

Eventually, he lands up as lodger with a shrewish, snobbish widow, who despises him for his trade but

(Continued on page 20)

Distrib-Exhib 'Armistice' Dented

[As Allied Hits 20th's Sales to Subsequents]

The lack of controversy and the cooperative feeling that has characterized exhibitor-distributor relations in recent months suffered a severe setback this week as result of the attack by Allied States Assn. on 20th-Fox marketing methods on "Peyton Place" and "Farewell to Arms" for subsequent-run situations.

Both segments of the industry had temporarily buried the hatchet as they combined to meet the problems of the declining boxoffice. Both branches, observing the serious downbeat in motion picture attendance, had called a halt to bitter denunciations and attempted to pool their efforts in a gigantic business building campaign to bring customers back to the boxoffice.

Allied, in particular, had made a major concession when it soft-pedalled protests of distributor trade practices and made an effort to join in an all-industry "bring 'em back to the boxoffice" drive. However, there are indications that Allied's full cooperation on business building activities is in serious jeopardy as a result of the fight that has suddenly ignited between the exhibitor organization and 20th, heretofore regarded by Allied as one of the more cooperative companies with which to do business. 20th's policies have frequently been praised at Allied conventions and 20th's prexy Spyros Skouras has often been cited for his enlightened industry leadership.

As a development of the controversy with 20th, Allied has bluntly stated that "if there is to be an end to complaints and criticism, there must also be a moratorium on the gouging and shoving around of exhibitors." Exhibitors, it is stressed, cannot be made to remain silent "when their position is every day being made more desperate by the encroachments of the distributors." It's charged that film prices are being increased and systems of runs, clearances and availabilities are being destroyed.

Allied points out that the success of any promotional campaign depends on the goodwill and cooperation of all industry branches, and during such a campaign there should be "an end to criticism and squabbling within the industry." The exhibitor organization stresses, however, that implicit in this sentiment "is the thought that while the exhibitors are preoccupied with constructive endeavors no film company should take advantage of the situation to introduce new and revolutionary marketing methods designed to increase film rentals and destroy time-honored distribution methods . . ."

Initial 10 Playdates Carry Clue To 'Windjammer' Release Pattern

First ten engagaments of the first Cinemiracle film, "Windjammer," will be used to establish whether it's better to show the picture in big houses or whether it shows up to better advantage in smaller situations with an overwhelmingly big screen.

Picture, produced by Louis de Rochemont for National Theatres opened in Los Angeles yesterday (Tues.) at Grauman's Chinese which underwent a $500,000 renovation and reconstruction job to accommodate the process. It opens today (Wed.) at the Roxy, N.Y. The next American opening will be in Chicago.

Abroad, "Windjammer" had its world preem in Oslo, Norway, Monday (7) and it opens in London May 10.

Cinemiracle gives essentially the same effects as Cinerama, but is projected from three interlocked projectors from a single booth. Entire control operation, including the seven-channel sound, is controlled from the booth. Mirrors and a special printing process serve to greatly subdue the visibility of the "match lines" between the three projection "panels."

Question has arisen whether this type of process is more effective in a big house, like the Roxy, or a small one, where the size of the huge image is the more overwhelming in its impact. Reactions from the first ten engagements will determine the future course.

Like the Chinese on the Coast, the Roxy also has undergone alterations. Its seating capacity has been cut from 5,500 to 2,400 and the mezzanine has been revamped into a "golden circle" of reserved seats. Every attempt will be made to give the showcase a "legit" touch via individual service and conveniences. For instance, in the reserved seat section there will be hostesses rather than ushers. Section will be rented to private parties and if people decide to bring drinks, the house will provide the ice, etc. Even personnel uniforms will be updated to conform with the "new look."

'Kwai' Wows San Juan

San Juan, April 8.

Rafael Cobian Jr.'s remodelled Paramount opened with a smash $10,300 for first week's run of "Bridge on the River Kwai." Socko Good Friday (4) brought total for eight days up to $12,500.

Advance publicity for Columbia was handled locally by Elliot Emerson Inc.

WARREN IRWIN QUOTED: EXHIBITION IS DANDY

Columbia, S. C., April 8.

Recent newspaper article here reports show business as a booming little industry in Columbia.

By-liner quotes Warren Irvin, district manager for Palmetto theater company, major chain in city, as saying his theaters are doing top business here.

While it did not quote figures, it indicated a steady upward film trend all along the line. Owner-manager Jack D. Fuller of the other houses also noted good biz.

It is tangibly reflected, too, in refurbishing going on all along the line. Both Palmetto and Carolina theaters have been repainted and lobbies refurnished. The nabe Five Points has a new and larger concession stand in lobby. The Ritz last year underwent major alterations prior to showing "Around the World."

ALLIED YELPS VS. 20TH TERMS ON 'PEYTON' AND 'FAREWELL TO ARMS'

A controversy has broken out between Allied States Assn. and 20th-Fox over the film company's marketing technique for subsequent runs of "Peyton Place" and "Farewell to Arms." The exhibitor organization has charged 20th with following Paramount's "10 Commandments" policy in the selling of the two films in question.

There were considerable protests against Par's method, but many theatremen held their peace believing that it would only apply to "10 C's' and would not be attempted for lesser pictures. According to Allied the fact that 20th circulated its proposal for "Farewell to Arms" after Horace Adams, president of Allied, lodged a protest against "Peyton Place" indicated that 20th "intends to follow this pattern on all its pictures above run-of-mill, even if they fall far short of 'The Ten Commandments'."

Basis of the beef made by Adams in a letter to 20th sales chief Alex Harrison is the film company's notification to exhibitors in the Cleveland area that it proposes "to select from the offers received a minimum number of proposals which, in our opinion, will produce for us the greatest amount of film rental." Bids to 20th, it was stressed, must not be for less than 14 days of playing time (11 days for "Farewell") and all offers must contain the following information: name of theatre, date at which engagement will commence, minimum number of weeks guaranteed, amount of film rental guaranteed, percentage of gross receipts for each week, control figures for holdover playing time beyond guaranteed minimum, total amount of money theatre will spend for advertising. An order to facilitate the evaluation of the offer, 20th also asked the exhibs to indicate the number of times the pictures would be exhibited and the scale of admission prices they intend to charge.

At First Ignored

According to Allied, Adams' initial protest brought no reply from 20th. Following the beef, it's said the company circulated exhibitors with a similar proposal on "Farewell to Arms." After another follow-up letter, Adams received an explanation from 20th sales exec C. Glenn Norris which the Allied topper characterized as "most disappointing" and "completely unsatisfactory." Adams indicated that Allied, as a result of 20th's position, would take "whatever steps" that are conducive to discontinue such marketing methods.

The 20th plan, it's charged, is illegal and is designed to increase film rentals and destroy time-honored distribution methods. The film company is charged with putting up its pictures for "grabs," regardless of pre-existing runs, clearances and availabilities. 20th's proposal "that no other theatre within a three-mile radius will be licensed on the same availability," sets up a system of uniform clearance contrary to law, according to Adams. The company's demand that the admission scale be indicated is also cited as an illegal proposal.

Norris' reply to Adams stated that the company was not regulating theatre policy, advertising expenditure, or admission prices, but that exhibitors are merely asked to furnish this information, "in order to facilitate our evaluation of your offer."

Negroes Accommodated

Wichita Falls, Tex., April 8.

Bill Roten, manager of the State Theatre, set aside the last two nights of the run of "The Ten Commandments" (Par) for Negroes.

Since the Carver Theatre shuttered recently, the Negroes had no opportunity to see it otherwise. The pic was shown here for a two-week stand.

Direct Charge for TV Unthinkable; Senator's Spare-the-Soap Stand

Lansing, Mich., April 8.

Michigan's state Senate unanimously approved a resolution urging Congress to oppose any plan that would deprive American tv owners of the right to tune in on "free" advertising-sponsored programs. Resolution now goes to the House for action.

Senator Harold M. Ryan, Detroit Democrat who introduced the resolution said: "There are 40,000,000 tv sets now in use in this country and the American public has spent over $15,000,000,000 to buy these sets without expecting to pay more money for their programs. Allowing a charge for television is contrary to public interest and the Federal Communications Commission should be prevented by law from considering these applications."

Ryan will testify against feevee before Congressional committees on invitation of Senator Warren G. Magnuson (D., Wash). "My resolution is particularly important at this time," Ryan declared, "because Washington is waiting to see what action Congress will take on this issue before considering any pay tv applications.

'HULOT'S HOLIDAY' SUITS BOTH NIXED IN L.A.

Los Angeles, April 8.

Two opposing suits over distribution of feature films have been dismissed by Federal Judge Harry Westover.

First involved G. B. D. International Distributing Co., which filed against Cinema Distributors for an accounting and damages of $12,500, on claim that defendant did not render proper figures on gross receipts from its distribution of "Mr. Hulot's Holiday."

Latter in turn had sued G. B. D. for $51,170, charging latter was to give it distribution of three other films.

DUCK 50% TERMS FOR 'FAREWELL TO ARMS'

Minneapolis, April 8.

Although there has been much lamenting among them anent the shortage of suitable product that's allegedly hindering their operation, eight of the 10 neighborhood subsequent-run theatres here in the earliest 28-day clearance slot passed up "Farewell to Arms" on its current break. They wouldn't go for 20th's 50% deal.

As a result, two Volk brothers' houses, the Terrace and Riverview, among the uptown's finest, have the picture exclusively for this availability. Taking advantage of the reduced day and dating for a topnotch release they've upped the admission from 85c to $1.25, the same raised price that was charged downtown, and are doing boff business.

Lineup of the theatres that forewent "Farewell" includes "Wee Geordie" (although it previously played three of the four uptown art houses), "Lady Takes a Flyer," "Seven Brides for Seven Brothers" (reissue) and "Darby's Rangers."

Four are playing "Seven Brides" day and date; two, "Lady Takes a Flyer." Extra large newspaper ads are being used for "Geordie."

Todd Company Cancels 'World' Nabe Dates In Pittsburgh; See Bidding

Pittsburgh, April 8.

Easter Week bookings of "Around the World in 80 Days" at three nabes were canceled at last minute when Mike Todd organization sales department, increasingly independent of United Artists, decided to alter policy for peddling the blockbuster to subsequent runs. Picture had been inked into one Harris Amusement Company house, the Denis, and two Stanley circuit properties, the Memorial in McKeesport and the Schenley in Oakland.

No definite explanation was given for the sudden withdrawal, but the guess of theatremen locally is that "80 Days" is going to get the competitive bidding business. Film closed a nine-month road-show engagement at Nixon early in January and has been seen nowhere in this territory since then.

First district showing for "Around the World" will be at State in Uniontown, a Manos chain property, where it opens on Thursday (10).

Hollywood's 31 Unions State Views; Antitrust Decision Wretchedly 'Timed'

Hollywood, April 8.

An intensive study into the decline in economics of the film industry since windup of World War II has been completed by Hollywood AFL Film Council, composed of 31 unions and guilds repping over 24,000 workers. Results are incorporated in a 78-page survey titled "Hollywood at the Crossroads—an Economic Study of the Motion Picture Industry," prepped by Dr. Irving Bernstein, UCLA Institute of Industrial Relations staffer whom Council engaged to conduct an indie investigation into the nature, extent and causes of the problems facing industry today.

Council, in sending report to 35 industry leaders over weekend, came up with a four-point program for industry to adopt in forming a united front to meet its problems:

(1.) A demand for an American counter-measure which would operate like the British Eady Plan to encourage production in America of American interest films. To offset so-called runaway production).

(2.) A demand for full governmental assistance in the field of foreign exchange and the negotiation of reasonable regulations on earnings' remittances.

(3.) Continuance of the fight for general modification of the structures which operate to discourage domestic film production.

(4.) Exploration of the possibility of legislative or judicial correction of industry problems arising out of the Paramount decree.

Report heavily accents this decree, handed down by U. S. Supreme Court in May, 1948, under which Paramount, together with Loew's, RKO, 20th-Fox and Warners, were ordered to dispose of their theatres, and practice by all majors of block-booking forbidden.

"Its timing could not have been worse for the economics of motion pictures," it stresses, adding that many indie exhibs whose pressure brought the suit originally against Paramount now "deplore their bad judgment."

Structural deterioration of the industry is strongly pointed up as brought on by decline of the market. Report lists the rise of the indie producer, breakdown of the term contract, "malfunctioning" of star system in recent years, policy of diversification adopted by many film companies.

Bernstein points to two "fundamental reasons" for the dropoff of theatre audiences: television and the change in the living habits of the American people. Latter consists of such items as home ownership, suburbanization of metropolitan areas, traffic difficulties, large families, family-centered leisure time activities and do-it-yourself movement.

In a preface to his survey, Bernstein notes that the economic decline of the industry has been accompanied by a marked improvement in its product. "More movies of high quality are being presently produced than at any time in the previous history of the industry," he states.

In looking into the future, Bernstein lists the impact of tv and most particularly the impact of toll-tv as the great imponderable. Pay-tv, he comments, constitutes the great economic question . . ." "its roseate paper prospects lead many in Hollywood to regard toll-tv as a panacea that will cure all the industry ills."

But, he adds, no one knows how many families would be willing to pay their dollar for a new picture on home screens to make feevee pay off.

AFM SITUATION HITS TASHLIN'S 20TH'S PIC

Hollywood, April 8.

Current musicians' strike against the majors has found reverberation at 20th-Fox, where Frank Tashlin, set to produce and direct "Say One for Me," secured his release following studio's postponement of musical for duration.

Tashlin, still with 13 weeks remaining of his 20-week deal, immediately moved over to the Jerry Lewis unit at Paramount to start scripting "Geisha Boy." He reported yesterday if strike is ended by time he finishes Lewis starrer he'll return to 20th to complete his original assignment.

L. A. Area Booms; 'Run Deep' Mighty $140,000, 'Sayonara' Sock 148G, 'S.W.' 145G in 15 Houses; 'Kwai' Big 25G

Los Angeles, April 8.

Rainy weather here is not affecting local first-runs this week, with a gigantic $666,000 in prospect for regular hardtop first-runs plus 48 nabes and ozoners. Three bills are figured to be in $100,000 or better class for this area, with "Run Silent, Run Deep" expected to be United Artists' alltime high entry locally for a pic going direct into multiple-theatre booking. A great $140,000 looms for 15 situations, including a huge $28,700 from Orpheum, Hollywood and Uptown.

"Merry Andrew," only other regular opener, is aiming at fair $14,000 at Pantages. "Sayonara," in second round of first multi-house date, leads holdovers with a sock $148,000 or over for 15 houses, including solid $33,400 in three regular first-runs. "Snow White" looks to get a wow $145,000 in 15 locations on second lap, an okay $14,500 coming from three first-runs.

"10 Commandments" also a blockbuster, looks smash $82,000 in third week for 14 houses. "Long, Hot Summer" is torrid $23,000 in five spots, fourth stanza.

"Marjorie Morningstar" is beefy $16,000 in second frame at Warner Beverly. "Bridge on River Kwai" is big $25,000 at Egyptian in 16th week.

Estimates for This Week

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"Run Silent, Run Deep" (UA) and "Cross-Up" (UA). Huge $28,700. Last week, Orpheum, "Bitter Victory" (Col), "Cell 2455, Death Row" (Col) (reissue) (1st wk), $6,200. Hollywood, Uptown with SW Downtown, "Song Bernadette" (20th), "Three Faces of Eve" (20th) (reissues) (1st wk), $12,200.

Pantages (RKO) (2,812; $1.25-$2.40)—"Merry Andrew" (M-G). Fair $14,000. Last week, "Brothers Karamazov" (M-G) (5th wk-6 days), $9,900.

Warner Beverly (SW) (1,612; $1.25-$2.40) — "Marjorie Morningstar" (WB) (2d wk). Beefy $16,000. Last week, $18,400.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Paris Holiday" (UA) (2d wk). Trim $9,600. Last week, $11,500.

Downtown Paramount, Wiltern, New Fox (ABPT-SW-FWC) (3,300; 2,344; 765; 90-$1.50)—"Sayonara" (WB) (1st multi-theatre run) and "Forbidden Desert" (WB) (2d wk). Solid $33,400. Last week, $53,600.

Hillstreet, Iris, Ritz (RKO-FWC) (2,752; 825; 1,320; 90-$1.50)—"Snow White" (BV) (reissue) plus "Spook Chasers" (AA) (Hillstreet only).

(Continued on page 10)

Broadway Grosses

Estimated Total Gross

This Week $702,783
(Based on 25 theatres)
Last Year $524,800
(Based on 25 theatres)

'Margie' Sock 20G, D.C.; 'Pacific' 16G

Washington, April 8.

Spring school recess and debut of the tourist season is hypoing main stem b.o., despite fact that of two newcomers, one is a reissue. "Snow White" at Keith's is terrific, and best for house in recent months. "Marjorie Morningstar" is smash at two Stanley Warner houses. "South Pacific" shapes fancy in first six days at the Uptown. "Bridge on River Kwai" in fourth stanza at Trans-Lux, continues sensational. "Brothers Karamazov" shapes fine in 4th week at Loew's Palace. "God Created Woman" is as good as new in 22d session at the Trans-Lux Plaza.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,100; 90-$1.50)—"Marjorie Morningstar" (WB). Smash $20,000. Last week, "Scared Stiff" (Par) plus "Jumping Jack" (Par) (reissue), $6,500.

Capitol (Loew) (3,434; 90-$1.25) —"Merry Andrew" (M-G) (2d wk). Pleasing $12,000 after good, but below hopes at $16,000. Stays.

Columbia (Loew) (1,154; 90-$1.25) — "Raintree County" (M-G) (2d run) (10th-final wk). Plush $8,000 after $7,500 and winds up standout run because of nabe commitments.

Keith's (RKO) (1,850; 85-$1.25)—"Snow White" (BV) (reissue). Wow $14,000, despite bite of moppet admissions at 50c scale. Stays on. Last week, "Damn Citizen" (U) and "Day of Bad Man" (U), $5,500 at regular scale.

Palace (Loew) (2,350; 90-$1.25)—"Brothers Karamazov" (M-G) (4th wk). Fine $12,000 after hefty $16,000.

Plaza (T-L) (276; 90-$1.25) — "God Created Woman" (Kings) (22d wk). Fast $5,000, up over last week's $4,500. Holds again.

Trans-Lux (T-L) (600; $1.25-$2) — "Bridge on River Kwai" (Col) (4th wk). Sensational $21,000 after $22,000 last week. Still over capacity on weekends. Holds.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th). Off to fast start with fine $16,000 in first 6 days after brasshat preem. Last week, "Around World" (UA) (52d wk), $37,500 in 10 days.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (13th wk). Stepped up schedule for holiday week boosts this to socko $15,500 after $14,000 last week. Stays.

'Lions' Sock $12,000 In K.C.; 'Summer' Sharp 11G, 'Pet' 6G, 'Kwai' 17G, 2d

Kansas City, April 8.

Easter week finds the town supplied with strong product to help after Lent. "Young Lions" is smash solo at the Uptown while "Marjorie Morningstar" looms sturdy at Paramount. "Teacher's Pet" is good at the Roxy, and will hold as will the two others. Fox Midwest has a three-house combo for "Long, Hot Summer," and shapes lively. "River Kwai" continues bullish in second week at the Midland, and likely will hold again. Dickinson theatres have one of their better weeks since the drive-ins opened, "Tall Stranger" proving good b.o.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Tall Stranger" (AA) and "Blonde Blackmailer" (AA). Good $7,000. Last week, "Last Paradise" (UA) and "Fort Bowie" (UA), $6,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (9th wk). Nifty $3,700. Last week, $4,000.

Midland (Loew) (3,500; 90-$1.25) —"Bridge Over River Kwai" (Col) (2d wk). Fat $17,000. Last week, moved in day after Academy Awards to get $25,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (33d wk). Back to $6,500 as late comers rush in. Last week, $5,500.

Paramount (UP) (1,900; 75-90)—"Marjorie Morningstar" (WB). Light $5,000, but holds. Last week, "Lafayette Escadrille" (WB), $5,000.

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'Lions' Colossal $25,000 In Buff; 'Marjorie' 20G

Buffalo, April 8.

Big news here this session is the mighty take being rolled up by "Young Lions" at the Center. "Marjorie Morningstar" also is very big at Paramount while "Bridge on River Kwai" looms nifty in fourth Century round. "Merry Andrew" is rated fine at the Buffalo. "Snow White" shapes good at the Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Merry Andrew" (M-G) and "The Safecracker" (M-G). Fine $12,000. Last week, "Brothers Karamazov" (M-G) (2d wk-9 days), $14,000 at $1.25 top.

Center (AB-PT) (2,000; 70-$1.25) —"Young Lions" (20th). Mighty $25,000 or near. Last week, "Eighteen and Anxious" (Rep) and "Girl in Woods" (Rep), $9,000.

Century (UATC) (2,700; 70-$1.50) —"Bridge on River Kwai" (Col) (4th wk). Still great $19,000. Last week, $20,200.

Lafayette (Basil) (3,000; 70-90)—"Snow White" (BV) (reissue). Good $9,000. Last week, "Bride and Beast" (AA) and "Beast of Budapest" (AA), $7,000.

Paramount (AB-PT) (3,000; 70-$1.25) — "Marjorie Morningstar" (WB). Big $20,000. Last week, "House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues), $9,000.

'Run Deep' Solid $18,000 in Prov.

Providence, April 8.

Easter and April showers arrived nearly simultaneously and steered prospective motorists into the theatres to give a nice boost to Sunday's biz all around. Heading the list is the State's "Run Silent, Run Deep." Doing comparatively better is "The Long, Hot Summer," smash at Majestic. "Teacher's Pet" at Strand shapes good. RKO Albee also started off nicely with "Marjorie Morningstar."

Estimates for This Week

Albee (RKO) (2,200; 80-$1.25)—"Marjorie Morningstar" (WB). Opened Saturday (5) and should catch big $7,500 for first four days to regular opening day. Last week, "Love Splendored Thing" (20th) and "Seven Year Itch" (20th) (reissues), $1,200 in 3 days.

Elmwood (Snyder) (745; 90-$1.25) —"Around World in 80 Days" (UA) (26th wk). Mild $3,000. Same for 25th week.

Majestic (SW) (2,200; 65-90)—"Long, Hot Summer" (20th) and "God Is My Partner" (Indie). Smash $13,000. Last week, "Sing Boy, Sing" (20th) and "Ambush at Cimarron Pass" (20th), $7,000.

State (Loew) (3,200; 65-80)—"Run Silent, Run Deep" (UA) and "Ride Out For Revenge" (UA). Very solid $18,000 or near. Last week, "Witness For Prosecution" (UA) (3d wk), $10,000.

Strand (National Realty) (2,200; 65-80)—"Teacher's Pet" (Par) and "Spanish Affair" (Par). Started off very big but tapered to rather disappointing $7,500. Last week, "Bitter Victory" (Col) and "Crash Landing" (Col), $3,500.

'Lions' Smash $14,000, Indpls.; 'Kwai' Hot 15G

Indianapolis, April 8.

Easter Week biz is generally booming at first-runs here despite prevalence of holdovers. "Young Lions," smash at Keith's, will lead new entries. "Bridge on River Kwai" still is pacing the city in a big third stanza at Loew's, and will hold again. "Snow White" also is strong in second week at Circle and "Raintree County" is holding steady in eighth week at Lyric. However, "Lafayette Escadrille" at the Indiana did not get off ground.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Snow White" (BV) (reissue) (2d wk). Brisk $10,000. Last week, $17,000.

Indiana (C-D) (3,200; 75-90)—"Lafayette Escadrille" (WB) and "Green Eyed Blond" (Indie). Dull $6,500. Last week, "Summer Love" (U) and "Big Beat" (U), $7,000.

Keith's (C-D) (1,200; 90-$1.25)—"Young Lions" (20th). Great $14,000. Last week, "Female Animal" (U), $5,000.

Loew's (Loew) (2,427; 90-$1.25) —"Bridge on River Kwai" (Col) (3d wk). Hot $15,000, making it about $52,000 for run to date.

Lyric (C-D) (850; $1.25-$2.20)—"Raintree County" (M-G) (8th wk). Oke $9,000 with two more weeks to go. Last week, ditto.

'Pet' Rousing $23,000, Toronto; 'S.W.' Huge 25G

Toronto, April 8.

With holiday weekend to help, biz is terrific here. Newcomers are "Teacher's Pet," wow in three-house combo and "Lady Takes Flyer," neat at Uptown and "Snow White," out on reissue, also playing, three houses, looks phenomenal. "Bridge on River Kwai," in fourth frame, is still leading the city with lengthy line-ups. Big biz is also being scored by "Peyton Place" in seventh stanza, and "This is Cinerama," showing an upsurge for final (24) week.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$1.75)—"Bridge on River Kwai" (Col) (4th wk). Holding sock at $38,000. Last week, $40,000.

Colony, Danforth, Humber, Hyland (Rank) (838; 1,330; 1,203; 1,357; $1)—"Naked Truth" (Rank) (2d wk). Fin $13,000. Last week, $16,000.

Downtown, Glendale, State, Scarboro (Taylor) (1,059; 995; 698; 694; 50-75)—"Oregon Passage" (AA) and "Bowery Boys in Money." Okay $11,000. Last week, "Dar-

(Continued on page 10)

'Summer' Torrid $17,000 in Hep Hub; 'Marjorie' Wow 18G, 'Run' 16G, 2d

Boston, April 8.

Big Easter biz with increase of new product in Hub but rain hurt weekend. "Marjorie Morningstar" leads new arrivals being hotsy at the Astor. "Stage Struck" world preemed at the Capri in big fashion. "Juvenile Jungle" shapes okay at the Paramount and Fenway. "Long, Hot Summer" is torrid at the Memorial. Holdovers are big with "Run Silent, Run Deep" sock at the Orpheum in second round.

Pilgrim is scoring with return "Three Faces of Eve," "Witness For Prosecution" looms off in seventh at the State. "Bridge On River Kwai," hypoed by seven Academy Awards, is sailing slick among the hard ticketers, in 15th frame at the Gary.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB). Hotsy $18,000. Last week, "Bonjour Tristesse" (Col) (6th wk), $4,500.

Beacon Hill (Sack) (678; 90-$1.50) —"God Created Woman" (Kings) (9th wk). Bubbling $6,000. Last week, $8,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (20th wk). Neat $17,000. Last week, $16,000.

Capri (Sack) (990; 50-$1.50)—"Stage Struck" (BV). World preemed Saturday (5) and is big in first few days. Last week, "Light Across Street" (UMPO) and "Beachcomber" (U) (5th wk), $4,800.

Exeter (Indie) (1,300; 75-$1.25)—"Man Escaped" (Cont) and "Naked Eye" (FR) (4th wk). Third week, slick $5,000.

Fenway (NET) (1,373; 60-$1.10)—"Juvenile Jungle" (Rep) and "Young And Wild" (Rep). Oke $4,000. Last week, "Viking Women" (AI) and "Astonishing She Monster" (AI), $3,500.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge on River Kwai" (Col) (15th wk). Sock $21,000, with Academy Awards hypo. Last week, $23,000.

Kenmore (Indie) (700; $1.25-$2)

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Key City Grosses

Estimated Total Gross

This Week $3,402,883
(Based on 24 cities and 261 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,569,276
(Based on 23 cities and 255 theatres.)

'Lions' Boff 18G, Cincy; 'Run' 11G

Cincinnati, April 8.

Ciney major exhibs are in for a happy Easter week. Top new bill, "Young Lions," shapes terrific at the small Grand, while "Run Silent, Run Deep" at Palace shapes fast. Heading the town for second week, "Bridge on River Kwai," is clinging close to Keith's record for last three years. "Merry Andrew" is oke at Albee. Holdover "Long, Hot Summer" continues hefty at Twin Drive-In. Holiday week's extra screenings are bullish for "Search for Paradise" in 18th week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Merry Andrew" (M-G). Okay $11,900 or near. Last week, "Tarnished Angels" (U), $9,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (18th wk). Hefty $15,000 on lift of two extra shows Monday (7). Last week, $14,000. Bus caravans brought 1,100 Indianapolis students on each of two days.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th). Terrific $18,000 or over. Holds. Last week, "Brothers Karamazov" (M-G) (3d wk), $5,500.

Guild (Vance) (300; 50-90)—"Lady Killers" (Indie) and "To Paris With Love" (Indie) (reissues). Good $1,500. Last week, "Brothers-in-Law" (Indie), three days, and four-day fourth-week windup of "Constant Husband" (Indie), $1,000.

Keith's (Shor) (1,500; 90-$1.25)—"Bridge on River Kwai" (Col) (2d wk). Sock $22,000 in wake of $24,000 preem and top grosser here for three years.

Palace (RKO) (2,600; 90-$1.25)—"Run Silent, Run Deep" (UA). Fast $11,000 or over. Last week, "LaFayette Escadrille" (WB) and Robinson-Basilio fight at 75c-$1.10 scale, $6,500.

Twin Drive-In (Shor) (1,500 cars; 90-$1.25)——"Long, Hot Summer" (20th) (2d wk). Hefty $11,000 following $14,000 bow.

'Lions' Roars in Port., $12,000; 'Run' Tall 8G

Portland, Ore., April 8.

Biz at first-runs currently is turning a bit spotty with some newcomers mostly to blame. However, "Young Lions" shapes sockeroo at the Fox. "Run Silent, Run Deep" continues lofty in second round at Paramount. "Bridge on River Kwai" still is torrid in second Orpheum round. New bills at Liberty and Broadway are not getting far.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Merry Andrew" (M-G) and "Handle With Care" (M-G). Sad $5,000. Last week, "Saddle Wind" (U) and "Tammy and Bachelor" (U) (reissue), $5,200.

Fox (Evergreen) (1,536; $1-$1.50) —"Young Lions" (20th). Socko $12,000. Last week, "Brothers Karamazov" (M-G) and "Town On Trial" (M-G) (3d wk), $6,100.

Liberty (Hamrick) (1,890; $1-$1.50)—"Paris Holiday" (UA) and "Ride Out For Revenge" (UA). Slim $5,500. Last week, "Snow White" (BV) (reissue) and "Man From God's Country" (AA) (3 days) (3d wk), $2,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (2d wk). Torrid $19,000 or near. Last week, near capacity $27,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Run Silent, Run Deep" (UA) and "Man On Prowl" (UA) (2d wk), also Robinson-Basilio fights. Tall $8,000 or over. Last week, $10,600.

'Lions' Sockeroo 19G, Pitt; 'Run Deep' Brisk 16G, 'Kwai' Great 25G

Pittsburgh, April 8.

Downtown first-runs are leveling their big guns at the Easter trade with new pictures, but the one holdover, "Bridge on the River Kwai," is leading the parade by a goodly margin. "Young Lions" at Fulton looms smash while "Run Silent, Run Deep" at Penn also is great in runner-up spot. "Marjorie Morningstar" is pulling up the rear at the Stanley and very disappointing. "Snow White" is off at the Warner but good.

Estimates for This Week

Fulton (Shea) (1,700; 99-$1.50)—"Young Lions" (20th). Fine reviews, heavy marquee draft and good word-of-mouth will push this to wow $19,000. Looks to have it, too, for long pull. Last week, reissue of "Song of Bernadette" (20th) picked up sharply down the stretch for $5,100, over hopes.

Guild (Green) (500; 99-$1.25)—"Gervaise" (Cont). Critics are important at smallseater and they went overboard for this. Should comes close to $3,000, good. Last week, "Please, Mr. Balzac" (DCA) (3d wk), $1,400.

Harris (Harris) (2,165; 99-$1.50) —"Bridge on River Kwai" (Col) (2d wk). Great $25,000. May even top it. Last week, sensational $32,500.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th). Opened last night (Mon.) to sellout benefit for Boys Town of Italy, sponsored by American Sons and Daughters of Italy. Advance sale of over $10,000, better than for "Around World in 80 Days" (UA).

Penn (UA) (3,300; 99-$1.25)—"Run Silent, Run Deep" (UA). Big $16,000 or near. Last week, Robinson-Basilio fight pix no help to third week of "Brothers Karamazov" (M-G), $8,500.

Squirrel Hill (SW) (900; 99-$1.25) —"All at Sea" (M-G). Just opened. Last week, "Silken Affair" (RKO), $2,500.

Stanley (SW) (3,800; 99-$1.50)—"Marjorie Morningstar" (WB). Looks like weakest of new holiday product. Not more than $18,000 looked for. Last week, "Darby's Rangers" (WB), $8,000 in 8 days.

Warner (SW) (1,500; 50-$1.25)—"Snow White" (BV) (reissue) (2d wk). Fell off a bit over second weekend but $13,000 is still strong. Last week, $16,500.

EASTER B. O. SINGING IN RAIN

'Summer' Torrid $17,000 in Philly; 'Lions' Giant 40G, 'Marjorie' Fat 27G; 'Pacific' Great 17½G, 'S.W.' 19G, 2d

Philadelphia, April 8.

Downpour Easter Sunday stymied the annual Easter exodus to the seashore, with entire midtown area reflecting the upbeat in patronage as a consequence. New product and big holdovers hypoed nearly every downtown theatre. "Long, Hot Summer" shapes big at the Boyd while "Marjorie Morningstar" looms lively at Stanley. But standout of newcomers is "Young Lions" with a wow take in prospect at the Fox.

"Bridge on River Kwai" shapes terrific in fourth round at the Randolph to top third week. "South Pacific" is rated mighty in second stanza at the Midtown. "Teacher's Pet" looms trim at the Viking in second session while "And God Created Woman" still is torrid in third weeks at the Studio and World. "Snow White" is climbing to a smash figure in second round at Goldman.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Farewell To Arms" (20th) (6th wk). Neat $7,800. Last week, $8,500.

Boyd (SW) (1,430; 75-$1.80) — "Long, Hot Summer" (20th). Big $17,000 or better.

Fox (National (2,250; 65-$1.25)—"Young Lions" (20th). Wow $40,000. Last week, "Peyton Place" (20th) (13th wk), $12,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Snow White" (BV) (reissue) (2d wk). Pushing to sock $19,000. Last week, $16,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Paris Holiday" (UA). Slow $13,000. Last week, "Beautiful But Dangerous" (20th), $11,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (2d wk). Mighty $17,500 or near. Last week, $18,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (4th wk). Terrific $39,000. Last week, $38,000.

Stanley (SW) (2,900; 99-$1.80)—"Marjorie Morningstar" (WB). Radiant $27,000 or over. Last week, "Witness for Prosecution" (UA) (7th wk), $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Damn Citizen" (U) and "Day of Bad Man" (U). Okay $7,200. Last week, "Decision Sundown" (Col) and "Escape San Quentin" (Col), $6,500.

Studio (Goldberg) (385; 90-$1.89) —"God Created Woman" (Kings) (3d wk). Fancy $5,500. Last week, $8,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (5th wk). Strong $9,500. Last week, $12,000.

Viking (Sley) (1,000; 99-$1.49)—"Teacher's Pet" (Par) (2d wk). Trim $17,000. Last week, $20,000.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (3d wk). Fast $5,000. Last week, $7,800.

'Lions' Whopping $15,000, Omaha; 'Marjorie' Great 9G, 'Snow White' 5½G

Omaha, April 8.

Biz is big at downtown first-runs here this stanza despite a rainy holiday weekend. "Young Lions" is huge at Orpheum. "Marjorie Morningstar" is great at the Brandeis. Reissue package of the Martin-Lewis "Jumping Jacks" and "Scared Stiff" is torrid at the Omaha. Kid play is keeping "Snow White" good at the State in second.

Estimates for This Week

Brandeis (RKO) (1,106; 90-$1.25) —"Marjorie Morningstar" (WB). Great $9,000. Last week, "Cowboy" (Col) and "World Was is Jury" (Col) (2d wk), $3,400 at 75c-90c scale.

Omaha (Tristates) (2,066; 75-90) —"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues). Hotsy $6,500. Last week, "Sayonara" (WB), $7,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"Young Lions" (20th). Terrific $15,000. Last week, "Bonjour Tristesse" (Col), $6,500 at 90c top.

State (Cooper) (850; 75-90)—"Snow White and Seven Dwarfs" (BV) (2d wk). Shapes swell $5,500. Last week, $5,500.

'ANDREW' STURDY 11G, ST. LOO; 'ARMS' 14G, 3D

St. Louis, April 8.

"Merry Andrew" looms fairly good at Loew's this week though not quite up to hopes. "Ft. Dobbs" plus "Sing Boy, Sing" is rated okay at the huge Fox. Aside from these two newcomers, city is nearly 100% holdover or extended-run. "Witness For Prosecution" still is great in sixth stanza at Orpheum. "Farewell To Arms" looms strong in third session at the St. Louis.

Estimates for This Week

Fox (Arthur) (5,000; 60-75) — "Fort Dobbs" (WB) and "Sing Boy, Sing" (20th). Okay $14,000 or close. Last week, "Wild Is Wind" (Par), $13,000.

Loew's (Loew) (3,200; 60-90) — "Merry Andrew" (M-G) and "Handle With Care" (M-G). Fairly good $11,000 or near. Last week, "Brothers Karamazov" (4th wk), $8,000.

Orpheum (Loew) (1,900; 60-90)—"Witness for Prosecution" (UA) (6th wk). Still great at $8,000. Last week, $9,000.

Richmond (Arthur) (1,000; $1.25) — "Woman in Dressing Gown" (WB). Fair $1,000. Last week, "God Created Woman" (Kings) (11th wk), $2,000.

St. Louis (Arthur) (3,800; 90-$1.25)—"Farewell to Arms" (20th) (3d wk). Strong $14,000. Last week, $17,000.

Shady Oak (Arthur) (560; $1.25) —"Bride Is Much Too Beautiful" (Ellis) (2d wk). Oke $3,000. Last week, $4,000.

'Pacific' Big 13G, Balto; 'Kwai' 23G

Baltimore, April 8.

With the pre-holiday dip running true to form, the take is down this stanza but few exceptions. One is "South Pacific," smash at the New and looks to shape even bigger after the holidays. Another is "Bridge on River Kwai," still great in third frame at Hipp. "Cinerama Holiday" opened warmly at the Town while "Snow White" is sock in second at the Stanley. Continuing surprise is "Witness for the Prosecution," still strong in sixth at the Mayfair. "Merry Andrew" is pleasant in second at Film Center. "Farewell to Arms" still is okay in fifth Century week.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Farewell to Arms" (20th) (5th wk). Okay $6,500 after $8,000 previous week.

Cinema (Schwaber) (460; 50-$1.25)—"God Created Woman" (Kings) (21st wk). Still nice at $2,000 after near same in week before.

Film Centre (Rappaport) (890; 50-$1.25)—"Merry Andrew" (M-G) (2d wk). Pleasant $6,500 after $7,500 opener.

Five West (Schwaber) (460; 50-$1.25)—"Bride Is Much Too Beautiful" (Ellis) (2d wk). Neat $3,000 after $3,500 in first.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (3d wk). Great $23,000 after $24,000 in second.

Mayfair (Fruchtman) (980; 50-$1.25)—"Witness for Prosecution" (UA) (6th wk). Sturdy $7,000 after $8,000 in fifth.

New (Fruchtman) (1,600; $1.50-$2.50) — "South Pacific" (20th). Great $13,000. House was closed two weeks before for renovation.

Playhouse (Schwaber) (460; 50-$1.25)—"Ladykillers" (Rank) and "Paris With Love" (Rank) (reissues). Fair $2,000. Last week, "Gervaise" (Cont) (2d wk), $3,000.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Snow White" (BV) (reissue) (2d wk). Sock $11,000 after $9,000 opener.

Town (SW-Cinerama) (1,125; $1.25-$2.25)—"Cinerama Holiday" (Cinerama). Tepid $9,000. Last week, "Seven Wonders of World" (Cinerama) (14th wk), $8,000.

N.Y. FIRST-RUNS 'BEST IN YEARS'

Despite the all-day rain Easter Sunday, which hurt some first-runs, and intermittent rainfall part of Monday (7), the current Easter week shapes as one of the strongest for Broadway film business in recent years. What is considered the biggest array of blockbuster product, some of it just opening, naturally is contributing to this solid upswing at the wickets.

"Young Lions," which teed off the new, stronger pix policy at the Paramount, promises to land a giant $110,000 on opening session. New policy of supplying parking facilities was a plus factor and the management foresaw the demand for such accommodations by having available an additional parking spot.

"Long, Hot Summer" likewise is proving terrific, with $45,000 in prospect for the first week at the Mayfair and comparatively bigger biz looming at the Fine Arts, where day-dating. At the latter house, the pic was an alltime high in the first three days at slightly over $10,000.

"Run Silent, Run Deep" looks to hold with a wow $31,000 in second stanza at the Victoria. "Teacher's Pet" shapes big $33,000 or close in third week at Capitol. "Merry Andrew" with Easter stageshow is soaring to a mammoth $195,000 or near in current (3d) stanza at the Music Hall. This is the biggest money collected for any week of run.

"Witness For Prosecution," though in the ninth round currently, still is great with $22,000 at the Astor and smash $15,000 at the Plaza where day-dating. "Desire Under Elms" looms good $13,000 in current (4th) stanza at the Odeon and fine $7,900 at the Sutton in the same week.

Added performances are boosting the hard-ticket pix this session. "Bridge on River Kwai" was capacity $43,800 for 14 shows in 16th round ended last night at the Palace. "Around World in 80 Days" also was capacity with $44,000 in 17 performances in 77th week at the Rivoli.

"South Pacific" hit capacity $46,000 in second stanza at the Criterion. "Search For Paradise" held with good $24,000 in 28th week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness For Prosecution" (UA) (9th wk). This stanza winding today (Wed.) is heading for great $22,000 or over. Eighth week was $21,500.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Chase Crooked Shadow" (WB) (3d wk). Second session ended Sunday (6) was good $5,200. First was $8,400.

Baronet (Reade) (430; $1.25-$1.70)—"Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (3d wk). Second round ended last Thursday was stout $7,100. First was $8,200.

Capitol (Loew) (4,820; $1-$2.50) —"Teacher's Pet" (Par) (4th wk). Third frame competed yesterday (Tues.) was big $33,000 or close. Second, $39,500.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (3d wk). Second stanza ended Sunday (6) held at capacity $46,000. First was $46,000.

Fine Arts (Davis) (468; 90-$1.80) —"Long, Hot Summer" (20th). First three days hit alltime high of $10,083 week ending tomorrow (Thurs.). This is playing day-date with Mayfair. Appears destined for a longrun here.

55th St. Playhuose (Moss) (300; $1.25-$1.80)—"Henry V" (Rank) (reissue) (5th-final wk). Fourth session finished yesterday (Tues.) was okay $3,500 after $3,200 in third. Stays through next Sunday (13) with "Mitsou" (Indie) opening April 14.

Guild (Guild) (450; $1-$1.75)—"Marcellino" (Indie). Hit great $8,000 in first three days with great week likely. In ahead, "Confessions Felix Krull" (DCA) (4th wk-10 days), $5,500.

Odeon (Moss) (854; 90-$1.80)—"Desire Under Elms" (Par) (4th wk). This round winding today (Wed.) looks like hep $13,000. The third, $12,000.

Mayfair (Maurer) (1,736; 90-$2) — "Long, Hot Summer" (20th).

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Chi Biz Brisk; 'Lions' Wham $43,000, 'Andrew' Hot 13G, 'Escapade' Neat 7G; 'Run Deep' Sock 22G, 'Summer' 34G, 2d

Chicago, April 8.

Oscar laurels and some touted new entries look to keep the Loop's general tone robust, although damp weather might cut the take some. "Young Lions," leading policy switch at Roosevelt, eyes a giant $43,000 in its first week, with "Merry Andrew" shaping merry $13,000 at the Loop.

"Escapade in Japan" expects a slick $7,000 Esquire opener. Laureled "Nights of Cabiria" is headed for routine $4,000 at the Surf.

"Long, Hot Summer" is simmering in second Oriental stanza. "Run Silent, Run Deep" still is great in second at the United Artists.

"Snow White" is rolling up a bright fourth round at the Garrick while "Bridge on River Kwai" expects another torrid session in State-Lake fourth frame. "Brothers Karamazov" is okay in fifth Woods frame. "Peyton Place" shapes sockeroo at the Chicago in sixth week.

Hard-ticket "South Pacific" rates a fine second week at McVickers. "Seven Wonders" is sock in 68th Palace round. "Around World" shapes sturdy in 53d stanza at Todd's Cinestage.

Estimates for This Week

Carnegie (H&E Balaban) (485; $1.25)—"Miss Julie" (Janus). Mild $3,300. Last week, "Gervaise" (Cont) (8th wk), $1,700.

Chicago (B&K) (3,900; 90-$1.80) —"Peyton Place" (20th) (6th wk). Sock $25,000. Last week, $34,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Escapade in Japan" (U). Good $7,000. Last week, "High Cost of Living" (M-G) (3d wk), $5,000.

Garrick (B&K) (850; 90-$1.25)—"Snow White" (BV) (reissue) (4th wk). Sparkling $13,000. Last week, $13,600.

Loop (Telem't) (606; 90-$1.50)—"Merry Andrew" (M-G). Boff $13,000. Last week, "Sing Boy Sing" (20th), $7,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (2d wk). Fancy $25,000. Last week, $25,000 in 4 days.

Monroe (Indie)(1,000; 57-97)—"Giant From Unknown" (Astor) and "She Demons" (Astor). Nice $6,000. Last week, reissues.

Oriental (Indie) (3,400; $1.25-$1.80)—"Long, Hot Summer" (20th) (2d wk). Fat $34,000. Last week, $37,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (68th wk). Stout $17,500. Last week, $17,300.

Roosevelt (B&K) (1,400; 90-$1.80) —"Young Lions" (20th). Wham $43,000. Last week, "Paths of

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'SUMMER,' HOT $11,000, L'VILLE; 'S.W.' SOCK 16G

Louisville, April 8.

Product in town this week includes some big entries. "Snow White" shapes great for an oldie at Rialto. "Marjorie Morningstar" at the Mary Anderson looms sockeroo. Holdover of "Bridge on River Kwai" at the United Artists is still smash in second week. "Farewell to Arms" at the Brown is okay in fifth round.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 99-$1.45)—"Farewell to Arms" (20th) (5th wk). Oke $5,000 for windup stanza after last week's $6,500.

Kentucky (Switow) (900; 50-85)—"Summer Love" (U) and "Big Beat" (U). Likely okay $5,000. Last week, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), same.

Mary Anderson (People's) (1,000; 85-$1.25)—"Marjorie Morningstar" (WB). Opened big, and shapes sockeroo $11,000, sure h.o.. Last week, "Sayonara" (WB), $7,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Snow White" (BV) (reissue). Fully up to hopes at great $16,000. Last week, "Gift of Love" (20th) and "God Is My Partner" (20th), $7,000.

United Artists (UA) (3,000; 99-$1.25)—"Bridge on River Kwai" (Col) (2d wk). Great $18,000. Last week, $25,000.

'Lions' Lofty 32G, Frisco; 'Run' 12G 2

San Francisco, April 8.

Despite torrential rains, film biz here looms good currently with some newcomers shaping well. "Young Lions" is great at the Fox while another new entrant, "Merry Andrew," is rated good at Warfield. "Marjorie Morningstar" looks good at Paramount. "Bridge on River Kwai" still is great in fourth round in St. Francis. "Run Silent, Run Deep" shapes lively in second week at United Artists. "Teacher's Pet" still is okay in third Golden Gate stanza.

Estimates for This Week

Golden Gate (RKO) 2,859; 90-$1.25)—"Teacher's Pet" (Par) and "High Hell" (Par) (3d wk). Okay $10,000. Last week, $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Young Lions" (20th). Great $32,000 or close. Last week, "Snow White" (BV) (reissue) and "Ambush At Cimarron Pass" (20th), $18,000.

Warfield (Loew) (2,656; 90-$1.25) — "Merry Andrew" (M-G). Good $15,000. Last week, "Brothers Karamazov" (M-G) (4th wk), $9,000 in 6 days.

Paramount (Par) (2,646; 90-$1.25) — "Marjorie Morningstar" (W-B). Good $15,000. Last week, "House Of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues), $12,000.

St. Francis (Par) (1,400; 90-$1.25) —"Bridge On River Kwai" (Col) (4th wk). Great $28,000. Last week, $31,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (4th wk). Fine $18,500, with 5 extra kid shows. Last week, $19,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Lively $12,000 or near. Last week, $19,500.

Stagedoor (A-R) (440; $1.25-$1.50) — "Song of Bernadette" (20th) (reissue) (2d wk). Oke $1,900. Last week, $2,800.

Vogue (S. F. Theatres) (364; $1.25) — "Three Faces Of Eve" (20th) (reissue). Fine $3,500. Last week, "Alligator Named Daisy" (Rank), $2,200.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (67th wk). Fine $12,500. Last week, $13,000.

Mpls. Up; 'Lions' Mighty $9,000, 'Run' Socko 7G, 'Kwai' Sturdy 12G, 4th

Minneapolis, April 8.

There are only two important newcomers, "Young Lions" and "Merry Andrew," with the former particularly shaping like another blockbuster. It's rated huge at 400-seat World. Among the numerous holdovers, "Bridge on River Kwai," in its fourth week, continues in high clover at Radio City. There's nothing wrong, either, with the "Search for Paradise" still is hefty in sixth round at Century. "Run Silent, Run Deep" still is fast in second round at the Gopher.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) "Around World in 80 Days" (39th wk). On 10th month's brink and only four more weeks to go. Still in money at good $8,500. Last week, $8,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) "Search for Paradise" (Cinerama) (6th wk). Sock $16,000. Last week, $14,500.

Gopher (Berger) (1,000; 85-90) "Run Silent, Run Deep" (M-G) (2d wk). A winner here with fast $7,000 or over. Last week, $9,400.

Lyric (Par) (1,000; 90-$1.25) "Brothers Karamazov" (M-G) (5th

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Det. Great; 'Lions' Roaring $38,000, 'S.W.' Giant 30G, 'Run Deep' 20G, 2d

Detroit, April 8.

Post-Easter Sunday shot-in-box-office is turning good biz into great trade among the downtowners this week. "Young Lions" is roaring lustily at the Fox. "Snow White" is great for an oldie at the Michigan. "Bridge on River Kwai," in fourth week at Madison, and "Run Silent, Run Deep" in second session at Palms, are both socko.

"Gift of Love" looks okay at the United Artists. "Search for Paradise" stays solid in ninth session at Music Hall. "Raintree County" in seventh week at the Adams, and "God Created Woman" in 12th frame at the Trans-Lux Krim continue torrid.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Young Lions" (20th). Wow $38,000. Last week, "Last Paradise" (UA) and "Cattle Empire" (20th) plus Robinson-Basilio fight films (UA), $14,600.

Michigan (United Detroit) (4,100; $1.25-$1.50)—"Snow White" (BV) (reissue) and "Missouri Traveler" (BV). Tremendous $30,000 for an oldie, which obviously is the draw. Last week, "Witness for Prosecution" (UA) and "Safecracker" (M-G) (2d wk), $23,000.

Palms (UD) (2,961; 90-$1.25)—"Run Silent, Run Deep" (UA) and "Fort Bowie" (UA) (2d wk). Great $20,000. Last week, same.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (4th wk). Socko $35,000. Last week, $30,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Juvenile Jungle" (Rep) and "Young and Wild" (Rep). Slim $10,000. Last week, "Scared Stiff" (Par) and "Jumping Jacks" (Par) (reissues), ditto.

United Artists (UA) (1,667; 90-$1.25)—"Gift of Love" (20th). Oke $8,000. Last week, "Song of Bernadette" (20th) (reissue), $8,220.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raintree Country" (M-G) (7th wk). Good $9,000. Last week, same.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (9th wk). Great $24,500. Last week, $17,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "And God Created Woman" (Indie) (12th wk). Fine $7,500. Last week, $8,000.

MINNEAPOLIS

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wk). Nice $5,000. Last week, $7,000.

Radio City (Par) (4,100; $1.25-$2.50) "Bridge on River Kwai" (Col) 4th wk). This remarkable performer hasn't even started to wear out its welcome. Great $15,000. Last week, $29,000.

RKO Orpheum (RKO) (2,800; 75-90) "Snow White" (BV) (reissue) (2d wk). Has made a great comeback. Smash $9,000. Last week, $10,000.

RKO Pan (RKO) (1,800; 65-85) "Long Haul" (Col) and "Hard Man" (Col). Light $4,000. Last week, "Steel Bayonet" (UA) and "Man on Prowl" (UA) split with "Girl in Black Stockings" (UA) and "Hellbound" (UA), $3,200.

State (Par) 2,300; 85-90) "Merry Andrew" (M-G). Well liked and may build but only mild $7,000 looms. Last week, "Ft. Dobbs" (WB), $5,500.

Suburban World (Mann) (700; 85) "Three Faces of Eve" (20th) (2d run). An exclusive run to cash in on the Woodward award. Big $2,500. Last week, "Peyton Place" (20th) (2d run), $3,000.

World (Mann) (400; 90-$1.50) "Young Lions" (20th). Boosted admission to $1.50 apparently is not keeping 'em away from this smash. Huge $9,000 for this small house. Last week, "Lost Continent" (Lopert), $3,000.

KANSAS CITY

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Rockhill (Little Art Theatres) (750; 75-90)—"All At Sea" (M-G). Nice $2,400; stays. Last week, "Only the French Can" (Indie), $1,500.

Roxy (Durwood) (879; 75-90)—"Teacher's Pet" (M-G). Good $6,000; stays on. Last week, "Brothers Karamazov" (M-G) (4th wk), $3,500.

Tower, Fairway, Granada (Fox Midwest) (2,100; 700; 1,217; 75-90)—"Long, Hot Summer" (20th) Pleasing $11,000; may hold. Last week, plus Uptown, "Big Beat" (U) and "Summer Love" (U), $9,500.

Uptown (Fox Midwest) (2,043; 90-$1.25)—"Young Lions" (20th). Great $12,000; may hold over. Last week, house was with four-way combo.

Chi's Feb. Tax Data

Chicago, April 8.

February figures from the Chicago tax collector's office indicate theatre biz was down slightly from January. The 3% levy on admissions gave the city $85,028 for February, against $87,293 the previous month.

Latest figure compares with $94,478 for February a year ago. Total amusement taxes in February came to $145,732, compared with $152,657 for the like 1957 period.

'Lions' Strong $14,000, Seattle; 'Holiday' 11G

Seattle, April 8.

New, strong product is giving biz generally a boost here this stanza. "Young Lions" is standout with smash take at Fifth Avenue. "Paris Holiday" looms surprisingly big at Coliseum. "Bridge on River Kwai" continues smash in third Paramount round while "Run Silent, Run Deep" is okay in second at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 95-$1.50) — "Merry Andrew" (M-G). Modest $5,000. Last week, "Around World in 80 Days" (UA) (50th wk-9 days), $14,000, at $1.50-$2.50 scale.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"Paris Holiday" (UA) and "Gun Fever" (UA). Bob Hope's Moscow venture is aiding bally, with personal by Hope Wednesday a big help. Great $11,000. Last week, "Country Music Holiday" (Par) and "High Hell" (Par), $5,000.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50) — "Young Lions" (20th). Smash $14,000. Last week, "Brothers Karamazov" (M-G) (3d wk), $5,200.

Music Box (Hamrick) (850; 95-$1.50)—"Golden Age of Comedy" (DCA) (2d wk). Fair $2,500 in 4 days. Last week, $4,200.

Music Hall (Hamrick) (2,200; 95-$1.50) — "Marjorie Morningstar" (WB). Modest $7,000 or near. Last week, "Big Beat" (U) and Summer Love" (U), $5,100.

Orpheum (Hamrick) (2,700; 95-$1.50) — "Run Silent, Run Deep" (UA) and "Ride Out for Revenge" (UA) (2d wk). Okay $7,000. Last week, $13,300.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"Bridge on River Kwai" (Col) (3d wk). Smash $17,000. Last week, $25,000.

LOS ANGELES

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"Tammy and Bachelor" (U) (reissues) (Iris, Ritz) (2d wk). Okay $14,500. Last week, $16,300.

SW Downtown (SW) (1,757; 90-$1.50) — "Song of Bernadette" (20th) and "Three Faces of Eve" (20th) (reissues) (2d wk). Dull $4,700.

Fine Arts (FWC) (631; 90-$1.50) —"I Accuse" (M-G) (3d wk). Slim $1,600. Last week, $1,400.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (3d wk). Good $15,000. Last week, $16,900.

State, Hawaii (UATC-G&S) (2,404; 1,106; $1.25-$1.50) — "10 Commandments" (Par) (1st general run) (3d wk). Okay $11,000. Last week, $9,200.

Four Star, Los Angeles, Fox Beverly, Loyola, Vogue (UATC-FWC) (868; 2,097; 1,170; 1,248; 825; $1.25-$2.40)—"Long, Hot Summer" (20th) (1st wk, Four Star; 4th wk, others). Torrid $23,000 or close. Last week, Four Star, "Bonjour Tristesse" (Col) (7th wk), $1,600. Los Angeles, others, $26,600.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (16th wk). Big $25,000. Last week, $30,500.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" Cinerama). Started 44th week Sunday (6) after big $23,100 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (68th wk). Sock $18,000. Last week, $27,000.

Crest, Sunset (Lippert - Cohen) (800; 540; $1.25-$1.50)—"Smallest Show on Earth" (Indie) and "W. C. Fields Festival" (Indie). Nice $5,400. Last week, "Mama, Papa, Maid" (Indie) and "Juliette" (Indie) (2d wk), $3,100.

CHICAGO

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Glory" (UA) and "Man on Prowl" (UA) (3d wk), $8,000 in 4 days.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (4th wk). Terrific $52,000. Last week, $57,000.

Surf (H&E Balaban) (685; $1.50) —"Nights of Cabiria" (Lopert). Soft $4,000. Last week, "Novel Affair" (Cont), $1,900.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World" (UA) 53d wk). Smash $19,000. Last week, $18,400.

United Artists (B&K) (1,700; 90-$1.50)—"Run Silent, Run Deep" (UA) (2d wk). Great $22,000. Last week, $29,000.

Woods (Essaness) (1,200; 90-$1.50) — "Brothers Karamazov" (M-G) (5th wk). Oke $15,500. Last week, $18,000. "Teacher's Pet" (Par) opens this week.

World (Indie) (606; 90)—"Albert Schweitzer" (Capitol) (reissue). Limp $2,100. Last week, "Girl in Black" (Union) (2d wk), $3,800.

Ziegfeld (Davis) (485; $1.25)—"Demoniac" (UMPO) (2d wk). Mild $3,200. Last week, $4,100.

'Summer' Tall 24G, Denver; 'Run' 12G

Denver, April 8.

"Long, Hot Summer" shapes great at the Denver to pace new entries this session. "Run Silent, Run Deep" looms smash in second Paramount stanza while "Bridge on River Kwai" is steady at sock figure in fifth Centre week. "Bonjour Tristesse" is rated okay at Denham. All of these pix are holding. "Merry Andrew" looks fair at Orpheum, but will continue on.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Snow White" (BV) (reissue). Here after week at Denver. Big $6,000. Stays.

Centre (Fox) (1,247; 90-$1.25)—"Bridge on River Kwai" (Col) (5th wk). Great $23,000. Stays on. Last week, ditto.

Denham (Cockrill) (1,429; 70-90) —"Bonjour Tristesse" (Col). Okay $7,000. Continues. Last week, "Country Music Holiday" (Par), $4,500.

Denver (Fox) (2,586; 70-90)—"Long, Hot Summer" (20th). Great $24,000. Holding. Last week, "Snow White" (BV) (reissue), $25,000.

Esquire (Fox) (742; 70-90)—"All at Sea" (M-G) (2d wk). Hep $2,500. Last week, $4,000.

Orpheum (RKO) (2,596; 90-$1.25) —"Merry Andrew" (M-G) and "Underwater Warrior" (M-G). Fair $10,000. Holds over. Last week, "Brothers Karamazov" (M-G) and "Return to Warbow" (Col) (2d wk), $7,500.

Paramount (Wolfberg) (2,200; 70-90)—"Run Silent, Run Deep" (UA) and "Fort Bowie" (UA) (2d wk). Great $12,000. Last week, $20,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Nights of Cabriria" (Indie) (3d wk). Good $1,500. Last week, $2,000.

TORONTO

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by's Rangers" (WB) and "Dalton Girls" (UA), $13,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Teacher's Pet" (Par). Wham $23,000. Last week, "Farewell to Arms" (20th) (8th wk), $12,000.

Fairlawn (Rank) (1,165; $1.25-$2.50) — "Bolshoi Ballet" (Rank) (7th wk). Okay $5,000. Last week, $6,000.

Hollywood (FP) (1,080; $1-$1.25) —"Bonjour Tristesse" (Col) (3d wk). Hep $10,000. Last week, same.

Imperial (FP) (3,344; 75-$1.25)—"Peyton Place" (20th) (7th wk). Swell $14,500. Last week, $16,500.

International (Taylor) (557; $1)—"Happy Is Bride" (IFD) (4th wk). Neat $3,500. Last week, ditto.

Nortown, Towne, Westwood (FP-Taylor) (959; 693; 994; $1)—"Snow White" (BV) (reissue). Sock $25,000.

Loew's (Loew) (2,098; 75-$1.25)—"Raintree County" (M-G) (4th wk). Nice $10,500. Last week, $13,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (34th wk) Fine $8,500. Last week, $7,500.

University (FP) (1,233; $1.50-$2.40)—"This is Cinerama" (Cinerama) (24th wk). Great $13,500. Last week, $10,500.

Uptown (Loew) (2,075; 60-$1)—"Lady Takes a Flyer" (U). Neat $9,500. Last week, "Female Animal" (U), $8,500.

York (B&F) (745; $1-$1.25)—"Albert Schweitzer" (IFD) (2d wk). Fine $4,000. Last week, $3,500.

'Lions' Standout in Cleve., Wow 30G; 'Run Deep' Great 20G, 'Pacific' 15G

Cleveland, April 8.

Greatest loot is being grabbed currently by "Young Lions," which is having a colossal week at the Hipp. "Run Silent, Run Deep" is running nearly as big with a great session in prospect at the State. Major disappointment is "South Pacific," especially in view of all the bally. It is rated modest at the Ohio opening round. Fourth stanza of "Bridge on River Kwai" is still smash at the Allen.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Bridge on River Kwai" (Col) (4th wk). Wow $29,000. Last week, $31,000.

Continental (Art Theatre Guild) (850; $1.25)—"God Created Woman" (Kings) (m.o.). Okay $1,500 in eighth lap after $2,100.

Embassy (Community) (1,200; 70-90)—"Abductors" (20th) and "Cattle Empire" (20th). Sluggish $2,500. Last week, "Plunder Road" (20th) and "Escape From Red Rock" (20th), $2,700.

Heights Art (Art Theatre Guild) (925; $1.25)—"Nights of Cambiria" (Lopert). Fairish $2,600. Last week, "Mlle. Striptease" (DCA) (3d wk), $2,400.

Hippodrome (Telem't) (3,700; 90-$1.50) — "Young Lions" (20th). Great $30,000. Last week, "Snow White" (BV) (reissue), $9,000.

Lower Mall (Community) (500; 70-90)—"Smiles of Summer Night" (Indie). Light $2,700. Last week, "Garden of Eden" (Indie) (6th wk), $2,000.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th). Okay $15,000 but surprisingly low after all the bally. Last week, "Around World in 80 Days" (UA) wound up 42-week-plus run with $9,500 in final three days.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (10th wk). Building to big $14,500 after $12,000.

State (Loew) (3,500; 90-$1.25)—"Run Silent, Run Deep" (UA). Great $20,000. Last week, "Brothers Karamazov" (M-G) (4th wk), $11,000.

Stillman (Loew) (2,700; 90-$1.25) —"Merry Andrew" (M-G). Oke $8,000. Last week, "Wild is Wind" (Par) (2d wk), $6,000.

BOSTON

(Continued from page 8)

—"Henry V" (Rank) (reissue) (3d wk). Big $7,500. Last week, $9,000.

Memorial (RKO) (3,000; 60-$1.10) —"Long Hot Summer" (20th). Torrid $17,000. Last week, "Summer Love" (U) and "Big Beat" (U) (6 days), $7,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Teacher's Pet" (Par) and "Spanish Affair" (3d wk). Down to $10,000. Last week, $12,000.

Paramount (NET) (1,700; 60-$1.10)—"Juvenile Jungle" (Rep) and "Young And Wild" (Rep). Good $13,000. Last week, "Viking Women" (AI) and "Astonishing She Monster" (AI), $11,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Three Faces of Eve" (20th) and "No Down Payment" (20th) (reissues). Fancy $9,000 for Academy Award winner Woodward. Last week, "Screaming Mimi" (Col) and "Crash Landing" (Col), $6,500.

Saxon (Saxon) (1,100; $1.50-$3.30) —"South Pacific" (20th). Opens Wednesday (9) following invite previews Monday and Tuesday. Last week, "Around World in 80 Days" (UA) (51st), $28,000 in 9 days.

Trans-Lux (Trans-Lux) (730; 75-$1.25)—"Maid In Paris" (Indie) and "Adorable Creatures" (Indie). Oke $5,000. Last week, "08/15" (Indie) and "Naked Amazon" (Indie) (2d wk), $5,200.

Orpheum (Loew) (2,900; 75-$1.25) —"Run Silent, Run Deep" (UA) and "Quiet American" (UA) (2d wk). Fine $16,000. Last week, $20,000.

State (Loew) (3,600; 75-$1.25)—"Witness For Prosecution" (UA) (7th wk). Solid $12,500. Last week, $14,000.

SHOOT VIRGINIA CADETS

Pat Boone and Gary Crosby Head On School Location

Crooners Pat Boone and Gary Crosby put on the high-necked gray uniforms of Virginia Miltary Institute at Lexington this week for the filming of a picture using the historical military college at its setting.

Film is "Mardi Gras" for 20th Century-Fox. Production crews moved onto the VMI campus Monday to begin shooting the picture.

Boone will be cadet officer, Crosby just a cadet.

BROADWAY

(Continued from page 9)

First round ending today (Wed.) is heading for terrific $45,000, biggest here in many months and head-and-shoulders above anything here since house reopened. Appears headed for an extended-run upwards of 10 weeks.

Normandie (Trans-Lux) (592; 95-$1.80)—"3 Faces of Eve" (20th) (reissue). Opened Tuesday. In ahead, "Merry-Go-Round" (T-L), lasted only 6 days and got a lean $3,000.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (17th wk). The 16th stanza ended last night (Tues.) was capacity $43,800 for 14 shows. The 15th week was $33,400 for 10 performances, both being capacity weeks.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th). Initial week ending today (Wed.) is soaring to terrific $110,000, which puts the Par flagship back on the winning track with a bang as house launches its new lineup of stronger pix. House was shuttered for a week to prep for launching this new fare. Looks in for long run. Initial day was biggest non-holiday opening day under film policy at this Par flagship.

Fifth Ave. Cinema (R&B) (250; $1.80) — "Gervaise" (Cont) (13th wk). The 12th week ended yesterday (Tues.) was trim $4,200. The 11th stanza, $4,400.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (25th wk). The 24th round finished Sunday (6) was wham $11,300. The 23d week, $12,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Merry Andrew" (M-G) and Easter stage-show (3d wk). This session ending today (Wed.) is soaring to a wham $195,000, near top here for Easter Week. Hit a great $33,751 last Saturday. Week was aided by extra shows. Second week was $155,000.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (78th wk). The 77th round ended yesterday (Tues.) was capacity $44,000 for 17 performances. The 76th week was $37,700 for 10 shows.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (9th wk). This session winding up today (Wed.) looks like potent $15,000. The eighth was $14,000.

Roxy (Nat'l. Th.) (2,600; $1.75-$3.50) — "Windjammer" (Nat'l). Opens tomorrow (Thurs.) following special preem tonight (Wed.). This initial production using the new process, Cinemiracle, was given special press showings yesterday (Tues.) afternoon and night.

State (Loew) (3,450; 50-$1.75)—"Saddle Wind" (M-G) (3d-final wk). Current week being extended one day in order to open "St. Louis Blues" (Par) on Friday (11). Eight-day week looks like okay $11,000. Second regular week, $12,000.

Sutton (R&B) (561; 95-$1.75) — "Desire Under Elms" (Par) (5th wk). Fourth week ending today (Wed.) is heading for fine $7,900. Third, $8,500.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Rouge et Noir" (DCA). Opened yesterday (Tues.). In ahead, "Lovemaker" (T-L) (4th wk-8 days) was fair $4,000. Third week, $5,000.

Victoria (City Inv.) (1,060; 50-$2) — "Run Silent, Run Deep" (UA) (2d wk). Initial holdover round ending today (Wed.) looks to hit wow $31,000 or near. First week was $39,000. Stays on, natch!

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "Search For Paradise" (Cinerama) (29th wk). The 28th session completed Saturday (5) was good $24,000. The 27th week, $28,200.

World (Times) (400; 95-$1.50)—"Bride Is Much Too Beautiful" (Ellis) (12th wk). The 11th stanza finished Sunday (6) was nice $4,100. The 10th was $5,000.

To Raze Chi's Grand

Chicago, April 8.

Grand (Opera House), 1,200-seat Loop indie, the whilom Four Cohans, legit stand, which folded March 17, is on verge of being sold to a group which has non-theatrical plans for its future.

It's understood building's to be leveled and the site used for auto parking.

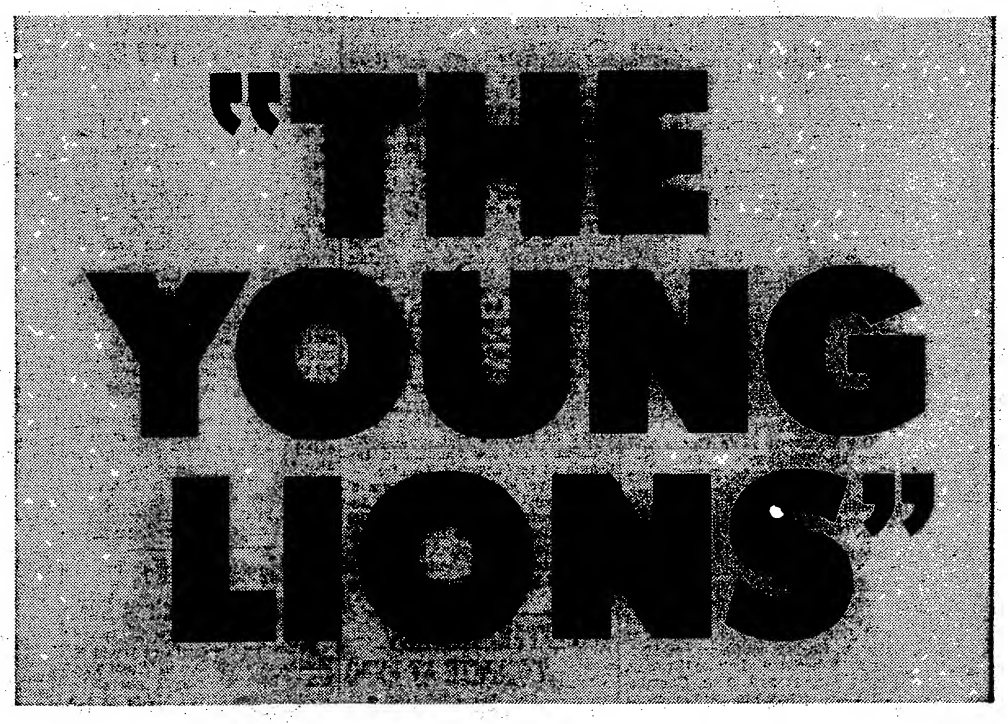
The New York

PARAMOUNT

sets

5 YEAR RECORD

with 20th's



BIGGEST FIRST 5 DAYS

ON STRAIGHT-FILM POLICY!

Killed by Talking Pictures in '28, Danes Dream of Studio Revival

Copenhagen, March 25.

The Danish film-makers, who had to say farewell to worldwide distribution when the talking pix came in, again are eyeing the foreign market, with the hope of placing some of their product outside the Scandinavian territory. The 51-year-old Nordisk Films Kompagni, whose trade mark once was seen in cinemas all over the world, sold its product to all countries in Europe and also to the U.S. in the past. The Danish actress Asta Nielsen, was widely known at that time.

Back in the '20's, the Palladium, under Lau Lauritzen and Svend Nielsen, had most of Europe as its public for yearly farces. But language barriers cut the market for Danish talking films down to Denmark itself with 4,000,000 inhabitants and sometimes also Norway and Sweden.

But during the last few years several films from here have been placed in foreign countries. And this year will see some pictures especially made with an eye on the market outside Denmark.

Nordisk Films Kompagni is the oldest company in Denmark. It has been producing pictures at the studios in Copenhagen suburb of Valby. He made the Oscar-nominated, "Quivitoq" on Greenland in color. He will probably make another picture from this territory this year, working with an English company. English actor, Bill Travers, has been here for conferring with Balling about the forthcoming production. Also the romantic wind-blown Faroe Islands in the Atlantic will be used as background for a Nordisk Film production.

The old Nordisk Films Kompagni has a little brother, Nordisk Film Junior, headed by 35-year-old Ove Sevel, who has written and directed many documentaries, and also made Danish versions of Walt Disney's pictures. This young firm is now making its first full-length production, "Andre Folks Boern" (Other People's Kids) about children in a summer camp.

Asa Film in Lyngby has two apparent hits each year, one a picture about love and intrigue among farmers, and the other is the yearly film after the comic strip, "Father of Four." There have been five pix in this series, the last two in color, and they have a ready-made public in Denmark and Norway. Just now Asa, under the direction of Lau Lauritzen and Alice O'Fredricks is making "The Richest Girl in the World," built over an old British stage comedy.

An old film from Asa, "En Soemand Gaar i Land," (A Sailor Goes Ashore), which was a success some years ago, is now being made in a German verion at the Palladium studios with Preben Philipisen as producer.

Palladium is making a comedy from Mogens Linck's satirical play, "Det lille hotel," (The Small Hotel). This firm has had several local hits during the last couple of years with light comedies. But two of its products in quite another genre has won world-wide acclaim in high brow circles, namely the pictures with a religious background, made by the most famous of all Danish directors, Carl Th. Dreyer, who now also is the manager of Dagmar Bio in the heart of Copenhagen, an elegant cinema, which just now has a big success with "East of Eden," now playing in its fifth month. Mr. Dreyer made some years ago "Vredens Dag," (Day of Wrath) and two years ago "Ordet" (The Word) after the late dramatist Kaj Munk's drama about religious conflicts in a village. Those two pictures have been shown in New York and in other American cities in art cinemas and have confirmed, that Mr. Dreyer after 40 years of film making still is one of the most original and interesting directors in Europe.

Fare About Sailors On African Gold Coast

Saga under film veteran John Olsen is making broad comedies and outright farces with among others the two popular comics Dirch Passer and Ove Sprogoe as stars. Directors Paul Bang and Annelise Reenberg have just been on a tour to The Gold Coast in Africa to select backgrounds for this summer's big film "The Sweethearts of First Mate Karlsen" after an old, often filmed seaman's farce from Sweden. The leads will be played by Poul Reichhardt and Fritz Helmuth—and the whole company is going to Africa for filming local scenes in color.

Just now Saga has a hit with the sophisticated comedy "The Wedding of Marianne," starring Henning Moritzen and Brigitte Bruhn, and directed by Peer Guldbrandsen—after a story by president John Olsen himself, who writes most of his firm's films and has shown a very sure hand in delivering the stuff, which the broadest Danish public likes.

An ordinary Danish film seldom costs over $70,000 to produce. But if the pic, as most often is the case, does not reach a market outside Denmark, it has to be a folk comedy with sweet romance and broad humor to be sure of a reasonable profit. Therefore many of the Danish films are of this type. One of the biggest money-makers from the last 15 years was a family drama, "Jeg vil ha'et barn" (I Want To Have a Child), from Asa. This picture made money, not only in Europe, but also in the U.S.—Asa last year made "Natlogis betalt" (Night Lodgings Paid For) about the so-called American Girls, who hang out in bars, that are frequented by G.I.'s from Germany on leave in Copenhagen. This picture with part-English dialogue and starring the British-Canadian actor Lee Patterson, may have a chance in foreign countries.

50 Events, Shows For Berlin's 8th Cultural Fest Opening Sept. 21

Berlin, April 1.

Run of this year's Eighth Berlin Cultural Festival has been skedded for Sept. 21-Oct. 7. As to the festival organizers, pre-publicity is going to start soon with about 300,000 copies of pamphlets in German, English and French language being distributed among travel bureaus all over the world. As in former years, Berlin's annual festival will dedicate itself to opera, ballet, drama, concert, cultural discussions and are exhibits.

A total of eight operas, including one preem (Cherubini's "Medea") and a new version of Henze's "King Stag," plus three short operas (all preems), 24 stageplays (including six preems), two ballets and nearly a dozen different concerts are on the program. In addition to these, the program will feature several guest appearances from West German and foreign ensembles.

The Hamburg State Opera will show up with Berg's "Lulu." Antonio and his Spanish Ballet group will give several performances. Guest stage ensembles include Schauspielhaus Zurich (Switzerland), Staedtische (Municipal) Buehnen (Stages) Frankfurt and the Landestheater Darmstadt. England's tenor Peter Pears will come along with his countryman Julian Bream. Ralph Kirkpatrik (U. S.) will give a cembalo concert. Karl Boehm, Herbert von Karajan, Hermann Scherchen, Ferenc Friscay, Lorin Maazel and Hans Chemin-Petit are among the conductors of either the Berlin Philharmonic, this city's Radio Symphony Orch or the Philharmonic Choir of Berlin. Frame events include a chamber concert with new Japanese music, Ernest Krenek with own compositions and a French art exhibit presented by the Buehrle Gallery, Zurich.

On the theatre side, the German preem of Wolfe-Frings' "Look Homeward, Angel"; the new preem of Brecht-Weill's "Three Penny Opera" and the world preem of Schuebel's "Cuirassier Sebastian and His Son" command particular attention.

New Puerto Rican Opera Angel May Be Luis Ferre

San Juan, April 8.

Opera season may be sponsored by Luis Ferre, local magnate presently considering the matter. Decision on current season is due this week. Daily El Mundo previously sponsored for two years.

Islanders are wondering if auditions for uncovering Puerto Rican opera talent will be held if season gets under way.

CLAIRE WATSON'S DATES

Frankfurt Soprano (From U. S.) Set For Munich, Vienna

Munich, April 8.

Claire Watson, American soprano at the Frankfurt Opera, has been contracted to sing "Figaro" here at the reconstructed Cuvellier Theatre (formerly the Residenz) at the inaugural evening June 14. She'll repeat same role at the Munich Festival in August and September.

Miss Watson, so is handled by U. S. concert agent Thea Dispeker, will sing at Frankfurt next season, some 20 tunes here in Munich and also with the Vienna Statoper.

Int'l Edinburgh Fest Runs in Red

Edinburgh, April 1.

The International Edinburgh Festival is running at a serious loss, figures just released revealing this. Last year the fest showed a net deficit of $66,600, an increase of $18,930 over the previous year. Major portion of this loss stems from a deficit of $49,254 on Jonathan Griffin's play, "The Hidden King," given its world preem under Stephen Mitchell's banner in the Assembly Hall. This was the subject of heated controversy throughout the festival. Expenditure on this production was $78,789 and revenue was only $29,535. Sale of tickets, major item of revenue, realized only $27,849.

In its annual report, the Fest council discloses that only 18,148 people attended "King" during its threeweek run or 53% of capacity.

A report on the Festival Society's working capital fund shows a net decrease of nearly $138,000 over the past four years. At the end of the financial year 1952-53, the fund amounted to $225,000, and there were hopes of building it up to $300,000. But at the end of 1957 there was a balance of only $87,000.

This decline was blamed in the report on "substantially increased costs in practically all activities. A growing world interest in the festival necessitated increased printing, administrative costs had to be enlarged to cope efficiently with demands, higher fees had to be paid to secure the cream of the world's artistic talent, and in the natural growth of the festival, and major action had to be taken to provide adequate accommodations for festival administration, both in Edinburgh and London."

The 1957 festival also reported that the opera cost $114,984, an increase of more than $9,000 over the previous year. There were losses of $18,144 and $16,542 respectively on the ballet and the drama at the Lyceum Theatre.

A native play, "The Flouers o' Edinburgh," staged by the Gateway Theatre of Edinburgh in its own auditorium, had 100% attendance. The same applied to the musical one-woman entertainment provided by Anna Russell in a city hall.

400 EXPERIMENTALS COMPETE AT EXPO

Brussels, April 8.

Over 400 films have been entered at the Brussels experimental film competition and the Belgian selection jury is currently screening the pictures which come from 29 countries. Pix will be screened for five days starting April 21, with the winners to be announced April 27.

Gevaert Photo Productions has offered a $10,000 prize for the winner. The second prize—$5,000—is contributed by Sibis, a Belgian production outfit.

Make With Antique Music

Vienna, April 1.

Under Nicolaus Harnoncourt, a new chamber orchestra has been founded as "Concentus Musicus." It has chosen as its special task the performance of compositions of past centuries on instruments, typical of the historical periods of origin.

The range of instruments covers string, wind and key of the 16th, 17th, and 18th centuries.

Callas Conquers Cautious Critics

Performs Twice in Lisbon for $5,000, Tax-Free, Expense-Free, in U. S. Currency

By LUIGI GARIO

Lisbon, April 8.

Maria Meneghini Callas came, sang and won and the only "disappointment" was that she didn't make any scene or cause any incident, as was hoped by the local sensation-seekers who bought seats at blackmarket prices and filled the S. Carlos Opera House to more than normal capacity with seven people in boxes where four would fit uncomfortably.

Callas again changed her schedule and gave a concert in Madrid before flying to Lisbon where she arrived in time for a general rehearsal from which critics and some selected "aficionados" who usually are admitted were excluded to their vast chagrin. Also the chorus and the corps de ballet who usually, and especially in such occasions, linger backstage to follow what is happening onstage were requested to stay away when not needed. Callas said it made her nervous to notice a lot of peering faces in the wings. These were the only "incidents" reported.

Callas sang "Traviata" in grand manner, but the day after the critics while applauding her general rendering of the role pointed out as many small faults as they could find. Callas responded beautifully to the challenge and the following Sunday matinee she sang with such perfection that all the reservations of her critics were swept away and, on leaving Lisbon, she got a far better press than she had when she arrived.

Before she was depicted as a "monstro sagrado" (a sacred monster), after they praised the fact that, contrary to what was expected, she distributed her flowers amongst her colleagues, kissed children, complimented the chorus and orchestra, gave away autographed photos in abundance, spoke amiably on the radio and for newsreels, received some journalists for special interviews and agreed to the radio-transmission of the opera without demanding an extra fee, as was her right. Whole opera, directed by Franco Ghione and produced by Riccardo Moresco, was a success. A real discovery was tenor Alfredo Kraus who got the most thunderous applauses with Callas and eulogic comments from the critics. It was unofficially admitted that Callas received $5,000 (in U. S. currency) free of taxes and expenses for the two performances. Singer got into the Aviz Hotel, though not the royal suit but the one once occupied by the late Calouste Gubelkian (Mr. Five Per Cent) who was a king, albeit a petrol king.

Russian Score Arrives

Houston, April 7.

First time in this hemisphere for Dmitri Shostakovitch's new Eleventh Symphony will be at Houston this week (April 7, 8) when Leopold Stokowski will baton the local symphony.

It was uncertain that the score would reach States in time. Hence, the news was sprung late on the public. Parts arrived late in N. Y. only a week ago on photo transparencies.

Proposed Edict Could K.O. Cinemas Operated By Husband-Wife Teams

Brussels, April 1.

If a proposition of law, put forward by an overzealous as wells as unrealistic-minded lawmakers is passed, many small cinema-owners may be obliged to shutter. Prospective law would impose the obligation to use only highly qualified projectionists.

Many of the small provincial cinemas are operated by married couples, the wife in the box-office, the husband acting as projectionist. And social laws, very steep in Belgium, thus are successfully averted.

Exhibitors have already voiced their disapproval, pointing to the absurdity of an unrealistic added burden.

FILM BIZ CONTROL OF PIX SALE TO TV NEAR

London, April 8.

The industry plan to control the sale of motion pictures to British tv networks, devised earlier in the year by Cecil G. Bernstein, and accepted in principle by the five major trade associations, is now in an advanced planning stage. A draft agreement will, it's anticipated, be ready after the joint planning committee has had another two sessions.

The industry is aware of the urgency of the problem and the need to reach agreement as quickly as possible. Collections from cinemas will not be able to start until the deal has been ratified by all the associations. Any prolonged delay would naturally affect the project.

At the moment, the industry is endeavoring to clear up complicated legal and tax problems, and also to insure there is no breach of the Restrictive Trades' Practices law. When the draft is ready the British Film Producers Assn. will convene a special council meeting.

Neil Maver New No. 1 Tivoli Theatres Exec

Sydney, April 1.

Following the death of David N. Martin, stockholders in Tivoli Theatres, key vaude-legit operators, have appointed Neil Maver as the No. 1 man, with Gordon Cooper, Lloyd Martin, Bruce Gordon and Ralton James associated with him on the board of management.

Cooper is in charge of the Melbourne activities, with Lloyd Martin (son), in charge of ad-publicity. Ralton James has been for a long span the circuit's producer, with Gordon on the biz side. Neil Maver said that top U. S. and British names would be imported this year on blueprints set by the late David Martin. Current sellout here is "Pardon My French."

'Frank' Mex City Click

Mexico City, April 1.

"The Diary of Anne Frank" is easily the outstanding current local legit click. Presented by Maria Teresa Montoya, dame of Mexican dramatic actresses, and translated into Spanish by E. Larralde, "Diary" bowed to solid response.

Salient features of this presentation are the direction of Ricardo Mondragon and the playing of Rebeca Pupko. Miss Montoya is presenting under a special arrangement with Jean Dalrymple.

'Glory' Runs Into Many Troubles in Brussels

Paris, April 1.

"Paths of Glory" (UA), Kirk Douglas starrer, has now been put back into firstruns in Brussels after manifestations by pro-French groups had forced its withdrawal. Pic details an incident in the first World War in which a French general's ambition has him sacrificing his men in vain. Pic now has a special foreword in Belgium, pointing up that the pic covers an isolated case in contrast with the historic bravery of the vast majority of French soldiers.

Film critic Francois Truffaut felt that the film would never be released in France as long as the Ministry of War had anything to say about it.

600 Cinemas Shutter In England Since 1953

London, April 1.

Over 600 cinemas in the United Kingdom have shuttered in the last five years and more than 400 of them went dark in 1956 and 1957.

These figures were given in the House of Commons last week when it was stated also that in the same five year span film theatres had contributed over $470,000,000 to the Treasury by way of admission duties.

A ROLLING STONE GATHERS A REPUTATION!

Andrew L. Stone and wife Virginia

Following M-G-M's release of the suspense-thriller "JULIE," attention was focussed on its director Andrew L. Stone, acclaimed as the new Master of Terror.

Now as writer, director and producer of "CRY TERROR" and with his wife Virginia Stone as production associate, script supervisor, location scout and film editor, the Stones again reveal the importance of authentic locations to enhance suspense, excitement and realism.

The only husband-and-wife production team in Hollywood is well-named "The Rolling Stones."

AN EXPERIENCE IN SUSPENSE!

Tense, taut drama —filmed amid New York City's sky-scraper heights and thundering subway depths—a new experience in suspense entertainment!

M-G-M Presents

CRY TERROR!

Starring

JAMES MASON · ROD STEIGER · INGER STEVENS

Co-Starring

NEVILLE BRAND · Written and Directed by ANDREW L. STONE · A VIRGINIA and ANDREW L. STONE PRODUCTION

MGM BACK ON TOP IN '58!

'Kwai' The March Power Giant; 'Witness,' 'Karamazov,' 'Arms' Big; Offset Lots of Rotten Weather

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.)

By MIKE WEAR

In the booking book known as an In-between month at the boxoffice, March 1958 followed the general pattern except that there was an oversupply of bad weather. Yet there were enough mighties playing off in the key cities at times to go against the trend. Some inkling of better things to come stems from the product unleashed near the end of the past month.

Champ at the wickets in March was "Bridge on River Kwai" (Col), which was assured of first place and ended the month as Academy "best." Pic was out on extensive release only three weeks in March but was head and shoulders above its closest competitors. Its gross for the month should be well in excess of $1,200,000 when final figures are in for the keys covered by VARIETY.

"Witness For Prosecution" (UA) was a very big second-place winner, the fact that this picture's running time was not excessive helping to rack up great totals in virtually every key played. "Brothers Karamazov" copped third place despite a tendence to fade after a week or two in some localities.

"Around World in 80 Days" (UA), which was second in February, wound up fourth last month. Because it was not playing in so many cities as in the previous months, of course, hurt the Mike Todd opus. "Farewell To Arms" (20th), which was No. 1 in February, took fifth place.

"Search For Paradise" (Cinerama) captured sixth position whereas it was ninth in February. "Raintree County" (M-G), fifth in the month ahead, finished seventh. "God Created Woman" (Kings), seventh in February, wound up eighth.

"Peyton Place" (20th), third in the preceding month, finished ninth, making the third month in a row that it has been important in the ratings. "Seven Wonders of World" (Cinerama) wound up in 10th spot. It was 11th in February. "Paths of Glory" (UA), a newie, finished in 11th position. "Cowboy" (Col), also a new entrant, rounds out the Top 12.

"7 Hills of Rome" (M-G), in 10th place in February; "Wild Is Wind" (Par) and "Bonjour Tristesse" (Col) were the runner-up films last month. "Wild" was 10th one session and 12th another week but seldom racked up as big coin as had been expected.

"Teacher's Pet" (Par) shapes as one of the outstanding newcomers. It wound up fifth one week and hinted of catching on solidly. "Desire Under Elms" (Par) from Paramount also, looms as a potentially stout entrty predicated on its showing so far in two N.Y. theatres. "Lafayette Escadrille" (WB) did well enough to wind up 12th one stanza.

"Merry Andrew" (M-G), the N.Y. Music Hall's Easter pic, shapes as an important boxoffice pic, doing big trade on initial two weeks at Hall. "Long, Hot Summer" (20th) also looms as a sturdy entry, based on first two engagements.

"Darby's Rangers" (WB) did well enough to finish as runner-up pic one week. "Lady Takes Flyer" (U) was in a like category.

"Snow White" (BV), out on reissue again, was big to boff on first dates. "Summer Love" (U) did well enough on some first playdates. "Gervaise" (Cont) showed enough stamina to be runner-up pic on two different weeks.

Texas Pictures Co., has been formed in Dallas by Bok Wilkes.

March Winning 12

1. **"Bridge River Kwai"** (Col).
2. **"Witness Pros'c't'n"** (U).
3. **"Bros. Karamazov"** (M-G).
4. **"Around World"** (UA).
5. **"Farewell Arms"** (20th).
6. **"Paradise"** (Cinerama).
7. **"Raintree"** (M-G).
8. **"Created Woman"** (King).
9. **"Peyton Place"** (20th).
10. **"7 Wonders"** (Cinerama).
11. **"Paths of Glory"** (UA).
12. **"Cowboy"** (Col).

Chi May End 3% Tax; Nabe Boon, If So; Loop Up

Chicago, April 8.

Local film exhibitors appear to have won a partial victory in their long campaign to upset the city's 3% amusement tax. A mayor-appointed Citizen's Committee studying the 10-year-old levy has recommended its abolition on theatre admissions under 90c.

Committee's report was given to Mayor Richard J. Daley. Proposal then goes to the finance committee, which must vote it out before the full council can act.

With Daley sympathetic to the exhibs, revision of the tax-creating ordinance per the citizens' unit suggestion is regarded as certain. Exemption from the tithe will apply only to film houses, however, and not to other entertainments, a la similar legislation effected recenly by New York.

It's the nabes, of course, that will benefit from the action, although daytime admisisons of two or three of the smaller downtown situations will also be exempted. All of the Loop firstruns, though, apart from the roadshows, start no lower than 90c.

Dire need for the tax relief was dramatized again yesterday (Mon.) when Balaban & Katz closed its Covent Theatre on the northside, which had been rumored to be shuttering for several weeks. Its fold leaves B&K with 34 Chi and suburban theatres from a peak several years ago of about 50. And it reduces the Windy City total to 169. Covent's darkening followed hard the closing earlier in March of the Rhodes (Stanley Warner) and the Grand, a Loop indie.

If there's any bright spot, it's the Loop (notwithstanding the Grand), which generally is faring substantially better than a year ago this period, with credit for the current robust condition going to the blockbusters which have dominated the main stem district since last Xmas.

WALD DEFENDS 1958 ACADEMY TELECAST

Film producer Jerry Wald, who doubled in brass to produce the Academy Awards telecast, last week answered the critics of the show, explaining that it was aimed primarily at the mass audience.

"We wanted to recapture some of the lost glamor of Hollywood, and from the reaction we've received, we succeeded completely," Wald said. "For the first time, people were again talking about stars, about our beautiful women, about the glamor that is Hollywood. And they were talking about pictures."

With this experience under his belt, "next year's show will be a cinch to do," he held. What's more, the stars who wouldn't go on this year will definitely be there in 1959, he promised, pointing out at the same time that a big lineup of the top talent did go on the show. It's figured that, had they been paid at the regular rate, the bill probably would have come to around $250,000.

"This thing is like the world series in one shot," observed Wald. "Now we've got something working for us all over the world. Only we've got to keep it up to keep interest alive."

Wald favors Academy Awards in two stages, one in May (covering pictures released during the first five months of a given year) and the other in March. The May event would be limited only to the top categories and wouldn't take in technical awards. Wald felt this would lead to a better spacing out of the product throughout the year.

Hyman-Stark Deal Pends For Close UA Affiliation

Hollywood, April 8.

United Artists prexy Arthur Krim is working out a new exclusive financing-releasing deal for Seven Arts Productions, the Eliot Hyman-Ray Stark indie company. Deal would replace current non-exclusive ticket UA has with the company.

Under the new deal, UA will finance and distrib for Seven Arts: "My Love Possessed," "Anatomy for Murder" and "King of Paris." Another Seven Arts property, "The World of Susie Wong," is not included in the pact, since Hyman and Stark had previously made a financing-distrib on this with Paramount.

Former UA deal with Seven Arts provided for financing of the Jeff Chandler-Susan Hayward starrer, "Between the Thunder and the Sun," set for a tentative June start; another, unspecified property for Chandler; two Audie Murphy pix, one of them, "The Gun Runner," completed; and "The Phoenix," Chandler-Jack Palance starrer now being shot in Germany, with Robert Aldrich directing.

Spring Due in San Juan

San Juan, April 8.

Puerto Rico's MGM office already has signs out welcoming Morton A. Spring, prexy of Loew's Int'l, due here for a look-see.

Harry Bryman heads up the company's subsid here.

Size of Film Biz in Gotham

Over 25,000 people in creative, production and servicing capacities are employed by the New York motion picture industry, according to Nathan Zucker, president of the Film Producers Assn. of New York. Zucker said that Gotham filmers account for well over $100,000,000 annual gross volume, $70,000,000 in production alone.

Occasion for Zucker's remarks last night (Tues.) was a dinner for Mayor Robert F. Wagner and a handful of other high-ranking city officials by FPA. Principal purpose of the affair, held at Toots Shor's eatery, was to impress the importance of film activities on city administrators. For the past several months, an industry body, led by FPA, has been trying to convince the Mayor urgent tax relief must be offered to prevent further motion picture business from escaping to Hollywood.

FPA said that nearly 200 executives from all branches of N.Y. film production attended the affair, which dually honored FPA's 1958 officers headed by Zucker.

Zucker said, aiming his remarks at the Mayor's group, that despite Coast claims, New York production accounts for 80% of an annual $40,000,000 in filmed commercial biz.

Zucker said also that FPA was vitally interested in securing "credit for true artistic and scientific contributions" made by other than the purely entertainment segment of motion picture production. It was intended as a blast against the Hollywood-oriented nature of the Oscar awards two weeks ago. The FPA chief pleaded for a more effective coordination of film entries at foreign festivals, feeling that with more selectivity New York productions would get a fairer shake.

COMPO to Exhibs: Pay Up; MPAA's 'Good Oscarcast Worth Repeating'

Now's the time for decision—decision by film exhibitors as to the amount of money they'll contribute toward the business-building program, as it is called, which the entire industry is embarking upon. Theatremen through their organizational representatives have committed themselves to payments equal to one-half of 1% of their film rentals of the past year. Distribs are to match dollar for dollar the exhib contributions.

Council of Motion Picture Organizations, headed by Robert W. Coyne, sent out brochures yesterday (Tues.) urging exhibitors to pay up for the promotional effort and do so pronto. This includes $700,000 which is the amount the industry is called upon to pay for last week's Academy Awards program on television.

Distributors, as members of the Motion Picture Assn. of America, already are signed to underwrite the Acad show costs.

Originally set to begin this month, in addition, is an institutional newspaper ad campaign which will cost $950,000. This likely will be delayed.

Meanwhile, the MPAA board has voted unanimously that the Oscar airer was such a success that it should be repeated. While the MPAA was committed to sponsor the show next year, general feeling was that the commitment was not binding. However, trade leaders say the public response was so great that it would be unwise to abandon the bankrolling. In other words, Oscar will be televised again next year under film industry sponsorship.

Further, it was voted that Jerry Wald should again be the producer, this in acknowledgment of the job he did last week in the same capacity.

Oscar Holdovers

San Antonio, April 8.

Holdovers were the order of the day for the Academy Award pics here.

Going into their second week were "The Bridge on the River Kwai" (Col) at the Majestic, "Sayonara" (WB) at the Broadway and "Three Faces of Eve" (20th) at the Josephine.

All doing well.

Fear Ike's Veto Crimps Farmers & Film-Going

Minneapolis, April 8.

A Minneapolis Tribune front page story declared that the drop in federal price props resulting from President Eisenhower's veto of the bill freezing supports will result in a loss of $13,000,000 in Minnesota farmers' dairy income this year. And regional exhibitors, with this omen before them, are shouting their anxiety.

In an area that's mainly dependent upon agriculture's prosperity for its economic well-being, the nearly 20% rise in farm prices last year, just reported by the Minneapolis Federal Reserve bank, and current Washington advices regarding the March sharp increase that regained most of the ground lost during the present Administration's first five years had been conducive to exhibitor happiness.

But now this happiness is being dissipated again.

Afterthought: Let TV Present Oscars, Sans Sponsor, As 'Public Service'

Notion is spreading in the industry that, if the television networks want the Academy Awards show, they should get together and present it as a public service in 1959.

Idea was discussed last Monday (7) in New York by Jerry Wald, who produced this year's Awards telecast, George Seaton, prez of the Academy of Motion Picture Arts & Sciences, and several of the company presidents.

According to Wald, both the Columbia Broadcasting Ssytem and the American Broadcasting Co. would be interested in having the awards in the form of a public service show, for which they would contribute the time. In fact, CBS made a last minute pitch for the program on that basis just before the Oscar personality parade went on the air, but was nixed by the National Broadcasting Co., according to Wald.

Both Seaton and NBC appear to be determined to stick to the terms of their original commitment. Deal is for NBC to carry the Oscar telecast for two years with option for a third. It's definite now that Wald will produce the 1959 awards show. The 1958 event pulled an audience of 78,000,000 to 80,000,000 on tv alone. The film biz is committed to bankroll the show for another two years.

While there hasn't been any detailed discussion of the public service format, a number of the ad-pub toppers in New York are fully in favor of it. Several of them, even before the show went on (it cost around $850,000), expressed doubt that the industry should contribute so much free talent and, on top of it, foot such a heavy bill.

However, even if the public service proposal falls through, most executives in the industry would favor a repetition, i.e. the industry again paying the freight. Only here and there did someone comment that it'd have been just as well to have the commercials and use the money otherwise.

Wald said in N.Y. that those actors who are also indie producers, and thus contribute their share to the financing of the show, couldn't see the point of lending their services and, on top of it, having to pay to get themselves on the air.

"We're a lot more entertaining than a convention or a motorboat race," commented Wald. He added that tv would benefit. "After all, it was made for special events such as these," he said.

Lanza Libel Action

Continued from page 2

a telephone conversation between Victor Hochhauser, singer's London tour manager, and an unnamed inquiring newsman from the Express, who is said to have voiced his doubts regarding Lanza's illness as a cause of broken dates.

Actually, Lanza will furnish proof that during period covered by the story, he was laid up in Rome's Valle Giulia clinic, and that both that and a subsequent series of date cancellations were caused by the illness, specifically the phlebitis infection brought on by treatment of a dental abcess.

Lanza, who has twice disobeyed doctor's orders in order to resume his concert series, unexpectedly flew back to London recently, only two days after his medico had certified to the press that the singer needed a long rest to overcome after effects of his illness, and that he had recommended that Lanza cancel his remaining dates.

Lanza still has a brace of dates to complete in Britain, Germany, France, Holland and Belgium before he winds his current tour in London's Albert Hall towards the end of April.

"One of the year's most explosive movies! Kirk Douglas is superb!"
—*Alton Cook, N. Y. World-Tel. & Sun*

"Dramatic and suspenseful! Powerful drama! Acting throughout is brilliant!"
—*Kate Cameron, N. Y. Daily News*

"A SHOCK, A VIOLENT, UNFORGETTABLE MOVIE-GOING EXPERIENCE!"
—Newsweek

"Filled with blood and tears, sorrow and heroism—a superb drama! Excellently photographed and brilliantly acted!"
—*Cue*

"Unquestionably the finest American film of the year! An extraordinary achievement!" —*Saturday Review*

"Kirk Douglas plays with angry, aggressive, muscular power!" —*Life*

"A dramatic wallop! Mr. Kubrick, who directed, has spared us none of the scenes that made the novel such a shocker!"
—*New Yorker*

"Don't miss it! Ranks among the finest films ever made!"
—*Coronet*

"Has the shattering impact of hard reality! Kirk Douglas exudes tremendous passion!"
—*Bosley Crowther, N. Y. Times*

NOW DATING TO BIG GROSSES IN EVERY SITUATION ALL OVER THE COUNTRY— BIG AND SMALL CITIES!

kirk douglas "paths of glory"

THRU UA

New IA Unit In Drive to Rep Hard-Tix Films

Pressagent members of Broadway's legit Assn. of Theatrical Press Agents and Managers are joining and becoming active in a newly-organized film pressagents union affiliated with the International Alliance of Theatre Stage Employees. Interest of the legitmen in Publicists Local 872, which has an agreement with Paramount and is organizing the field ballymen, stems from an agreement between ATPAM and the IA union relating to jurisdiction in the handling of films.

The new union, under the aegis of IA official David Cassidy, is claiming the right to supervise the publicity on films, particularly over theatres showing two-a-day, hard-ticket attractions. Previously, ATPAM claimed jurisdiction over this field.

ATPAM members have frequently handled films in the past and have shuttled between pix and legit without opposition. However, the unlimited two-way street enjoyed by the ATPAM members caused resentment among film pressagents since ATPAM, under its strict membership rules, refused to allow film ballymen to handle legit attractions.

Although the legitmen are permitted to join the new film publicists union, the rolls of ATPAM are still closed to the film pressagents, a situation that many of the filmsters are fighting. A number of the film pressagents have indicated that they intend to bring up this obvious discrimination at a forthcoming meeting of the new union.

A hint of the direction the jurisdictional conflict may take will perhaps be solved when it is decided who has the right to handle Metro's showing of "Gigi" at the legit Royale Theatre. A number of legit pressagents are putting in bids for the job, but Metro is still unsure of which union has a right to handle the operation. Metro's own pub-ad staffers are members of a completely different union—the Screen Publicists Guild.

'RAINTREE' OVERCOMES CRITICAL EVALUATION

"Raintree County," despite the adverse critical reception when it opened, is proving to be one of Metro's biggest money makers. According to the company, it grossed more than $5,000,000 to date in 250 situations.

It's reported that 241 continuous-run engagements have now tallied over $4,210,000, with many still playing. These dates, it's said, have compiled a total of 620 weeks.

The picture completed its Broadway run at Loew's State last week after racking up 14 weeks, the first time since 1949 that a picture played that long at the theatre. Other long-run engagements which ended recently were San Francisco (11 weeks), Kansas City (10 weeks), and New Orleans (10 weeks). The picture starts New York circuit dates today (Wed.).

Big Party Into Detroit For 'So. Pacific' Benefit

Detroit, April 8.

Boys Town of Italy benefit performance of "South Pacific" will be held tomorrow night (9) at the United Artists Theatre. Scheduled to attend are Mitzi Gaynor, the Detroit girl who stars in the film, and her husband, Jack Bean; Juanita Hall and France Nuyen, of the cast; film star Margaret O'Brien; Mrs. George Skouras, national chairman of the charity; the Monsignor Carroll-Abbing, Boys Town founder, and Miss Rosalie Rubino, executive vice president of Boys Town of Italy.

Gwen Griffith to Gotham

Detroit, April 8.

Gwen Griffith, general manager of the Trans-Lux Krim and former secretary to Sol Krim before he leased theatre to Trans-Lux, will be transferred to the Trans-Lux N. Y. office April 18 following her marriage.

She will be replaced here by Eric Rose, formerly of a Trans-Lux subsequent run house in N. Y.

Stock-Owning 'Voice' In Policy Called An Exhibitors' Fantasy

"Hard-headed" tradesters discount the renewed efforts of a segment of exhibition to acquire stock interest in a number of film distribution companies so that theatres, as the customers of the film companies, could have a voice in the management of those firms. The new drive, being propagandized by H. E. Jameyson, board chairman of Commonwealth Theatres, actually is not of course, a new idea. Jameyson had proposed an open end investment trust, but other theatremen are merely advocating substantial stock acquisitions.

A similar plan was proposed by Trueman Rembusch at Allied State Assn.'s annual convention in Boston in 1953. Like the Jameyson balloon, it received enthusiastic support at the time, but like so many of the exhibitor proposals to curtail the power of the distributors, it never got off the ground and was quietly abandoned.

A variation of the stock acquisition plan was suggested at Allied's drive-in convention in Louisville earlier this year. It was proposed that stock-owning exhibitors pool their stock in the film companies and send a representative to all the annual meetings. Main objective of this move was for the representative to appeal to the stockholders, bankers and brokerage firms about the necessity of withholding the sale of the post-1948 pictures to television in order to preserve the industry as a whole.

Other exhibitor plans for raising money for various joint projects have also failed to materialize in the past. Theatre Owners of America, during the height of the product shortage, formed an Exhibitors Film Finance Committee "to cause" films to be produced. However, the group failed to raise sufficient coin and the idea was evenutally dropped.

Meanwhile, efforts are being made to push the Jameyson plan. The Commonwealth Theatres executive appeared before the TOA board of directors at its mid-winter meeting in San Francisco this week to explain his investment trust dealing in motion pictures securities.

CENSOR AS PROPHET

Truly Surprised By Stay of 'Around the World'

Vancouver, April 8.

As the first in Vancouver to see "Around the World In 80 Days," nobody is more astonished than R. W. McDonald to see the pic on its way to tripling the local first-run record, he says. The UA release, at Stanley nabe house, is into its 33d week, and half this run was on a reserved-seat basis.

"I thought it was a good picture," he said. "Good for 10 to 12 weeks—but I never thought it would run anything like this."

McDonald is British Columbia film censor, for the past six years, and clears all pix for theatrical exhibition. "Baby Doll," left his hands in March last, as his only scissoring job in several years. "There's nothing else held up just now," censor said.

'CONSCIENCE' BOYCOTT HITS SAN ANTONIO

San Antonio, April 8.

William Blankenship, manager of the Josephine Theatre here, operated by the Cinema Arts Theatres, has heard from Roman Catholics on the subject of Brigitte Bardot, who smashed all theatre attendance records with, "And God Created Woman" (Kingsley) by a 10-week engagement.

"You are notified that since you have demonstrated that obscene and immoral movies are displayed in your theatre as a matter of policy, all Catholics in the San Antonio Archdiocese as a matter of conscience have been advised of your actions to date," wrote Father Erwin Juraschek, archdiocesan moderator.

Bardot 14-Week Run To $125,000 In 606-Seater

Chicago, April 8.

Brigitte Bardot's "And God Created Woman" (Kingsley), posted a record run and gross at the 606-seat Loop Theatre here, taking more than an estimated $125,000 for a near 14-week stand at an evening top of $1.50. Pic closed Friday (28), but probably could have lasted several rounds more.

Previous best grossers at the Loop were "Summertime," which ran 10 weeks; "Meet Me in Las Vegas," 12 weeks, and "Martin Luther," 13 weeks. Filmery, a Telemanagement house operated by the subsid Midwest Newsreel Theatres, opened in 1939 as Telenews, converting to feature policy in spring of '53.

Seek Outside-Show-Biz Openings for Puffers

Hollywood, April 8.

Publicists Assn., Local 818, IATSE, will go outside the motion picture circle to find employment for unemployed members, under a plan now being put into work.

Puffers organization has set up a six-man committee, headed by Irwin Franklyn, to explore other fields where public relations know-how is required, now that decrease in production is leading to increased unemployment.

Committee already has started to finecomb Government agencies, firms in private industry and political, labor, fund-raising service orgs, ad agencies, and newspaper and mag publishers, in effort to locate jobs. Cooperation of Chambers of Commerce in key cities throughout nation also will be sought.

Ready Pageant for AO

St. Louis, April 8.

The Pageant Theatre, which has been showing mostly foreign films on the art theatre policy here of late was shuttered last week for the installation of the Todd-AO process, the first such installation in town.

Reopening is set for April 15 with "South Pacific," in Todd-AO, as the film attraction. Arthur Enteprises, operators of the Pageant, will schedule a special press preview for the night of the 15th.

Seattle Gets B.O. Tax Reduction

Seattle, April 8.

After campaigning for years against the city amusement tax on theatre admissions, during which one reduction was won a year ago, theatremen won another round this week.

Reduction applies to community activities also.

The showmen welcome the relief as the industry is "struggling to get by."

Old tax was 1c per 20c of admission price. New formula has no tax on 50c admissions; 3½c on charge in excess of 51c. On basis of last year the saving is big for the picture houses; $107,000 this year as against $498,932, approximately.

To make the reduction legal, the city council is drafting a new ordinance, but agreement to do so was unanimous, so it's now in effect.

SOVIET AMBASSADOR AT FILM PREMIERE

Washington, April 8.

Appearance of Russian Ambassador and Mme. Menshikov at last week's benefit premiere of "South Pacific" (20th) was viewed with special interest because of current U. S.-Soviet film negotiations. The recently appointed Soviet ambassador, smiling and affable, has given a new look to Red diplomacy. But this was his first appearance at a public theatrical event.

Benefit, held for Cancer fund, was whipped up at 11th hour by Mrs. Ralph Becker, frau of lawyer for N. Y. League of Legitimate Theatres. Despite pressure of time, "South Pacific" debutted at Warner's Uptown Theatre with most fanfare and brass seen here this year.

SPONGE OFF THAT 'C'

'Lost Paradise' Edited—Legion Ups It To 'B'

"Last Paradise," made by the Aidart indie company for release by United Artists, has been sufficiently unlifted (morally) to rate a "B" rating from the National Legion of Decency. Film, which deals with South Seas islanders and their native dancers, originally had been given a "C" (Condemned) because of too much exposure.

Legion now states that "substantial revisions" made in the picture led to the "B" classification, which means "morally objectionable in part for all." Picture still has "suggestive dancing and costuming," notes the Catholic reviewing organization, adding that the "B" is applicable only to prints shown in the United States.

Also handed a "B" this week was American Interhational's "Blood of Dracula," because it tends to give credence to an erroneous philosophy of the origin of human life."

Briefs From The Lots

Hollywood, April 8.

Jerry Wald mapping co-production with **Patti Page** of 20th-Fox musical tagged "Student Body," for which **Sammy Fain** and **Paul Francis Webster**, creators of original idea, will pen score . . . John Sutherland Productions, in expansion of operations, brought **Pete Burness** from UPA Productions as veepee in charge of animation dept., and **Eyvind Earle** from Walt Disney as studio art director . . . **Joe Pasternak** has set six pix to roll at Metro within next six months, incuding currently-shooting "Party Girl," "Snob Hill," "Please Don't Eat the Daisies," "The Immortal," "Burning Secret" and "Bigger Than Life" . . . **Burt Kennedy** will script "Ride Lonesome" from his own screen treatment for Batjac, probably to star **James Arness.**

Anna Magnani and **Anthony Franciosa** will costar in Tennessee **Williams'** "Orpheus Descending," to be produced by **Martin Jurow** and **Richard Shepherd** for UA release . . . **Sterling Silliphant** set to script "Rin Tin Tin and Me," which **Herbert B. Leonard** will produce as a feature biopic of canine star for Columbia Pictures release . . . Regal Films filed protest with MPAA Title Registration Bureau against use by **Hal Wallis** of "Showdown at Gun Hill," as too similar to its own "Showdown at Boot Hill" . . . **Randy Sparks** will warble **Dimitri Tiomkin's** title song for **C. V. Whitney's** "The Young Land" . . . UPA Pictures used 100 artists for its feature-length cartoon, "Magoo's Arabian Nights" . . . Panavision developed new lenses for CinemaScope cameras that are being used for first time on Metro's "Green Mansions," said to entirely eliminate distortion and "widening" particularly in closeups.

Ernie Kovacs returns to Columbia Pictures (last year appeared in "Operation Mad Ball") for costar role with **Doris Day** and **Jack Lemmon** in "The Wreck of the Old 97" . . . **Doodles Weaver** into AI's "Hot Rod Gang" . . . **Alfred Hitchcock** will produce and direct "The Judge" for Paramount come Fall, based on novel by **Henry Cecil** . . . "King of the Monsters" is title for **Aubrey Schenck-Howard W. Koch's** next **Boris Karloff** starrer . . . **Karl Struss**, who won Academy's first cinematographer award for old William Fox Co's "Sunrise" in 1928, returns to same company—now 20th-Fox—for first time to lens "The Fly" . . . **Sidney Smith** arrived from N. Y. for role in Metro's "Party Girl" . . . **Mildred and Gordon Gordon** will collab on script of their original, "The Eddie Green Story," for Alex Gordon production.

Tyrone Power set to take over male title role in **Edward Small-Arthur Hornblow's** "Solomon and Sheba," to be made in association with **Ted Richmond** . . . **James Gunn** will script "The Philadelphian" for **Warner Bros.** . . . **Herman Cohen** signed **Paul Brinegar** to costar with **Robert H. Harris** in "How to Make a Monster" . . . Glenville Productions has skedded six productions, teeing off with "Sideburns and Sympathy" . . . **Sam Jaffe** and **Finlay Currie** join cast of Metro's "Ben Hur"

TOA Pushes Fund Plan for Buying Of Post-'48 Pix

Officials of Theatre Owners of America will meet shortly with prexy Ernest G. Stellings for the purpose of implementing the organization of a proposed non-profit, tax-exempt trust which would have as its purpose the purchase of post-1948 films in order to keep them off television.

The TOA topper received authorization to proceed with the plan at last week's meeting of the board of directors and executive committee in San Francisco. It was stressed that while the trust would be an organization initiated by TOA it would be set up as a separate entity in which all exhibitors would be invited to participate.

Stellings indicated that key distribution execs would be consulted shortly to explore their reaction to the trust plan.

The plan, as outlined in the TOA resolution, would have the trust purchase the post-'48 films for a small cash down payment with the balance financed by trust bonds. The distributor would re-release the films to theatres in the normal manner, retaining a fixed percentage of the gross film rental to cover his costs. The balance of the gross receipts would be applied to liquidation of the bonds.

Brussels Fair Bow

Continued from page 2

into one—is about to become a reality.

Attractions To Accommodations

Cinerama's "Seven Wonders of the World," an enormous Bavarian "bierhalle" seating 3,000 people and an orchestra of 60, shows to be given in a theatre for 5,000, iceshows and aquacades, Hawaii, Hungary, Austria, Switzerland, and Italy, all represented by typical cafes, are more highlights.

The question is: how will Brussels, by no means an enormous city like New York, London or Paris, be able to accommodate the formidable flow of visitors expected from all parts of the world? But, apparently, this problem has been thoroughly looked into so as to avoid congestion. There are 162 hotels in Brussels, most of them, the first class ones at least, already heavily booked. The brand-new Amigo, 200 rooms, has just opened right behind the Town Hall. Compacts of motels have, like mushrooms, sprung up in congenial surroundings. One of them, the Motel-Expo, boasts 2,500 double bedrooms. This is quite a novelty for this city otherwise generously provided with eateries, restaurants, milk bars, self-services.

Prices—and this too must be stated—are skyrocketing. Hotels in the center had to have their part of the booty; they quickly revised their prices in view of the expected rush. Anyone last week calling a first class hotel was told: "The price for a room, bed and breakfast, is 485 francs ($9.70). Oh! you want it during the Expo? Then it will be 200 francs ($4) more."

Some British travel agencies, faced by raises which Brussels has tried to impose upon them in spite of agreements reached long ago, decided to bypass this frenzied town where the battle of profits is due to assume extravagant proportions.

All over Brussels, in private houses, the good word has spread: there must be a roof overy every single head. Belgium's reputation for kind, broad if not necessarily disinterested hospitality, will be safe.

Enormous indeed has been the sum of energy poured into the making of this World's Fair. And right up to the date of opening the hectic efforts will go on. One may say that, for Belgium, the quest of the Golden Fleeces has become a reality but responsible heads caution "no fleecing!"

World's first Nickelodeon, opened in Pittsburgh by John P. Harris and Harry Davis in 1905, will be recreated here for city's Bicentennial celebration next year.

BUENA VISTA

is

PROUD

to release

SAMUEL GOLDWYN JR.'S production

ALAN LADD · OLIVIA de HAVILLAND

THE PROUD REBEL

Technicolor

DEAN JAGGER
DAVID LADD
MICHAEL CURTIZ

Distribs' Attorneys Maul Plaintiff

Continued from page 4

McLean in 1936 after McLean and Fox's then-district manager, Arthur Miller, developed Ten-O-Win to compete with what McLean described as "other gimmicks to give away money" and so attract customers. McLean at the time was manager of Fox's 2,600-seat El Capitan, an important neighborhood house in Frisco, and after an initial tryout in the Fox house at Salinas, Ten-O-Win was installed around the district and was, in McLean's words, "terrific . . . people just flocked in."

This success attracted Al Ackerman, in charge of Fox West Coast's are department and Wobber's brother-in-law. Ackerman told Wobber and latter and his brother, William, set up Ten-O-Win on a national basis for "real exploitation" and took control of the company. McLean got "400 or 500 shares" which gave him "dividends of $500 to $700 a month"—quite an addition to his $90-a-week salary as the El Capitan's manager.

Bennett pointed out McLean had at one time been president, then secretary of the Ten-O-Win company, but McLean insisted:

"I am a theatre man, not a Ten-O-Win man."

McLean also testified that "in 12 years the Embassy gave away $360,000 on Ten-O-Win while at the same time Fox was giving away $1,400,000 . . . it increased business."

Then Bennett started making his case, by noting that in 1938 Ten-O-Win began running into trouble with the law around the country because it was a lottery. McLean countered:

"All theatre gimmicks were on the downgrade at that time."

By 1938, said the exhibitor, "I wanted to get into something better than what I was in while I had some money . . . I knew (Ten-O-Win) was on its way out." The "something better" was the Embassy, unsuccessfully operated as a first-run by Fox for the Gore Brothers in the mid-'30s, and then by Herman Cohen.

Dandy Partner

Dibble, an accountant with Wobber for more than two decades, had been made manager of the Ten-O-Win company by Wobber and discovered in the fall of 1938 that the Embassy could be leased reasonably, since Cohen had shut the house in June of that year with $30,000 to $40,000 worth of debts. He broached the idea to McLean and they agreed Wobber would be an ideal partner, each sharing one-third control. McLean testified he didn't recall too much about why they agreed Wobber would be such a dandy partner except: "Dibb'e told me the Wobbers bought what is now the United Artists Theatre when it was second-run for $15,000 and made a first-run out of it and sold it within two years for $400,000."

McLean also felt Wobber, with his great prestige in the industry, could assist the Embassy in getting first-runs and would provide "ample financing."

Wobber, however, attached a couple of conditions to the deal: He was to have 55%, the controlling interest, and would be strictly a silent partner; Dibble would have 20%, would continue working for Wobber and would also be a silent partner; McLean would have 25% and would run the house.

McLean testified he'd never talked to Wobber about the deal until after signing the lease agreement and then "we had a meeting with Wobber and found out he wasn't going to do a darn thing to help us and I was sorry we did it." Bennett, however, brought out that this might have been a regret conditioned upon much later events. Lawyer elicited this testimony from McLean:

"Dibble told me that Wobber said that Charlie Skouras (in 1938) was going to have to saw off a lot of theatres because the Government was getting after him and we might be able to pick some of them up." McLean added: "I wanted the Wobber money to build up a circuit of theatres."

And, indeed, the evidence showed that well into the spring of 1940 all three partners were active in negotiating for theatres and actually picked up a couple—but in every case, the theatres for which they were negotiating were variously identified as "racket houses," "grind houses" or "sex houses."

Bennett's strong implication here was that the initial intent was to spread the benevolent effects of Ten-O-Win around Frisco and Oakland, NOT to play first-run films.

Bennett brought out that the Wobber investment in the Embassy lease was $2,250, McLean's $750 and Dibble's $600, and he went on to point out that the lease agreement contained a clause making it "subject to signing a final contract for film."

Since McLean vehemently insisted he wanted to make the Embassy a first-run operation, why, wondered Bennett, didn't he simply use this escape clause to back out on the Embassy lease when it became apparent he wasn't going to get first-runs?

McLean never answered this question directly, but blamed Wobber for nixing the theatre's first-run potential. McLean claimed Wobber explained it was "not a free and open market" and added:

"Since then I just think he (Wobber) had the Embassy in his hip pocket for Charlie Skouras to turn it over to him at any time."

Q.—You never advised the Wobbers, your senior partners, that you wouldn't get first-run?

A.—Dibble made all the contacts . . . Wobber told me to stay away.

The clear, bitter implication here was that all the partners knew very well that the Embassy wasn't intended to be first-run and that, in fact, Wobber didn't have to be "advised," since he was calling the shots.

McLean also denied that he had told Harry Seipel, in 1938 Fox's district manager, that he was going to run the Embassy on a subsequent-run policy with Ten-O-Win. McLean insisted Seipel had been present when he'd submitted his resignation to Fox's late division manager, Arch Bowles, and that the subject hadn't arisen.

The lawyer next plunged into what became a very distressing subject to McLean.

Daily Grosses

Bennett introduced a McLean letter to Al Shmitken, Warner district manager, written in late spring, 1940. In this letter McLean cried and cried about how awful business was and how the Embassy was going to go down the drain if it didn't get some film-rental relief. Enclosed in the letter was a statement of the Embassy's daily grosses for the first 12 weeks of 1940.

Even from a vantage point of 18 years, enclosure of the grosses appears to have been a mistake. For McLean sent identical letters, at the same time, to all the majors, with identical encosures. Bennett quickly got to the point: did McLean know, he asked, that the box-office statement was "grossly understated?"

A.—About 10%, I believe.

Q.—You knew you would have come up with a profit instead of a loss if the figures had been accurate, you knew you were misrepresenting?

A.—I accept full responsibility.

Typical was McLean's letter to Neil East, Paramount branch manager, in which he told Paramount that the Embassy had done $600 less in the three days it played "Guliver's Travels" than it actually did.

McLean: "I was trying to get the price down . . . that was a flat-price picture, already paid for, we lost money on it . . . I was trying to employ the tactics they used on me in misstating the value of pictures . . . there was no retroactive reducing . . . I made a lot of stupid deals."

Stupid or not, McLean succeeded in reducing the rent on "Gulliver's Travels" from $290 to $200, on "Victor Herbert" from $195 to $160, on "Geronimo" from $160 to $120 and on and on and on.

It was never made clear whether these actually were retroactive reductions or not, but the fact became evident that all the majors were touched by McLean's appeal and in almost every case made hefty adjustments amounting to about 25%.

Bennett then introduced a letter from Dibble to Wobber (resident in New York at the time) written in May, 1940. The letter said:

"Dan is making very good progress in getting adjustments on his film deals . . . all the companies with the exception of 20th-Fox have agreed to a straight 25% reduction on all unplayed film"—a special formula was used for 20th film reductions.

McLean admitted he'd told Dibble that he'd gotten these 25% cuts but claimed he didn't REALLY get them, that he'd been "too enthusiastic."

Judge's Crack

At this point Judge Murphy leaned over from the bench and remarked:

"I don't understand how you can play fast and loose with your own partner on a matter of that importance."

McLean reddened beneath his Palm Springs tan.

Raven, the plaintiffs' lawyer, rose to protest that some of the companies hadn't cut the rent on all their film, claimed that rent on only 20 to 25 of 40 to 50 Paramount pictures had been cut, and McLean said the same was true of Warner's, but this hasn't yet been clarified.

Bennett next turned to the Embassy's total 1939 film rental, which was $29,198, and compared it to 1940's, $31,437, "a difference of $2,239, or a 7.6% increase," which he didn't seem to think was unreasonable.

The lawyer then clobbered McLean from another angle. He compared the Embassy's film rental for the first 12 weeks of 1940 with the amount of money paid out to winners at Ten-O-Win. The first week of the 12, for instance, showed film rental of $666.32 and Ten-O-Win payments of $639.75. For the 12 weeks, the two figures were almost equal.

Again, the clear implication was that the Embassy's cost of doing business lay as much in running a legal lottery as in renting film.

But Bennett wanted to button this up tight, so he got McLean to testify that "a very minute percentage" of those who want to play Ten-O-Win enter the theatre free, despite the fact that anyone who asks for a free pass to participate at the boxoffice can have one.

Bennett touched on various deals that the McLean-Dibble-Wobber combination had looked into up to mid-1940, including acquisition of the legit Alcazar, the downtown - Frisco Strand and Marion Davies (now Esquire), the neighborhood-Frisco Roosevelt and the T & D in Oakland. The lawyer suggested a lawsuit by the operator of the Marion Davies, which had had a 126-day availability compared to the Embassy's 91-day availability, had been settled by a distributor asking McLean to raise his "early-bird" prices. McLean became very upset, almost truculent, about this and the Judge had to calm him down.

Monopoly

Bennett pointed out that two or three years after McLean had opened the Embassy he was still "intending to run, acquire and operate a number of small operations as subsequent-run racket houses with Ten-O-Win," despite McLean's original "shock" at discovering "the so-called monopoly situation."

Bennett also brought up World War II negotiations between Charles Skouras and Dibble about Fox taking over the Embassy as a Frisco first-run.

Q. Did this fall through because you were insisting on a guaranteed profit?

A. Yes.

Finally, Bennett brought up a subject which had been touched on in Raven's direct examination.

This was the Embassy's contract with Sammy Steinberg's Hollywood Advertising Agency, signed May 27, 1946, under which Steinberg had been promised 20% of the Embassy's net over $101,250 for five years if he could produce certain first-runs for the Embassy during the following 12 months.

Steinberg had known McLean a long time and said through "certain contacts" in Hollywood he might be able to produce David O. Selznick's "Duel in the Sun" for the Embassy—the deal was to have been similar to the Astor Theatre deal in New York, with the Embassy as Selznick's Frisco showcase. It fell through—Steinberg couldn't produce, apparently.

But Bennett used the contract to show what kind of money this 1400-seat house had netted in 1945: the net, of course, was this selfsame $101,250.

Then Macklin Fleming, representing Columbia and Universal, started in on McLean. Fleming, together with Fox's Arthur B. Dunne, mainly tied up loose ends.

Quotes 'Variety,' 1938

Fleming quoted VARIETY for Nov. 23, 1938, in which it was reported that McLean was resigning from the Fox organization to operate the Embassy as a grind house. McLean retorted:

"I see no difference between continuous policy and a grind house."

Warming up, the exhibitor said: "I know in one instance the United Nations (Alcazar, which Fox converted to films for a while) paid $100 for a picture and I paid $1,700 and they played ahead of me"—he then proceeded to fulminate against Fanchon & Marco, Herman Cohen, the Nasser Bros. and the Blumenfelds, saying they were all tied up with Fox, even though they weren't parties to this particular lawsuit. This moved the Judge to remark:

"I am frank to say it doesn't mean anything to me . . . if a man brings a suit for a couple of million dollars and doesn't even know who he is suing, it's a very strange situation, in my book."

Fleming proceeded to bait McLean further, citing an April 29, 1940, DAILY VARIETY story that "your theatre would probably have to close . . . did you circulate that story?" Answer—I guess it could have happened.

However when Dunne took over on cross-examination, McLean amended his reply to, "I don't remember planting that story"—though the implication remained that this was part of McLean's concerted campaign to get film rentals cut.

Dunne worked McLean over on his background of managing theatres for Fox and McLean denied knowing anything about booking or buying film. The exhibitor insisted he expected to operate the Embassy as a first-run and "had hopes" he'd get film in "a free and open market." He also insisted he'd never heard about Fox's poor experience in running the Embassy at Fox managers meetings in the mid-'30's.

McLean angered Judge Murphy considerably when Dunne took the exhibitor through the hoops on his relationships with Republic and Monogram. McLean actually got some first-run Republic and Monogram product in 1939, at subsequent-run rentals, and signed a contract with the two studios in January of that year. But in a deposition he testified he'd been in contact with the two producers "prior to Christmas, 1938" and tried to make this sound as if the contact had been made by mid-November of that year. The reason, as Dunne brought out glaringly, was that McLean on Nov. 23, 1938, had signed a third-run deal with Warner's and, said Dunne, "it wouldn't make sense to testify that later you wanted first-run when you already had agreed to third-run" — an agreement, incidentally, which set the theatre's price scale.

What made the Judge sore was the fact that McLean apparently hadn't respected the deposition procedure—which is exactly like courtroom testimony — and had used it in an effort to cover up this discrepancy.

Earlier Testimony

Early in the week Raven elicited from McLean this testimony:

(1) "I wanted a selective contract (with RKO in the fall of 1938) but they wouldn't sell me that. They said I had to be a 100 per cent customer, so I was . . . I bought all their pictures (amid) the usual protest about the price going in and the late availability . . .";

(2) Mel M. Klein, Columbia branch manager, reneged in early 1939 on a Columbia deal for 10 pictures because "they had failed to receive home-office approval of the contract"—but lawyer Raven then introduced an earlier-1939 Columgina pact with "approved by Mr. Jacketeer" written on a corner and McLean identified Jacketeer as "a big man in (Columbia's) sales department in the East";

(3) "Price brackets were almost doubled on me . . . I protested putting admission prices (in film contracts) because about that time all first-run theatres cut their prices from 55c to 40c, but I had to put prices in my contracts and wasn't allowed to cut prices and had to buy their pictures . . . I was paying from 200 to 900 per cent more than any other theatre on 91 days, and then the price was raised on me, they try to squeeze all the blood out of the turnip . . .";

(4) "I had to buy shorts I had absolutely no use for";

(5) "In June, 1940, Dibble and I bought the Wobber Brothers' interest in the Embassy and Dibble could then be revealed as a partner of mine";

(6) He tried to get the run moved up but "never really got encouraged until 1946 when the trade papers came out with a story about an entirely new deal . . . independents would have a chance to get some first-run pictures . . . I know Dibble sent letters and wires to all major producers to endeavor to get first-runs . . .";

(7) The Embassy had to have two men in the booth and a stagehand, by union rules, whereas "neighborhoods that played before the Embassy had only one man in the booth and no stagehand" — this was because the Embassy was a former downtown first-run;

(8) As a result, the Embassy was converted into "a family downtown theatre, with every child getting free popcorn or candy," and more than $90,000 spent between 1938 and 1950 "in improving and maintaining the theatre."

But this was all early in the week. In the later sessions the scalpel-wielding lawyers took over.

Decca-U

Continued from page 3

ond quarter earnings "will be better," but that the figures would still be in the red. Record business as a whole, he stated, would be off for the entire industry during the first quarter, and that Decca's disk earnings would be "slightly less than last year but not much."

The meeting, attended by some 50 stockholders gathered in a recording studio at Decca's home office, was a sedate one and lasted about 45 minutes. In the course of the meeting, Rackmil reiterated that U will resume production on July 1, but he declined to elaborate on the company's "new plan of operation." He said he could not be specific about the film production plans, but emphasized that "we will make the type of pictures we think we will make money for us."

He added that the management "still thinks it can put Universal back in the black" and that he believed the company's new approach would bring about this result. He repeated that the company had no plan to dispose of its studio and that no mergers were contemplated.

Following the meeting, the Decca-U chieftain declined to confirm or deny a report that he had talked to other company presidents about new methods of distribution.

"I've been talking to film company presidents about a lot of things," Rackmil said. "We've been trying to find a new approach to this buisness. We've been discussing a lot of approaches. If it's done on the record." He stressed again that U had no plans to sell its post-1948 pictures to television.

The formal portion of the meeting saw the reappointment of Peat, Marwick, Mitchell & Co. as Decca's auditors and the reelection of Rackmil, Leonard W. Schneider (Decca exec veepee), Albert A. Garthwaite, Harold I. Thorp and Samuel H. Vallance as directors.

Present in person or by proxy at the meeting were 1,340,081 shares, or 87% of the outstanding stock.

Rackmil, during the meeting, declined to release figures relating to the company's advertising expenditures because of the competitive situation in the business. He took the same position at U's annual meeting several weeks ago.

Mansfield Hits Reno

Reno, April 8.

Jayne Mansfield and Tony Bennett will be special guests of the California Press Photographers Assn. during their convention in Reno this weekend.

Stunt will be the selection of a Miss California Press Photographer from among seven California entries. Some 400 persons will participate in the three day "convention."

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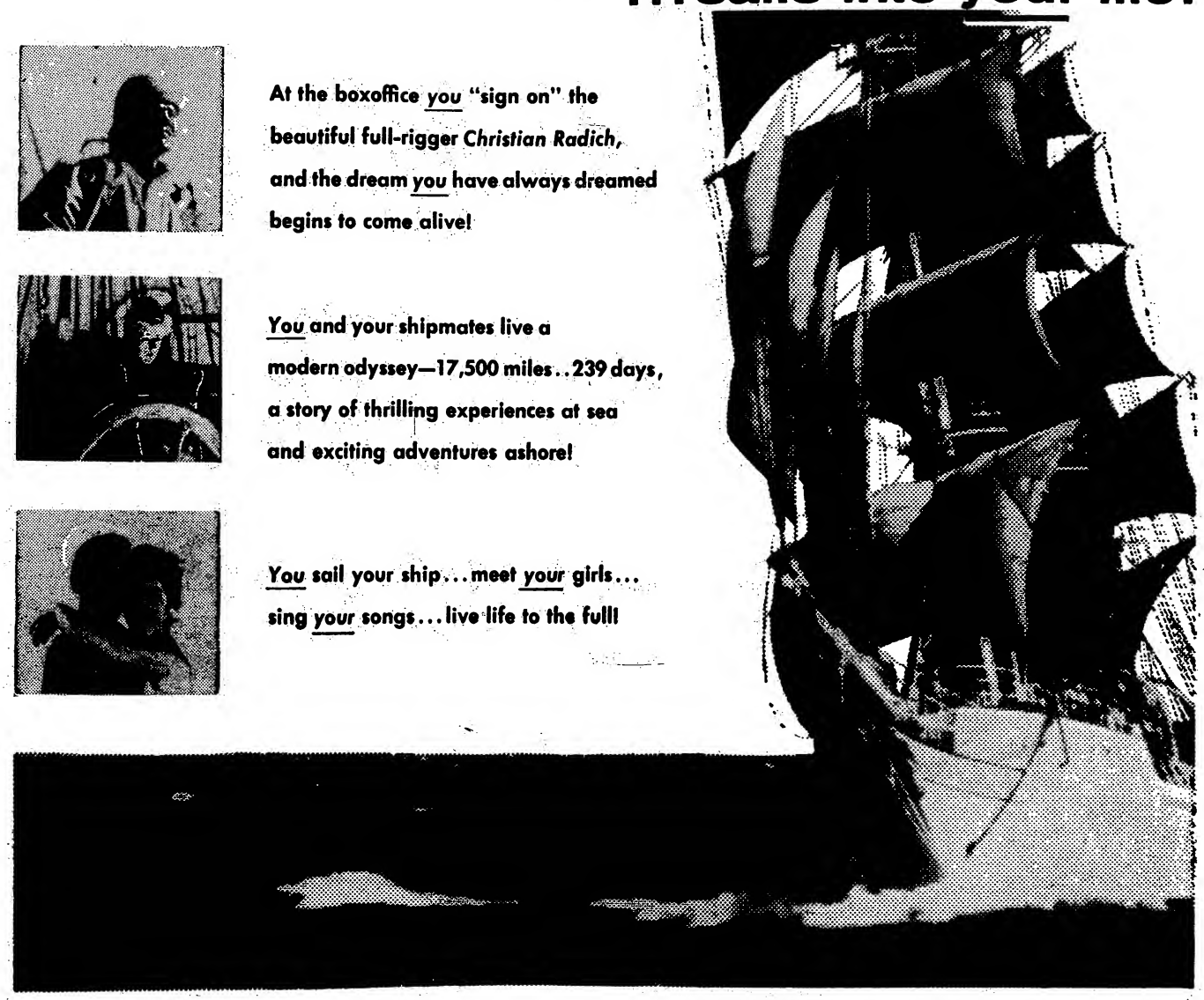

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Film Reviews

Continued from page 6

thinks to be a fair catch because of his sporting accomplishments plus a poor niece who is treated as a drudge by all but her bedridden grandfather. It needs no great astuteness as a cinemagoer to guess that, after some predictable complications, which nearly land the niece in the local hoosegow, Gregson finishes up by marrying the girl.

From the first glimpse of the River Liffey, the Dublin scene is set with marked accuracy and atmosphere. Though Patrick Kirwan's screenplay and dialog are geared to good humor rather than wit or satire, the yocks are constant. Director George Pollock, handling his first major directorial stint, has set his sights at an unabashed middle-brow level and rarely misses his target.

Gregson is a thorough likeable hero while Muriel Pavlow, as the understanding niece, and June Thorburn, as the snooty cousin, fit snugly into the Irish scene though not themselves Irish. They are surrounded by a group of outstanding Irish players who enter into the romp with national zest. There's Liam Redmond, a stolid lawyer with a passion for hurley; and Marie Kean, as the widow. Noel Purcell, Eddie Byrne and Jack MacGowran are three garbage-men chums of Gregson, and they might have been handling trash all their lives. Barry Fitzgerald, as granddad, has a field day. Slyly swigging whisky, scrounging tobacco and making a thorough nuisance of himself, he dominates his scenes like a jovial leprechaun before conveniently dying and throwing a spanner in the works by the terms of his humble will.

"Rooney" hits the mark because it rarely lapses into caricature and has the absolute minimum of "Begorrahs" and "Bejabbers." Jack Maxsted's sets and decor keep the Dublin flavor, as does Christopher Challis's camerawork. There are a couple of production highlights in the exciting hurley scenes. Philip Green's music also gives a sparkle to the affair and is attuned to the mood. The patron would have to be stone deaf not to recognize this as an Irish comedy. The title song (lyric by Tommie Connor) is sung over the credit titles by Michael Holliday, British pop singer, and by the dustmen during the pic. This catchy ditty will have patrons whistling it in less time than it takes to say "shillelagh." *Rich.*

Das Gab's Nur Einmal
(That Only Happened Once)
(GERMAN)

Berlin, April 1.

UFA release of Kurt Ulrich production. Stars Hans Albers; features Helga Martin, Stanislav Uedinek, Alexa von Porembsky, Karl Hellmer. Directed by Geza von Bolvary. Screenplay, Gustav Kampendonk, after magazine ("Stern") series of same name; camera, Bruno Timm. At Atelier am Zoo, Berlin. Running time, 117 MINS.

The nostalgic-conscious among German picture-goers will love this pic. Film presents, along with an uptodate story, excerpts from the most memorable German pix of past years, including history-making silents. Kurt Ulrich produced this long-prepared pic for UFA release, with at least a satisfactory b.o. click since helped by Hans Albers who stars and plays himself in it. Numerous German stars, such as Pola Negri, Conrad Veidt, Emil Jennings, Felix Bressart, Marlene Dietrich, Oskar Homolka, are seen during this film.

Pic shows a teenage girl who's crazy about pix and who finally goes on her own to Berlin in hope of landing a film role. In the Tempelhof UFA studios, she meets the idolized German vet star Hans Albers. He takes her to a party at which he shows old films to his guests. He tries to explain to her that all that glitters is not gold. The girl listens to Albers and finally goes home to reconsider a screen career.

Helga Martin, a beautiful UFA newcomer, portrays the young girl with nice results. Hans Albers is a natural but the others haven't too much to say or do. The lion's share of this belongs to such venerable pix as "Dubarry," "Nibelungen," "Student of Prague," "Metropolis" (all silents) and such talkies as "Blue Angel," "Gold," "The Congress Dances" and "Robert Koch" to name a few. Excerpts from these pix are shown during the films action.

Both an entertaining and interesting offering, it is adequately directed by ex-Hungarian Geza von Bolvary. *Hans.*

Bel Ami
(FRENCH; COLOR)

Paris, April 1.

Marceau release of Kleber production. Stars Jean Danet, Renee Faure, Anne Vernon; features Rene Lefevre, Jean-Pierre Caussimon. Directed by Louis Daquin. Screenplay, Vladimir Pozner, Roger Vailland from novel by Guy De Maupassant; camera (Agfacolor), Nicolas Hayer; editor, E. Le Chanois. At Cluny, Paris. Running time, 90 MINS.

Duroy ..... Jean Danet
Madeleine ..... Renee Faure
Clotilde ..... Anne Vernon
Valtaire ..... Rene Lefevre
Forentier ..... Jean-Pierre Caussimon

Guy De Maupassant's tale of a climbing, ambitious journalist in late 19th Century France is again put on the screen with this. Pic was banned here for some time because of references to North Africa which seemed somewhat too timely even today. With these cuts made, the pic is out on release. It emerges a faithful transcription of the book and is backed up by good atmosphere. But familiarity relegates this to only a chancey status in the U. S., with special showings possible on its exploitation pegs and theme.

In this version the rising journalist is made partly a victim and product of a corrupt society. Handsome and ruthless in his ambition, he uses women on his climb to the top. He is routed a few times but the femmes make him a great success. Yet it ends with an ironic touch as the next in line for power looms threateningly on the horizon.

Color is uneven but helps in establishing the period. Acting is somewhat stiff but fits in with the general writing and direction of this widely known book. This is more of a social study than a real drama, which makes the characters somewhat sketchy rather than full-blooded.

Technical credits are good. Jean Danet is a properly cold but an almost human Bel Ami, the classic-makes it. *Mosk.*

6.5 Special
(BRITISH)

Based lightly on a top BBC-TV program, this modest musical will prove a big hit with followers of up-to-minute disk artists.

Anglo Amalgamated release of a Nat Cohen and Stuart Levy (Herbert Smith) production. With Lonnie Donegan, Dickie Valentine, Jim Dale, Petula Clark, Russ Hamilton, Joan Regan, King Bros., Don Lang, Johnny Dankworth, Cleo Lane, Jackie Dennis, The Kentones, Desmond Lane, John Barry Seven, Mike and Bernie Winters, Victor Soverall, Jimmy Lloyd, Paddy Stone, Leigh Madison, Avril Leslie, Finlay Currie, Diane Todd, Jo Douglas, Pete Murray, Freddie Mills. Directed by Alfred Shaughnessy. Screenplay, Norman Hudis; choreography, Paddy Stone; camera, Leo Rogers; editor, Jocelyn Jackson. At Studio One, London. Running time, 85 MINS.

"Six-Five Special" is a hit BBC television show which is slanted unerringly at the teenage market. It features the kind of pop singers and bands which nowadays can become overnight sensations on the strength of a disk or two. It provides lively, uninhibited entertainment for modern youth. Jumping on the current bandwagon, producers Nat Cohen and Stuart Levy (responsible for a brace of Tommy Steele pix) have used the show as a bright excuse for providing an equally cheerful and effervescent musical which, though unpretentious, will give a load of kicks to all hep youngsters and dismay only the squarest of middle-aged fuddy-duddies.

As a co-feature, this pic will ring all the boxoffice bells in the U.K. sticks. For American consumption, it could fall down as a standout case of taking coals to Newcastle. Within its modest limits, the pic achieves what it sets out to do and part of its infectious charms is that, though considerably accenting rock 'n' roll, jive and skiffle, it has the good sense to change the pace with the intro of two or three ballads and less energetic pops.

Norman Hudis' screenplay is purely an excuse to put over 16 or so locally known acts. His central figures are two provincial teenagers who set out for the bright lights of London. One of them is a "bathtub soprano," her friend, and an ambitious young woman who is determined to steer her buddy into the big-time of the tv and disk worlds. They set out on the "Six-Five Special," which turns out to be a pro train and here Hudis hits on the rather alarming idea that all the acts rehearse on board the train. This enables a number of acts to do their stuff, and also for Dianne Todd to snatch an audition with Jo Douglas and Pete Murray of the BBC's "Six Five Special" team. Result is she gets a spot on the following Saturday's program. This gives patrons an inside view of the tv program in production and enables the remaining star acts to be slotted logically into the scheme of things.

Outstanding among the many acts are Dickie Valentine giving out with "King of Dixieland" and "Come to My Arms"; The Kentones, with "The Gypsy in My Soul"; Victor Soverall, with "Say Goodbye Now"; Jimmy Lloyd, with "Ever Since I Met Lucy"; Joan Regan, the King Brothers and Desmond Lane, with his popular penny whistle version of "Midgets." Paddy Stone and Leigh Madison score heavily with a neat dance to Geoff Love's music. Mike & Bernie Winters have a comedy interlude which rates some mild laughs.

Dianne Todd has a pleasing voice but needs to trim down physically and look to her acting if she is to score as a potential new discovery. Her friend, Avril Leslie, is a cute blonde of some promise. Veteran actor Finlay Currie has a devastating few minutes as an old thespian deploring the way up-and-comers score overnight successes in this day and age.

Alfred Shaughnessy's direction is straightforward and takes the modern generation seriously. Particularly he brings out the atmosphere of the tv studio and the toe-tapping hysteria of the teenage fans. It is unfortunate that the cameras should have accented the slightly uncomfortable and moronic behavior of some of these fans.

Leo Rogers' lensing is sound. The film would have profited with a gayer opening to have set the tone of a musical but, apart from its ready-made audience due to the tv program, it could well make new friends among those seeing these pop stars for the first time. *Rich.*

Foreign Capsules

"JENNY." Dutch-German coproduction: Standaard Films, Bittins Film Production. Directed by Willy van Hemert. Script by Fischer, Textor, Van Hemert. Camera, Otto Becker, Henk Hazelaar. Starring Elen van Hemert (Gisela Fritsch in German version), Kees Brusse, Ko van Dijk, Andrea Domburg, Maxim Hamel. 85 MINS.

This initial production of new film company, Standaard Films, proved partially a success. Made in coproduction with a German firm, "Jenny" is sold at this moment to an odd dozen countries, including France, Italy, Scandinavia; the remarkable thing is that many foreign distributors preferred the Dutch version to the German.

"Jenny" is a remake of pre-war German feature "Eight Girls In A Boat," about a girls' rowing team and the romantic involvements of one of the girls, who expects a baby, while father won't accept responsibility and marry the girl. In the original film there was a slant on abortion which is eliminated in new version; doctor is transformed into a young man who helps girl face fate and be happy.

Though film has slight story, over-emphasizing what little action there is, "Jenny" has some charm, in form of name-part actress Elen van Hemert, making her debut and proving herself to be a fresh, talented newcomer. Her father, tv. director Willy van Hemert, with his first feature film directional stint lacks imagination (he also co-scripted pic) and he obviously could not bridge gaps in story.

Film is first color pic made here (Agfacolor, with predominantly orange and blue) and has a large fragment devoted to a tour around the Amsterdam canals, inserted probably for the foreign market.

WB Closing Aftermath

Albany, April 8.

Loss of employment in the closing of the Warner exchange proved greater than first reported. Only one of the four workers in the "backroom" went over with Clark Film Service, now shipping for WB in the Albany exchange district. She was Marian Mahan, an inspectress. Initially, it was said that the quartet would switch affiliations.

Virgil Jones, president of Lodge 24, Coliseum of Motion Picture Salesmen, was transferred to the New York offices, to assist in handling bookings for Albany. This assignment was believed temporary. Jones reportedly being slated for a salesman's job in another territory.

Branch Manager Ray Smith, the lone hold-over here, took a small office on the second floor of the Strand Theatre Building—near the United Artists suite.

Filmrow feted the departing Warnerites at a dinner attended by 70.

CBS Strike

Continued from page 1

due to expire at the end of the year, the network ordered more than 280 white-collar execs into a special training course lasting several weeks, in which they learned to handle cameras, booms, projectors, controls, etc. The training course paid off handsomely, with the supervisory personnel stepping in, and with the exception of a few mishaps Monday afternoon, settling into an adequate if not thoroughly professional operational style. It was enough to keep the web on the air with its live programming and forestall any crippling commercial cancellations.

As of the moment, it looks as if the network plans to stay live with its daytime schedule and those nighttime live segments which fall into the simpler audience-participation, quiz and panel categories. However, when it comes to dramatic shows, the network will fall back on kinescopes. First such kinnie substitution was on "Studio One" Monday night, where the scheduled live show was scrapped and the kinnie of "The Deaf Heart," produced with Piper Laurie earlier in the season, was substituted.

Web did Arthur Godfrey's "Talent Scouts" live from New York Monday night, while the rest of the schedule was on film. As for last night (Tues.), it was the web's intention to do four of its five live shows as per schedule, with the sole exception being the Red Skelton stanza, where a Skelton film was subbed. Live entries slated to go on were "Name That Tune," "Wingo," "To Tell the Truth" and "$64,000 Question," all from New York. Tonight (Wed.), web will do "I've Got a Secret" and "Big Record" live and will even do "U. S. Steel Hour" with its emergency crews. But tomorrow's "Climax" will be a picture and "Playhouse 90" a film.

In daytime, supervisory personnel apparently had the situation well in hand after a false start. When the union walked out at 1 p.m. Monday, the Walter Cronkite 1 to 1:05 news was all set to go on. IBEW members had laid their audie cables but hadn't plugged them in when the word came to walk off. The standby personnel thereupon forgot to plug them in, with the result that while the video went on the air, there was no audio. Thereafter, the web was dark (local option time) till 1:30, when "As the World Turns" was cancelled and film was substituted.

At 2 p.m., the standby crews still couldn't get started, and a "Beat the Clock" kinnie was used instead of the live show. At 2:30, Art Linkletter's Coast-originated "House Party" was axed and film substituted. (Linkletter show was cancelled for the "duration," but emergency crews got the show back on the air yesterday (Tues.) But at 3, the New York crews got going and after fluffing the opening commercial on "The Big Payoff," carried off the rest of the show without any major hitches. From there they went into "Verdict Is Yours" and thence to the remaining 4 to 5 p.m. soapers without any major trouble.

All program cancellations will call for rebates for time and program to the advertiser. Similarly, all snafus on commercials—Colgate gets a rebate on that opening "Payoff" commercial. However, on kinescopes, the advertiser pays his regular time charges and gets the program at cost. At cost, of course, is simply the repayment fees for kinescope reuse called for in AFTRA and other union contracts. In toto, CBS will be hurt but not crippled by the rebates and the loss of program fees in its live shows replaced by kinescopes (since the staff people involved in the live production still get paid, even if the shows don't go on).

Economic effects of the strike on CBS are less likely to exert pressure for settlement than the general dislocation caused to network personnel and the pressure from advertisers to get the guesswork out of production and scheduling. As for radio, despite walkouts in every o&o city but St. Louis, the standby supervisory personnel were able to handle the situation in stride, and no programming was lost.

AMERICAN-CANADIAN FILM 'STUDIO' PROJECT

Vancouver, April 8.

A motion picture and television production set-up is slated "for immediate construction" at Blaine, Washington, 30 miles south of Vancouver, stated William E. Ellis, spokesman and solicitor for Amer-Can Productions (Canada) Ltd. The company, also incorporated stateside, has its first feature-length screenplay about set for the cameras, he said, "to be produced in northwest Washington."

Amer-Can plans "a 20-acre movie lot with tv studio facilities." Also blueprinted is an amusement park nearby. Blaine is border town between Washington and British Columbia.

James Cassidy, an Allied Artists writer, is in Blaine, readying company's first scenario, titled "The Captain's Lady," declared Ellis.

George Borden, indie exhib at Blaine, is prez of Amer-Can, and said, "We have made a few short features during the past year. We are going into production on this one right away." Names of film's players have not been divulged.

Stereo Disks

Continued from page 1

ible stereo development were almost identical to the criticisms made when the 33 rpm speed was introduced in 1948. Goldmark rapped other company engineers for their negative comments on compatible stereo, stating that it was case of "sour grapes."

The issue between Columbia and the rest of the major companies boils down to two questions: (1) can a stereo disk be played back on a standard monaural pickup with acceptable results? and (2) can a compatible stereo disk produce results that are equivalent to a so-called 100% stereo disk which cannot be played on a monaural pickup.

Goldmark, speaking for Columbia Records, emphatically answered affirmatively to both questions. Victor engineers, at their series of demonstrations last week, were just as emphatic in the negative. Presumably, the ears will be the final judge, but only if tests will be made under identical conditions and not in two different studios as was the case last week.

Goldmark, who played various selections both monaurally and sterephonically, attempted to establish that "compatible" stereo produces as good a sound as the so-called 100% stereo. His demonstration also established that the compatible stereo disk can be played with good results on a conventional monaural machine.

The Victor engineers, under Wil-stereophonically, attempted to establish that the compatible disk is not as good as the 100% stereo disk and also that the quality of the compatible disk falls off when played on a monaural pickup.

The fact that the demonstrations were able to prove contradictory conclusions established a point made by Goldmark that "the senses can be cheated." Goldmark stated that "Columbia was minding its own business" in developing compatible stereo and it was of no concern to any other company what it intended to do.

Meantime, on the equipment front, Magnavox prexy Frank Freimann disclosed last week that stereo machines will likely have 50% higher pricetags than comparable monaural machines. He stated, however, that stereo will "unquestionably stimulate" hi-fi sales. Magnavox introduced its stereo phono line at the Savoy Plaza Hotel last Wednesday (2).

Dan Fuchs Sues 'Trapeze'

Los Angeles, April 8.

Hecht-Hill-Lancaster and several subsids were asked for one-sixth of the profits from "Trapeze," in a suit filed Friday (4) by writer Daniel Fuchs. Fuchs also demanded exemplary damages of $250,000 for asserted breach of contract and violation of a confidential relationship.

Complaint stated that Fuchs submitted an original manuscript of the same title in 1947 to Harold Hecht, prexy of H-H-L. Understanding was, according to suit, that he would be paid if yarn were used. Fuchs said that United Artists released a H-H-L production bearing title of "Trapeze" in 1956.

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"CINEMIRACLE will be the talk of 1958...definite participation ...free from distortion...no matter where viewed."

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JIMMY STARR — *L. A. Herald-Express*

"Another new era for Hollywood... first wall-to-wall projection."

JACK L. WARNER — *Pres. Warner Bros.*

"Most advanced method of motion picture presentation since the origin of film itself."

PHILIP K. SCHEUER — *L. A. Times*

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KING VIDOR — *Famous Director*

"You don't look at CINEMIRACLE... it picks you up embraces you... and you become a participant in the scene."

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"The advent of CINEMIRACLE marks a milestone... by means of its magic, audiences participate, without consciousness of technique, in the drama and spectacle of beautiful and remote places."

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The next CINEMIRACLE attraction...Max Reinhardt's "THE MIRACLE"...now in preparation by Warner Bros.

Loop 'Locked' by Long Runs; Drive-Ins Avoid Blockbusters; Chi Is a Status Quo Town

Chicago, April 8.

Preemption of Loop deluxers by longrun blockbusters isn't cueing a booking switch by ozoners hereabout, contrary to trade speculation. With drive-ins here entitled to bid on firstrun product, it was reasoned the time is right for such a move because of the "no vacancy" sign hung on the Loop by the big entries. Ozone operators are of a different mind, though. They like the status quo, and the reason is simply more profit.

It's significant that although the ozoners have the right, they've seldom been invited to bid on firstruns. The distribs offer a persuasive reason: to do so would surely offend key downtown situations, and especially Balaban & Katz, largest circuit in the territory and dominant in the Loop with five theatres. But even if fear of possible B&K reprisals didn't weigh so heavily on film row majors, ozoners claim they'd still be no more inclined to go firstrun because of higher (and often prohibitive) rentals and distribs insistance on two- and three-week minimums for certain pix. For these reasons, says one outdoors exhib, "We just can't risk tying up our theatre with a blockbuster."

Protracted runs of big pix, plus reduction of Loop action houses (via policy change or foldo), has necessitated revision of release patterns for low-budgets, notably in the case of Universal with its big backlog of modest product. U has been going more and more to multiple firstruns in the nabes here and figures to continue that policy indefinitely, save possibly for an "A Tome to Love." It's under this pattern that some ozoners have been part of the firstrun scheme, but apart from such day-and-date breaks, they'll continue in the first sub-run bracket.

Although most local drive-ins play touted product as it comes along, a few are coining it good with the action-science fiction one-two—and sometimes three, four or more. Particularly the Starlite situation in southwest suburbia, which last weekend was offering five films of the sock-and-sin stripe. Another location had four pix on the marquee.

Starlite pioneered for a time last summer with a vaude layout on weekends, and owner Stan Kohlberg says he has more expansive plans for this year. Contemplated are a moppet show (possibly with the Lone Ranger and Rin Tin Tin headlining), an aquacade, and a pitch for teenagers with wax artists such as Pat Boone. This time, though, Kohlberg wants the talent on a percentage basis instead of last year's flat-fee arrangements.

Pix-and-flesh aside, Kohlberg is confident he has cinch boxoffice bait with a newly developed car air-conditioning unit which operates on propane gas. By June he hopes to have capacity (1,900 cars) installation. The unit, he says, cools up to 20 degrees, and is especially effective the higher the humidity. Kohlberg's own Stanford Industries, a sales distributorship, is marketing the device (manufactured in the east), but most ozoners, he indicates, have taken a wait-and-see position. Each units, according to Kohlberg, runs as long as eight hours at a 3c cost.

SUIT VS. LOEW'S STARTS

Bank of America Sues on Enterprise Releases Handling

Trial of a $2,600,000 damage suit brought by the Bank of America, Enterprise Productions and Sunset Securities Co. against Loew's International Corp. got under way yesterday (Tues.) before N.Y. Federal Judge Archie O. Dawson and a jury. Action charges that Loew's failed to use its best efforts in distributing nine Enterprise pictures in the foreign market.

Rather than push such Enterprise pix as "Ramrod," "Arch of Triumph" and "No Minor Vices," complaint asserts, Loew's favored its own product. Repping plaintiffs is the firm of Schwartz & Frohlich with former N.Y. Supreme Court Justice Ferdinand Pecora as special counsel while attorney for Loew's is Louis Nizer (Philips, Nizer, Benjamin & Krim).

Col Firings

Continued from page 5

made to halt this policy, which was started several months ago by Warner Bros. As a result of the Col dismissals, only five members of the advertising-art department remain with the company. The company's entire pub-ad staff is now down to 21 from 38.

The SPG's parent union, District 65, Retail, Wholesale & Department Store Union, AFL-CIO, has given the publicists group permission to call a strike against the film companies at any time the union believes it is advisable. It's anticipated that a strike vote will be presented to the membership at a general meeting shortly.

Meanwhile, the Publicists Assn., Local 818, International Alliance of Theatrical Stage Employees, the union of studio publicists, is making a determined effort to stem the tide of unemployment within its ranks as more and more of the film companies continue to dismiss bally men. Local 818 has established machinery to find jobs for its unemployed members in other fields where public relations men are needed. The union has established a six-man committee to survey government agencies, firms in private industry, political, labor, fund-raising and service organizations, ad agencies and newspaper and magazine publishers in an effort to locate jobs for its members.

Top B.O. Pix

Continued from page 3

ed star values) as in "Peyton" and "Sayonara" and the mighty production plusses chalked up in "River Kwai." These, of course, are only a few of many productions which have been raking in nice returns in both the first-run and subsequent-run areas. The business since last January has taken a firmer tone, as previously noted, and responsible for it are about a dozen entries in the "A" category.

But, how to repeat. Par, for one, lifted the ceiling on amounts to be spent for novels and plays. Par, in other words, will be a significant bidder for the top-drawer writing work that's available.

However, execs at various companies, including major and independent, are shaking their heads in perplexity over the asking price for star material. Many of Hollywood's key performers want either 50% of the profits on the pictures or 10% of the worldwide gross.

So . . . combine two top players at 50% of the profits for each, and how does the producing company figure to make a buck? In many cases it obviously just can't be done. Gable and Lancaster could get together because of Lancaster's independent outfit status in association with Harold Hecht and James Hill.

T'is a dilemma.

Chi CineMiracle

Continued from page 5

the theatre locates in the Roosevelt University building, and the school doesn't want to risk the property as collateral.

Exposition Hall, a municipal project intended to lure conventions here, has a big auditorium in the blueprints, but its completion is still years away. The project is bogged down now in taxpayers suits and assorted red tape, and if it ever comes to be, 1960 looks like the earliest.

Zelzer revealed that he has some $600,000 in pledges so far from a group of real estate men who are willing to build a culture palace to enhance their property nearby. They want a commercial venture, he said, not a monument, and are more civic-minded than culture minded. "Most of them," Zelzer said, "have never been to an opera or ballet. But this project couldn't be finished for at least two years, and there's still next season to worry about."

The Opera House, formerly the Civic Opera House, was built by industrialist Samuel Insull to house culture in Chicago for all time. It went into bankruptcy and was sold as a commercial property in 1943. Kemper Insurance Co. bought it a few years later.

Pocket-Proof Admission System?

Automatic admission control systems are being installed by drive-ins in many sections of the country. New device, which eliminates the need for a ticket, is manufactured by Taller & Cooper Inc., a division of American Electronics Inc.

As a car drives up to an ozoner equipped with the new device, the attendant who collects admissions presses a button representing the number of car occupants. Immediately a large indicator sign suspended from a post about 10 feet away displays the number of admissions recorded. The indicator panel is in open view of both patrons and management, thus making it impossible for the attendant to do any "juggling" of figures.

Automatically, from the same button action, all transactions are simultaneously classified, recorded and continuously totaled on printed forms by equipment installed in locked cabinets. A remote recorder is located in the drive-in's office. It provides a full printed audit tape for each entry lane.

As a further check, a roadway treadle is placed at the entrance of each lane. As a car enters the drive-in, the fact is registered automatically on the printed tally forms. System is presently operating in some two dozen drive-in theatres.

Thoroughly Illegal Bingo Thrives

Veterans Defy Tax—Nobody Can Stop "Sport"—Bigger'n Horses and Rough on B.O.

By JAY TOMSON

Vancouver, April 8.

Although bingo in British Columbia is classified as gambling, thus illegal, "it's still the number two headache," to Vancouver exhibitors, according to Owen Bird, prez of the exhibs' association, and headman of West Coast Booking, indie distribs.

Both Bird and the local amusement tax office state that housey-housey, as it's termed here, is very big boxoffice. Canadian Legion branches alone are estimated to be grossing some $80,000 a month from bingo games, operated "for charity."

The exhibitors have tried to fight bingo, without success. Police department has tried to quash the sport, which many local opportunists find more lucrative than horsey-horsey, sidewalk bookmaking, but has managed to close only three bingo operations in the past year, according to police inspector Pete Lamont, who heads the city gambling detail.

Usual out pleaded by operators is "funds for charity" and on this basis, local bingo thrives lustily, is second only to tv in responsibility for shuttering the sub-run film situations, is Bird's opinion.

In May last year, B. C. provincial government slapped the area's 10% "amusement tax" on bingo. This action brought loud squawks from service clubs and churches, which make up Vancouver's bingo circuit. The Canadian Legion defied this levy, arguing that "bingo is not entertainment," and withheld payment to the revenue men. By December last, said press reports, the Legion held some $60,000 tax from bingo games "in escrow," pending their hand being forced. Since that sum represents 10% of gross for seven months bingo during 1957, a staggering amount routed away from theatrical wickets, is apparent. Police state that 14 local organizations operate bingo drives from one to six nights a week.

While lineups under theatre marquees are few these days, street-blocking queues begins outside bingo halls here from about 6 p. m., for an 8 p. m. start, at prices around 75c for the first bingo card.

Whereas 90c top is considered stiff admission for a first-run pic, apparently a ten spot on a night's housey is common spending for bingo, which is not advertised, but is drawing big on its big prize appeal. At some Canadian Legion branches, and at the biggie Happytime Social Club, division of Embassy Ballroom (10c annual membership) jackpots range from $400-$800, and frequently larger, with members playing several cards simultaneously to boost chances of a win. Bingo even has its professional punters hereabouts who systematically play the big-prize games around town, and live on the proceeds.

"Everyone seems to be running bingo," said tax officials. "The Elks, Eagles, Kiwanis, community centers and most churches are running regular bingo games."

Bird blames some of the bingo bonanzas on the publicity given police swoops on some operators. "Because it's illegal," he said, "people seem to find some kind of glamor in going to bingo. It makes 'em feel like hellions—they see some sort of intrigue in it. We have been unable to fight it, except in a quiet way, since it's too political an issue." Distrib means the filmtrade would be tangling with church and service club pressures. "So we left the law to look after it, but it's bad opposition to the picture business."

Police state, "We're closing 'em up as fast as we can, but we cannot close bona fide social clubs." Seemingly the dept. would like to.

As of March 21 last, provincial tax office, through a revised law, is remitting half the tax on bingo, "but only to chartered organizations."

'When' Should Film Publicity Start?

The value of long-range publicity on an upcoming picture is being reviewed by at least one major film company. For years, there has been disagreement on the proper timing in the flow of publicity.

There have been advocates of a constant outpouring of material—from the preproduction phase right up to the opening. In many instances, however, there has been a serious lull in newsworthy events during the period that occurs immediately after production is completed to the time the picture is scheduled to bow.

In recent years, the industry appears to have accepted the theory that a picture must be strongly publicized from the day it is announced, during its production, and, of course including the big push just prior to the opening date.

It is this theory that is now being challenged by some pub-ad toppers. It's their contention that a lot of the breaks obtained during the early stanza of a picture's gestation period is dissipated or forgotten by the time the film reaches a theatre.

The early stages of publicity frequently is very costly, particularly when newspapermen are brought to distant location sites both in the U.S. and abroad. In addition, many independents hire private publicity offices which are on the payroll from the time production starts.

In an analysis of the cost versus impact value, many tradesters have come to the conclusion that the coin outlay does not bring the required results in publicity which is most needed just before the picture is available to the public. This type of thinking, which is gaining favor in some industry quarters, would prefer to save the money and the main bally barrage for some 10 to 12 weeks before the initial dates of a particular film.

The establishment of this new policy is being openly discussed in a number of publicity departments. Hard-headed reviews of the prevailing technique has resulted in some sharp questioning of the value of news stories, column items, newspaper art and television and radio breaks which come some six or possible more months before a picture will appear on a theatre screen.

It's generally believed that if any changes are made, it will depend largely on the views of the independents. Some have been burnt by previous experiences and have discovered that the long-range bally, no matter how effective, has meant little at the b.o. if the picture is poorly received. The indies, for the most part, have been the ones to advocate the long-range campaigns and they have also hired the indie publicity offices to make sure that the picture is kept in the public eye. Some film publicity departments have resented the intrusion of these "private" flacks, feeling that their only contribution is to act as a "watchdog" organization.

Solution to the divergent views on long-range versus the immediate publicity impact, it appears, will rest with the decision of the independent producer. It appears likely that the distributor would prefer to pull out all the stops just before the pic-minded, he'll have to depend on his own privately-ture's debut. However, if the producer is long-range employed publicists.

Columnists

Continued from page 5

duction of better pictures. It was a favorite gripe to charge that keeping stars on the payroll and tailoring pictures and roles for them hurt the industry. Now the reform of a former "evil" is exploited for copy as an example of Hollywood's decline.

Again Hollywood was once lauded for going to distant locations to obtain authentic backgrounds. Nows this policy is cited "as a terrible thing" because the industry is no longer making as many pictures in Holywood.

Emerling hits home the fact that despite the pessimistic outpourings, there are still some 35,000,000 regular film-goers. And he suggests that if any editor desires to make his own survey on the public's desires, "just tune your ear into the conversation at any social gathering. Do you find the folks — ladies especially—talking about the studio payrolls, percentage of the gross, capital gains or such things or are they chattering about Sophie Glutz's new hairdo or boyfriend?"

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What Do International Stars Have?

More than ever, foreign stars are appearing in American films. Here are the names of some of the leading overseas personalities and their backgrounds in capsule form:

SOPHIA LOREN—was a hungry 10-year-old when the Allies drove drove into Italy. She picked up some English from the G.I.s, eventually placed second in a beauty contest. This led to modelling and extra roles in films. She first came to notice in "Africa Beneath the Sea," changed name from Scicolone to Loren and appeared under the name in "Aida," when Americans first saw her. An international "cover girl," she's currently shooting "Black Orchid" for Ponti-Girosi (Paramount) and is current in "Desire under the Elms." Her "Houseboat" with Cary Grant is upcoming.

MARIA SCHELL—was born in Vienna and has been an international star for several years, though the broad American public is seeing her for the first time in Metro's "The Brothers Karamazov," in which she plays Grushenka. She has won many international acting awards (including the ones at Cannes and Venice). Brought up in Switzerland, Miss Schell at the age of 16 already had appeared in her first picture, a Swiss production. In 1948, she appeared in "Angel with a Trumpet' 'in both the British and Austrian versions and then made several films for Sir Alexander Korda. She didn't make her first German film until 1950.

CURT JURGENS—at 42 is well on the way to becoming another middleaged matinee idol in the Ezio Pinza tradition. Born in Munich Germany, he got his first film part in 1935, playing the young Emperor Franz Joseph of Austria. Since then he's appeared in 89 pictures and an equal number of plays. In 1957 he starred in seven films, four made in France in English, French and German versions and three produced on the Coast. He appears in "The Enemy Below," "Ths Happy Feeling" and the upcoming "Me and the Colonel." Venice voted him "best actor" in 1955.

CLAIRE BLOOM—rates as one of Britain's most attractive imports. A seasoned legit actress (she's been on the stage since the age of 15), she came to first attention on the screen playing opposite Charles Chaplin in "Limelight." After that, she turned down lucrative film offers to appear on the stage for the Old Vic at $125 a week. Then came "Richard III" and her latest for the U.S. is Metro's "Brothers Karamazov."

ROSSANO BRAZZI—has been a part of the Italian film industry since 1939, appearing in films and also producing them as well as making appearances on the stage. Another of the truly "international" actors, he came to attention in the States with "Three Coins in the Fountain" in 1953. After that came "Summertime," "Barefoot Contessa," and—lately—"Legend of the Lost" and "South Pacific." Born in Boogna, Brazzi originally studied to be a lawyer (he has his degree), then joined a Rome repertory company and appeared in films. He's currently shooting "A Certain Smile" in Paris for 20th-Fox.

LOUIS JOURDAN—was born in France and came to the States in 1947 when David O. Selznick brought him over. His first film role was in "Le Corsaire" in 1940 and made nine more French films within three years, also appearing on stage. Came the Nazis and Jourdan was on a work gang. He escaped to the free zone where he found a group making films. After the war, he went to London. His first U.S. film was "The Paradine Case." He's soon to be seen in "Gigi," in which he sings on the screen for the first time.

MARISA ALLASIO—has only one American film, "Seven Hills of Rome," under her belt, along with seven Italian pictures, but the demand for her in Hollywood is considerable. She entered a beauty contest at th age of 14. Her latest Italian film, "Poor But Handsome," was a great b.o. favorite in Italy.

ANNA MAGNANI—made her American film debut in 1955 in "The Rose Tattoo" and is current in "Wild is the Wind." One of Italy's best-known actresses, she started as a nightclub singer, which was also the part she played in her first film, back in 1935. She has done all kinds of roles, ranging from drama to comedy. She won an Oscar for her "Rose Tattoo" performance. She speaks Italian, French and English.

KAY KENDALL—had a long list of British films to her credit before, in 1957, she appeared and made a hit in "Les Girls." Also schooled on the stage, she had her first film part at the age of 17, but the picture flopped and she returned to the theatre. During the past six years she's appeared in more than a dozen films for the J. Arthur Rank Organization and has done tv. In "Les Girls" she exhibited an outstanding comedy talent. Miss Kendall is married to Rex Harrison, as if you didn't know.

LILO PULVER—made 22 comedies in Europe before she realized her ambition and was discovered by Hollywood—as a dramatic star. She started out in Switzerland where she made her stage debut in Goethe's "Clavigo." More stage work followed and then she appeared with Hans Albers in the German film, "Foehn." This was followed by a long string of screen comedies, all with her full firstname billing of Liselotte. This was changed to Lilo when Universal signed her to a fiveyear contract and cast her in "A Time to Love and a Time to Die."

Secret Police Twist

Films have a way of travelling.

During the war, the Nazis made a picture called "G. P. U." (The Soviet Secret Police) which, being in the form of a sensationalist expose, was designed to jutify the German attack on Russia.

Now, Hoffberg Productions has that same picture dubbed into English, and is peddling it to the American theatres. Film has virtually no Nazi propaganda in it, being concerned primarily with exposing the Soviet "Gestapo."

Sniff 'Barter' As Russian Pitch For U.S. Films

Those close to the Soviet-American film negotiations say they have the uneasy feeling the Russians may again be veering towards the "barter" type of deal. Nothing has been said so far, but the signs are in the wind and the American industry representatives are poised for the demand.

On several occasions in the past, the American reps have explained to the Soviet film men that any "exchange" is out of the question. Eric Johnston, prez of the Motion Picture Export Assn., reiterated this again last week, adding it was his impression that the Russians knew and appreciate the MPEA position.

But others, who've been in on the two negotiating sessions so far, express fear that the notion of the government or the MPEA taking a block of Soviet features for distribution in the States still isn't dead among the Russians; and they wouldn't be surprised if, at a crucial moment, it popped up again.

The Soviets have been screening a lot of American films in Washington and the MPEA has begun to screen Russian features for American distributors. There appears to have been no definite indication of precisely how many films the Soviets plan to buy, and how many they would expect the Americans to take in return.

A high company official last week said it was feasible that the State Dept. might ask the industry to take on some pictures if it turned out that none of the Soviet pictures offered roused commercial interest. However, he stressed, if such a proposition were acceded to by Hollywood, he and many others would regret it greatly. He pointed out, too, that this would set an impossible precedent for other countries who've long been hounding MPEA for some sort of reciprocity arrangement.

Twentieth Century Record Corp. has been authorized to conduct a records business in New York, with capital stock of $100,000, $100 par value. Prentiss-Hall Corp. filed the certificate of incorporation with the Secretary of State in Albany.

CALLING ALL NATIONS

Today the "foreign market" (America to the Europeans, Europe to the Americans; and all the rest of the world to them both) is of the utmost importance to all producers of moving pictures. Nearly all nations possessing studios and creating filmed entertainment are intent upon creating features capable of playoff in allen lands.

Co-production is one omen of this internationalization. Everything is shared nowadays from glamour to finance, from quota permits to annual festivals. But more than currencies is sought. Each nation also seeks prestige. Films are of high voltage impact in the development of national tourism, in the struggle for people's hearts and minds.

Russia is downright anxious to have its films exhibited in America and almost equally interested in exhibiting American pictures to its nationals. Japan has been centering much attention on New York and London. India was elated to win the grand prize at a first-time festival held in San Francisco. France is vastly cheered to have recently made substantial progress in American playing time. Italy is gathering its forces, catching second wind, for a new surge of world competition. Germany is slowly turning away from its postwar preoccupation with its own domestic market and is studying American, and other, release channels.

True some national film industries remain relatively weak, Argentina is distinctly laggard, far behind Mexico which enjoys, for example, a $3,000,000 annual gross in the U.S. Austria is "locked in" to the German market, and to some extent so is Switzerland. But even little Denmark hopes to break out internationally. Sweden, of course, has continued through the years to secure some foreign circulation, not just for nude bathing epics.

That the problems, troubles and approaches of the British film industry are increasingly similar to those of the American film industry is clear. Rank, it is to be noted, garners out-of-country bookings totaling about 50% of its rentals, which is the going ratio for Hollywood, too.

A faraway land like Malaya imported nearly 650 feature films last year. There, as in many other countries, there is a thriving local trade in language dubbing. In the most remote areas of the world, wherever there is electricity, however flickering, films are vital diversion. Only this winter in the snow-marooned country of northern Canada the same one 16 millimeter cowboy film was shown night after night for three weeks, pending the next airplane, to the same fascinated Eskimaux.

Here is not the appropriate place to dwell upon the growing dependence of television itself upon films, whether old and borrowed, or new and self-tallored. But to the extent that the home screen relies upon entertainment in transportable cans it ranks as a younger sibling of the theatre screen. Indeed prominent personages in the American television industry deplore the drift from "live" programming to filmed programming.

Suffice to point out that the present internationalization of the motion picture becomes vividly apparent in the special stories, charts, lists, analyses and display advertisements which comprise this International Film Number.

Pillot Departs Rank

Leo Pillot has resigned as exploitation manager for Rank Films and will make known his plans after a Florida vacation for which he left on Saturday (5).

Prior to joining Rank, Pillot was in a similar capacity at 20th-Fox and at one time had been personal manager of comedian Sid Caesar.

Henry Bergman Retires

San Antonio, April 8.

Henry Bergman, a member of the former song and dance team of Clark and Bergman in the days of vaude, who has been manager of the State Theatre for the Interstate Theatre circuit for many years, has retired.

Clarence Moss, formerly of the Interstate publicity department has been named manager of the State.

Motion Pictures—International Medium

By ERIC JOHNSTON

(President, Motion Picture Assn. of America)

Washington, April 8.

The big cliche these days is that the world is condensing. It's shrinking up to the size of a tennis ball, we're told. The bold new wonders of science and technology are annihilating time and distance. The Atlantic Ocean has become a pond, the Pacific Ocean a lake. And it now takes no longer to visit the next continent than it used to take to visit Aunt Minnie in the next county.

There's truth in all this, as there is in most cliches. But in our special business—the international motion picture—I'm not so sure. To my mind, there are prominent signposts pointing in both directions at once. It might be helpful to examine these signposts to etermine which way we're going—and which way we want to go—with the films of each of our countries, the mutual product of all our talents.

The first signpost isn't very cheerful. It is painted in dark and somber shades. It points down a narrowing, ever-constricting lane that finally comes to a dead-end stop. If we travel it, we shall develop long before our time a hardening of the arteries and a stiffening of the joints.

For the world's motion pictures—an industry that today is scarcely 50 years old, that is not even prematurely grey—this would seem a reckless and unnecessary path to follow. How did we happen to get started toward this trail?

The plausible answer is competition—the new competition, electronic and otherwise—that now faces every film producer in the world. No one can deny that the film industry is having its trials and tribulations today. We've all been getting our lumps—in Great Britain, in France, in Italy, all over the world. As for lump-getting, Hollywood is exceptional in only one respect:—we've been getting our lumps a little ahead of everybody else.

But competition, in itself, is not the real explanation. Our trouble, it seems to me, is the way we too often respond to competition in the world market place. What's more, our trouble is self-inflicted. Instead of expanding our markets, we can only narrow and constrict them by putting up ever higher boundaries of tariffs and customs duties and quotas and restrictions and special taxes against the broad interchange of the films of all nations. We may set out to protect the local or national film industry. But we'll end up by crippling the European film industry, the United States film industry, the worldwide film industry. This includes us all.

The Alternative

Fortunately there's a second signpost and we can follow it if we will. It points to a broad highway which the motion picture can travel, ought to travel, is uniquely designed to travel. It is the road toward expanding markets, toward the widest possible access for all the world's films.

In my judgment, the motion picture is a very special thing on the world market place. It is not just a commodity, another bar of soap, or bottle of perfume, or wedge of Provelone cheese. Of all the world's products, it least deserves narrow protectionism and restriction. It flourishes best with the widest access, just as a book or a painting or concerto flourishes.

Like all great art forms, the film is truly international. It is meant to be enjoyed by people regardless of nationality or sovereignty or point of origin. The film's greatest strength—against all competition—is its unique capacity to reach men's minds and hearts everywhere. This, I think, is the film's mission and the mission of our industry. In today's world—condensing or expanding—I can imagine no greater mission.

Perhaps in past lush times, when we had only ourselves to compete against, there was some excuse for being standoffish, for protectionist attitudes and regulations. But today our competition from outside our industry is big enough to bring us together—and our opportunities for building new markets are also bigger than ever before.

The world's films, wherever produced, can cross all boundaries and borders except just one:—

And this is the border, the boundary, we create and inflict upon ourselves.

We have reached a time for expansion, not restriction. The American motion picture industry is ready to join with the industries of all nations in building our mutual business. We believe deeply in this course. It is our credo and hope for the future.

I said a moment ago that the motion picture is not just another commodity. If we look on it as just another bar of soap, we depreciate it and we depreciate ourselves.

Then, perhaps we better be in the soap business instead of the film business.

Once we attempt to fence and barricade the motion picture, like we do commodities under tariff laws, we destroy one of the inherent qualities of the motion picture, which is its universality.

I think it is time to stop thinking just in terms of a European market, or an American market, or an Asian market. I think all of us everywhere engaged in this proud and rewarding occupation, the motion picture, should think and act in terms of a world market. There lies the best future for us all.

Foreign Films In America: Up From Zero

[FRENCH ECLIPSE ITALIANS, GERMANS COMING ALIVE]

By FRED HIFT

SELLING AMERICA

Where and How Is Foreign Feature To Get Bookings in Depth?—Rank-Yank Defies Some Trade Maxims

Though the flow of foreign films into the U.S. has risen to flood tide, distribution methods have not substantially changed and, with the logical exception of the British, most imports still are confined to strictly limited circulation.

It's not so much a question of their inability to achieve the "depth" penetration so ardently sought by the French, but an economic equation that balances volume against such factors as cost of prints, cost of distribution, low rentals, etc. In other words, the foreign film biz is one segment of the industry where circulation and profits don't necessarily match.

Gradually, very gradually, this situation is changing, particularly with the oncoming of the dubbed films, which are a better bet for the commercial houses and can play down the circuit line by overcoming the subtitle barrier. But even though a dubbed import stands a better chance for wide playoff in the U.S. mart, it still generally pans out in the second-feature category and "La Strada" proved that the aceptance isn't uniform across the country.

Foreign film distributors are split into two groups. One goes on the theory that it isn't necessary to maintain more than a couple of offices across the country, with the bulk of the selling up to the sub-distributors. The other goes for penetration via a large number of offices. Latter segment feels that the added overhead is made up for by the greater business volume. In this group are the J. Arthur Rank Organization and Distributors Corp. of America.

Sub Distribs

Efficiency of the sub-distributors has been a matter of much discussion. Some lean to the view that they do as good a job as can be expected. Others take the view that foreign films need specialized attention, which the grass-root handlers can't give them. In any case, if an important film is involved, the axiom still is: We can sell it by telephone from New York; and in the instance of the top firstruns this is unquestionably true.

As for the release of foreign lingualers by the major companies, the feeling is still widespread that the big companies aren't geared for specialized handling. However, producers abroad continue to dream of "major" distribution, sometimes overlooking the fact that the "major" tag extends down the line, also to prints and costs.

Only company really active in the field is Columbia Pictures, which releases via Kingsley-International. Now United Artists, having acqured "Une Parisienne," the Brigitte Bardot picture, with Ilya Lopert, may get into the fray too. Metro has several of the Ealing films, which it financed, but hasn't done much with them yet. Warner Bros. released a dubbed import, the French "Paris Does Strange Things" and will put out the German "So Lange Du Da Bist" (As Long as You Are Here) with Maria Schell.

Token Circulation

The vast majority of imports get little more than token circulation in the States. Those that succeed are primarily exploitaton entries, which may open around the country before hitting New York, and the films which make a mark for themselves in the Manhattan arties where the metropolitan reviewers help 'em along. But the art circuit pipeline is crowded and the number of outlets is still very limited, there being no more than about 300 houses that regularly and steadily book the foreign product.

In the metropolitan area, the situaton changes from week to week. One moment, the arties are booked up tight. The next, several houses are looking for product. It's generally agreed that there is need for a house or two on the East side of Manhattan, but building costs are prohibitive. There has been talk of the Beekman Theatre going first-run and also of the RKO 58th St. Theatre. Length of run, of course, is an important factor. When there are two or three b.o. hits, staying for months, and additional houses are tried up with offbeat American product which has begun to seep into the East side showcases, the competition for the remaining outlets is hot.

Situation is complicated by the fact that most of the outlets are owned by distributors who tend to showcase their own films in them and tend to hold them over even though the business is mediocre. Length of run in Manhattan is a big selling point out-of-town, and in those terms it's worth to hold over a picture.

A great deal of effort is going behind the current pust to get more theatres throughout the States to accept foreign films. The commercial situations, aware that some imports can draw 'em in, are beginning to listen and a good many will book imports, particularly if they're dubbed. In the future, more and more films will be made available in dual versions at the same time where, in the past, the dubbing job followed in the wake of a successful subtitled run. But "penetration" will be more of a question of demand than distributor pressure.

The British have easier sledding primarily because they don't face the language barrier. Yet, even British pictures still move within great limitations and the Rank Organization is finding out that to "sell" its product is as much a matter of pressure and persuasion as it is a process of gradual conditioning. Like the French, the Italians and others, they're finding that it's on thing to book a picture and quite another to get the public to come see it.

Still fighting—and gradually winning—the battle for expansion in the American market, foreign films are beginning to give Hollywood a run for its money in the domestic market.

Realistically, there haven't been any resounding victories, but there have been breakthroughs; no great fortunes are being made, but a picture like "God Created Woman" from France can hope to pile up $2,000,000 or more in film rental; no one is mobbing foreign stars, but their names are beginning to be known and have some marquee value.

To an extent, the concept of the shrinking world has helped the foreign film in the States. Finally abandoning their traditionalist isolationist stance, Americans in depth have come to take an interest in what happens in Europe. Many have come in contact with Europeans or have been among the millions that have flocked to the Continent on a look-see.

Americans are appearing in European pictures, and to an even greater extent, Europeans are being cast in Hollywood films. It is the kind of reciprocity that nurtures familiarity; and in the film biz, this doesn't spell contempt, but boxoffice.

Don't Forget Basic Fact: 'Art' Circuit Still Limited

In gauging the status of the foreign film in the U. S. today, a degree of relativity is pertinent. It is still a small business. The number of "art" theatres has grown to around 700 to 800, of which any one film can play about 400. These houses will mix the British product with the foreign lingualers. There has been a sharp rise in the total of houses that will play imports either occasionally or even as part of regular policy, but some of these are "fringe" situations which turned to "art" as a last, desperate measure.

There's still resistance, and a good deal of it, to the overseas product, not because it comes from any one particular country, but because it represents a strange and unknown element.

In other words, those who seek from time to time to make it appear that the foreign film has hit the bigtime (usually after one picture or the other has caught on), are misrepresenting the rate of improvement.

It is true, however, that imports are no longer shut out of the socalled "commercial" houses. It's true, too, that their potential has risen a great deal, not only because of the continued flow of film, but also because the distributors have become adept in experimentation and in selling. Dubbing is on the increase, and dubbing to many represents a strong hope for much greater success in the future.

Foreign films unquestionably have a future in the American market. They represent, for one reason or the other, the "offbeat" attraction. At a time when the public definitely is shopping for the unusual, that's a plus factor. Furthermore, the idea has sunk in that imports are more frankly daring and sexy than their Hollywood competition and this, too, have left an impression.

Product Shortage Somewhat Favors Imported Features

In addition, economic factors have a bearing. Exhibitors are crying "product shortage," and with the majors cutting down on programmers, the dubbed imports stand a better chance. Gradually, exhibitors (rarely in the mood for "experimentation") are catching on to the availabilability of the overseas product. The lines of communication with the distributors in New York have been strengthened both via repeated contact and also via the spread of offices which the importers have established in various parts of the country to do a better selling job.

Self-help, too, is a part of the story. The French Film Bureau in New York is mailing a flow of publicity about French films and the French industry to all segments of the trade, and the newspapers and magazines are being bombarded with material from France, telling the story of the French film and the French stars.

Relatively speaking, in other words, the foreign film has come a long, long way from the near-zero mark at which it found itself right after the war and from which it was temporarily lifted by the Italians. Naturally if contrasted to the American product, the performance of the imports is still very limited; and likely to stay that way for the "run-of-the-mill" product coming over from Europe.

What the distributors feel is that more and more "big" foreign films are on the horizon. By this they mean films that click in New York and can then be sold widely throughout the country in dubbed form. It is a technique that has not yet been fully defined. "La Strada," was dubbed after it was a hit in the original version. "God Created Woman" was available simultaneously in both the dubbed and the original versions, and now another Brigitte Bardot release, "Une Parisienne," is to be released in N. Y. in July in both dubbed and original form at two theatres. A popular dubbed film can get as many as 5,000 dates.

The danger is that the few successes may blind producers abroad to true conditions in the American market. As one rose doesn't make a summer, so one big hit doesn't automatically create a demand for foreign films, though unquestionably it helps. The fact is that the number of truly attractive films from abroad (attractive in terms of their American b.o. potential) is very limited.

A "God Created Woman" will hit a record number of bookings and gain entry where foreign films have never seen the light of a screen. Yet another French picture, well reviewed in New York and energetically sold, was able to get all of three dates and it grossed but $7,000.

Sex Is Boxoffice But Not Always Predictable Value

"Sex," say the savants, "sells." But does it? "God Created Woman" is cleaning up and another sexy item, "Adorable Creatures," flopped.

"Give 'em art in the art houses," says another fellow, and he points to the success of "Gervaise" (at least in New York). But many thought that "Wages of Fear" was "art," and it flopped.

There is virtually no yardstick, even if one eliminates the whims of the New York critics who carry a certain weight when it comes to imports. "Diabolique" was smash all the way in Europe, and it duplicated its success in the States. But for each of these films there are a dozen which, by all prior standards, should have done well in the States and didn't. "A Condemned Man Escapes" is one example. "Ordet" another.

There is little question that the French film today dominates the scene, with the previously potent Italians lagging behind. But considering the volume of French production, the qualities of the Paris imports is hardly overwhelming. Unquestionably, the French know how to handle sex in their films, and this puts them ahead. But sex alone can also spell trouble in the U. S., and not only because the critics tend to look down their noses at such films.

"God Created Woman" didn't play in Jacksonville, Fla., for instance, for the simple reason that the towns fathers feared that it would create too pressing a demand for a local censor board.

On the overall, the outlook for the foreign films in the States is bright; at least the percentage of moneymakers is likely to rise if for no other reason than that the volume of bookings is likely to rise. It is still true today, on most foreign films, that New York represents 50% or more of an import's total income. But, gradually, the acceptance pattern is changing, at least on the more highly popularized French and Italian entries.

Germans Begin to Impact Long-Lost Yankee Marts

Coming up in the background are the Germans, whose production keeps pumping out films which are generally too "typically German" in character to get across in the States. Yet, "The Last Bridge" and "Devil's General" appear to have broken the ice, and a number of other German films of promise will be released this year, including "Captain von Koepenick." The rising popularity of such German stars as Maria Schell and Curt Jurgens unquestionably will help the Germans break the barrier.

The Japanese, who caused a brief flurry in the States via a series of films starting with "Rashomon," have lost some of their tentative advantage. Both the Germans and the Japanese held film weeks in Manhattan to introduce their new films to trade and press. Underlying all this is the theory that it takes only a couple of hits to break through. It's a theory fondly held by many in the foreign film field, though it would appear to lack merit in the light of actual experience.

The success of the foreign film in the American market—and no one can deny the considerable progress that has been made—has not been due to some "icebreakers." It has been due to a combination of steady "pounding," amounting to a process of education of exhibitors and public alike, and to economic factors quite outside the purview of the foreign film itself, i.e. the soft condition of the market for American pictures.

In its original form, equipped with sub'itles, the imports will never escape the art circuit straightjacket. This circuit is comparatively small, but its patronage is growing. Dubbed, however, and properly exploited, foreign films are at the point where they can tackle the American competition on equal terms.

This past year, the number of strong foreign entries was sharply limited. The French flooded the market (much to the chagrin of those who saw in this a serious dilution of their reputation for quality), but not till late in the year did some really good French films appear. "God Created Woman" irritated the critics, but took off like lightning; "Gervaise" and "Razzia" did well and "Gates of Paris" came on the scene. So did "The Adulteress" and "The Bride Is Much Too Beautiful," which cashed in on the Bardot fad.

Earlier, the French had released "Four Bags Full," which didn't live up to expectations; "We Are All Murderers," "Fruits of Summer," "Pantaloon," "Only the French Can," "Passionate Summer," "The Sorceress," "Time of Desire," "Versailles," "Nana" (also very strong at the b.o.), "A Man Escaped," "The French They are a Funny Race," etc.

The year's top entries from Italy were "Gold of Naples" (going out dubbed) and "La Strada" of course. "Nights of Cabiria" didn't open till very late in the year.

Copenhagen's Nordisk Expands

By VICTOR SKAARUP

Copenhagen, April 8.

Nordisk, oldest film producing company in Denmark, which celebrated its 50th anniversary a year ago, has embarked upon a sales campaign to sell its product in foreign markets. As a key factor in this it has hired Olaf W. Borgesen, 48, who has been with Metro-Goldwyn-Mayer's Copenhagen exchange since 1937 and latterly its manager.

As new foreign sales manager of Nordisk he will have two main tasks. First, to secure more playdates in Sweden, Norway, Finland, and wherever else may be possible. Second, he will seek co-production deals with foreign film companies in order to get rental money out of the Nordisk studios here.

Borgesen will exit Metro at the end of this week, then holiday until May 1.

Once Big Producer

(In connection with VARIETY*'s International Film Section, let one footnote serve as a reminder: until talking pictures came along in 1928, Denmark was a leading European film producer, selling its silents all over the continent here and across the seas as well. The Danish tongue is, of course, scarcely exportable. Even the other Scandinavians have trouble.*

Foreign Films Circulating In U.S.

(The following listing of imports on the American exhibition market at the present time was provided by distributors. It is reproduced here, courtesy Theatre Owners of America.)

"Abdullah's Harem," 20th.
"Above Us Waves," Republic.
"Across The Bridge," Rank.
"Adorable Creatures," Continental.
"Adultress, The," Times.
"Adventure In Warsaw," Artkino.
"Adventures Of Sadie," 20th.
"Affairs Of Messalina," Columbia.
"Age Of Infidelity," Hoffberg.
"Albert Schweitzer," De Rochemont.
"Alexander Nevsky," Artkino.
"All At Sea," MGM.
"Alligator Named Daisy, An," Rank.
"Always Tomorrow," Stratford.
"Amazing M. Fabre," Arlan.
"Amphitryon," Brandon.
"Anathan," Contemporary.
"And God Created Woman," Union.
"Animal Farm," DCA.
"Anna Cross," Artkino.
"Another Sky," Harrison.
"A Nous La Liberte," Burstyn.
"Antoine And Antoinette," Brandon.
"April 2000," Martin J. Lewis.
"As Long As They're Happy," Rank.
"Awakening, The," Union Film.
"Awara," Hoffberg.

"Baby And The Battleship," DCA.
"Baker's Wife, The," Brandon.
"Ballet Of Romeo And Juliet," Brandon.
"Ballet Tales," Artkino.
"Barber Seville," Arlan.
"Battle Hell," DCA.
"Battle Of The Rails," Burstyn.
"Beauties Of The Night," Lopert.
"Beautiful, Or Ugly, They Marry," Hoffberg.
"Beauty And Devil," Arlan.
"Beauty And The Beast," Brandon.
"Bed, The," Union Film.
"Bed Of Grass," Trans-Lux.
"Beggar Student, The," Sam Baker.
"Bel Ami," Casino Film.
"Berliner," Burstyn.
"Between 11 Midnight," Arlan.
"Bicycle Thief," Burstyn.
"Big Day, The," Union Film.
"Black Tent, The," Rank.
"Blonde In Bondage," DCA.
"Blood Of A Poet," Lewis.
"Blue Peter, The," DCA.
"Boot Pollih," Hoffberg.
"Boris Godunov," Artkino.
"Break To Freedom," U. A.
"Breaking The Sound Barrier," Lopert.
"Bride Is Much Too Beautiful," Ellis.
"Brief Rapture," Jewel.
"Brothers In Law," Continental.
"Bullfight," Pacemaker.

"Cabaret," Sam Baker.
"Cabiria," Lopert.
"Campbell's Kingdom," Rank.
"Cangaciero," Columbia.
"Captain From Koepenick, The," DCA.
"Captain's Paradise, The," Lopert.
"Carnival," Artkino.
"Cast A Dark Shadow," DCA.
"Chandra," Hoffberg.
"Checkpoint," Rank.
"Childhood Of Maxim Gorky," Artkino.
"Child's Play," DCA.
"Christmas Carol, A," U. A.
"Claudine," Hoffberg.
"Cocktails In The Kitchen," Stratford.
"Colditz Story, The," DCA.
"Come, Take My Love," Casino.
"Companions Of Night," Arlan.
"Concert Of Stars," Artkino.
"Confessions Of Ina Kahr, The," Sam Baker.
"Confessions Of Felix Krull, The," DCA.
"Congress Dances, The," Republic.
"Constant Husband, The," Stratford.
"Contraband Spain," Stratford.
"Creeping Unknown," U. A.
"Crime And Punishment," Union.
"Cry, The Beloved Country," Lopert.

"Dance Little Lady," Trans-Lux.
"Dancing Heart, The," Sam Baker.
"Dark Eyes," Hoffberg.
"Dark River," Times.
"Daughters Of Destiny," Arlan.
"Day In Moscow, A," Artkino.
"Day In The Country," Burstyn.
"Day Of Wrath," Brandon.
"Day Will Come, The," Casino.
"Days Of Our Years," Brandon.
"Deadlier Than The Male," Continental.
"Decision Against Time," MGM.
"Defend My Love," DCA.
"Demonique," United M. P.
"Desires," Grand Prize.
"Desperate Decision," Times.
"Devil In The Flesh," Times.
"Devil's Daughter, The," Times.
"Devil's General, The," DCA.
"Diabolique," United M. P.
"Diary Of A Country Priest," Brandon.
"Diary Of A Lover," Grand Prize.
"Dirty Hands," Medallion.
"Distant Journey," Artkino.
"Doctor At Large," Universal.
"Doctor At Sea," Republic.
"Dr. Knock," Lewis.
"Doctors, The," Union.
"Doll Merchant, The," Tudor.
"Don Giovanni," DCA.
"Don Juan," Times.
"Drole De Drame," Brandon.

"Eagle With 2 Heads," Noel Meadow.
"Earrings Of Madame De," Arlan.
"Ecstasy," Jewel.
"8 x 8," Hans Richter.
"Emperor And The Golem," Artkino.
"End Of The Road, The," DCA.
"Enemy From Space," U. A.
"Erotica," Grand Prize.
"Escapade," DCA.
"Escape From Yesterday," Hoffberg.
"Eternal Conflict," Arlan.
"Eternal Love," Casino.
"Eternal Mask," Lewis.
"Every Second Counts," DCA.

"Fan Fan The Tulip," Lopert.
"Fatjer's Delimma," Arlan.
"Fernandel The Dressmaker," Union.
"Festival In Moscow," Artkino.
"Figaro, The Barber Of Seville," Artists Producers.
"Final Round, The," United M. P.
"Final Test," Continental.
"Fire Under Her Skin," Union.
"Five From Barska Street," Artkino.
"Flamenco," Lewis.
"Flame Of Africa," Cavalcade.
"Flesh Is Weak, The," DCA.
"Flowers Of St. Francis," Burstyn.
"Folly To Be Wise," Fine Arts.
"Forester's Daughter, The," Casino.
"Forman, The," Casino.
"Formosa," Hoffberg.
"Forty-First," Artkino.
"Foolish Virgin, The," Jewel.
"Forbidden Desires," Times.
"Forgotten Village," Burstyn.
"Four Bags Full," Trans-Lux.
"Foxiest Girl In Paris," Times.
"French Scandal, A," Jacon.
"French They Are Funny Race, The," Continental.
"Frenzied Altars Of Yho," Artists Producers.
"Frisky," DCA.
"Fruits Of Summer," Ellis.
"Fugitive Hero, A," Cavalcade.

"Gadfly," Artkino.
"Game Of Love, The," Times.
"Gate Of Hell," Harrison.
"Gates Of Paris," Lopert.
"Gaucho & The Devil," Cavalcade.
"Gentle Touch, The," Rank.
"Gervaise," Continental.
"Gilbert & Sullivan," Lopert.
"Girl And The Oak, The," Grand Prize.
"Girl In Black, A," Union.
"Golden Demon," Harrison.
"Gold Of Naples," DCA.
"Good Companions," Stratford.
"Grand Concert," Artkino.
"Grand Maneuver," United M. P.
"Grapes Are Ripe, The," Casino.
"Grasshopper," Artkino.
"Green Man, The," DCA.
"Grisby" (Don't Touch The Loot), United M. P.
"Guendalina," Lopert.

"Half Strong, The," DCA.
"Happiest Days Of Your Life, The," Pacemaker.
"Harvest," Brandon.
"Heart And Soul," Ellis.
"Heart Of Paris," Hoffberg.
"Heart Of Vienna," Casino.
"Heidi & Peter," U. A.
"Hell In Korea," DCA.
"Hello Elephant," Arlan.
"Heroes Are Tired," Hoffberg.
"Heroes Of Shipka," Artkino.
"High & Dry," Universal.
"High Treason," Pacemaker.
"Hill 24 Doesn't Answer," Concordia.
"Hills Of Ireland," World Travel.
"Hiroshima," Continental.
"His First Affair," Film Representations.
"Holiday For Henrietta," Union M. P.
"Holly And The Ivy, The," Pacemaker.
"House Of Pleasure," Union.
"Hunters Of The Deep," DCA.
"Husband For Maria, A," Union.

"I Am A Camera," DCA.
"If All The Guys In The World," Buena Vista.
"Immortal Garrison," Artkino.
"Immortal Vagabond, The," Casino.
"Imperial Waltz," Casino.
"Inside A Girl's Dormitory," Ellis.
"Inspector General," Artkino.
"In The Circus Arena," Artkino.
"Isn't Life Wonderful," Stratford.
"It Happened In The Dark," Ellis.
"It's Great To Be Young," Fine Arts.
"It's Never Too Late," Stratford.
"Ivan The Terrible," Artkino.

"Jacqueline," Rank.
"John And Julie," DCA.
"Julietta," Union.
"Justice Is Done," Burstyn.

"Keepers Of The Night," Casino.
"Kid For Two Farthings, A," Lopert.
"Kindly Kill Me," Times.
"Kreutzer Sonata," Hoffberg.

"Lady Chatterley's Lover," Union.
"Ladykillers," Continental.
"La Forza Del Destino," Screen Art.
"Land Of Fury," Universal.
"La Sorclere," (The Sorceress), Ellis.
"Last Bridge, The," Union.
"La Strada," Trans-Lux.
"Last Ten Days, The," Columbia.
"Last Waltz, The," Casino.
"Legends Of Anika," Grand Prize.
"Leonardo Da Vinci," Film Rep.
"Les Mains Sales," (Dirty Hands), Medallion.
"Les Miserables," Brandon.
"Les Vistieurs Du Soir," Brandon.
"Liani," DCA.
"Life And Music Of Giuseppe Verdi, The," Artists Producers.
"Life In The Artic," Artkino.
"Life Of Ferdinand Raimund, The," Casino.
"Light Across The Street, The," United M. P.
"Light Touch," Universal.
"Lisa," DCA.
"Little Fugitive," Burstyn.
"Living North, The," Arlan.
"L'orage," Hoffberg.
"Loser Takes All," DCA.
"Lost Continent, The," Lopert.
"Love Lottery," Continental.
"Lovers And Lollipops," Trans-Lux.
"Lovemakers, The," Trans-Lux.
"Lovers Of Verona," Brandon.
"Love Without Illusion," Grand Prize.

"Mlle. Mosquito," Grand Prize.
"Mademoiselle Striptease," DCA.
"Magic Horse," Artkino.
"Magic Sword," Grand Prize.
"Magnificent Seven, The," Union.
"Maid In Paris," Continental.
"Make Way For Do," Grand Prize.
"Malva," Artkino.
"Man Escaped, The," Continental.
"Man Of Music" (Glinka), Artkino.
"Man In The Road," Republic.
"Man Of The Sea," Hoffberg.
"Manon," Union.
"Man Who Loved Redheads, The," Lopert.
"Man In The Raincoat, The," Union.
"Marcelino," Union M. P.
"Marianne Of My Youth," United M. P.
"Marie Du Port," Fine Arts.
"Marriage Of Figaro," Artkino.
"Mask And Destiny," Stratford.
"Masquerade In Vienna," Hoffberg.
"Measure For Measure," Hoffberg.
"Medium, The," Harrison.
"Melbourne Rendezvous," Trans-Lux.
"Melody Beyond Love," Grand Prize.
"Merry-Go-Round," Casino.
"Mexican, The," Artkino.
"Midnight Episode," Fine Arts.
"Miller's Beautiful Wife," DCA.
"Mitsou," Zenith.
"My Father's Horses," Casino.
"Myth Of Peron And Evita," Screen Art.
"My Seven Little Sins," Union.
"My Wife's Family," Stratford.
"Mystery Of The Downs," Stratford.
"Most Noble Lady," Buena Vista.

"Nais," Brandon.
"Naked Amazon," Times.
"Naked And The Bold, The," Union.
"Naked Eye, The," Film Rep.
"Naked Night," Times.
"Naked Woman," Hoffberg.
"Nana," Times.
"Nanda Devi," Lewis.
"Night Chase," Pacemaker.
"Night My Number Came Up," Continental.
"1905" (Mother), Artkino.
"Never Take No For Answer," Arlan.
"No Sun In Venice," Union.
"Novel Affair," Continental.
"No Way Back," Fine Arts and Jacon.
"Now And Forever," Stratford.

"Oasis," 20th.
"Of Life And Love," DCA.
"Oh My Papa," Stratford.
"Oksan," Concordia.
"One Step To Eternity," Ellis.
"One Summer Of Happiness," Times.
"One That Got The Navy, The," Rank.
"Only The French Can," United M. P.
"On Foot, On Horse, By Car," United M. P.
"On The Bowery," Film Rep.
"Open City," Burstyn.
"Operation Conspiracy," Republic.
"Orders Are Orders," DCA.
"Orders," Union.
"Original Sin, The," Casino.
"Orpheus," Union.
"Othello," Artkino.
"Outcast Of The Islands," Lopert.
"Outcry," Ellis.
"Out Of The Clouds," Rank.

"Paisan," Burstyn.
"Panic In The Parlor," DCA.
"Pantaloons," United M. P.
"Papa, Mama, The Maid & I," Union.
"Parlor Car E417," Grand Prize.
"Passionate Pastime," Hans Richter.
"Passionate Sentry," Fine Arts.
"Passionate Summer, The," Union.
"Passion For Life," Brandon.
"Father Panchali," Harrison.
"Patriot, The," Hoffberg.
"Pearl Of The Crown," Hoffberg.
"Phantom Horse, The," Harrison.
"Pickwick Papers," Union.
"Poor But Beautiful," Trans-Lux.
"Port Of Shadows," Brandon.
"Portraits Of Shame," Burstyn.
"Possession," Fine Arts.
"Potemkin," Artkino.
"Prince Of Players," 20th.
"Privates Progress," DCA.
"Proud And The Beautiful, The," Union.
"PT Raiders," Continental.
"Pursuit Of The Graf Spee," Rank.
"Pepote," United M. P.

"Quiet One," Burstyn.

"Raising A Riot," Continental.
"Rape On The Moor," Sam Baker.
"Rashomon," Harrison.
"Razzia," Kassler.
"Reach For The Sky," Rank.
"Red Angel," Arlan.
"Red Balloon, The," Lopert.
"Red And The Black, The," DCA.
"Reluctant Widow," Fine Arts.
"Remember My Love," Artists Producers.
"Rendezvous With Juliet," Brandon.
"Rice," Cavalcade.
"Richard III," Lopert.
"Respectful Prostitute, The," Times.
"Riffi," United M. P.
"Rimsky-Korsakoff," Artkino.
"Road To Life," Artkino.
"Rodan," DCA.
"Rome—11 O'Clock," Times.
"Roots," Harrison.
"Rosanna," Fine Arts.
"Rouge Est Mis," United M. P.
"Royal Affairs In Versailles," Times.
"Royal Command," Grand Prize.
"Rumyantsev Case," Artkino.

"Sadko," Artkino.
"St. Matthew Passion," Lewis.
"Samurai," Fine Arts.
"Savage Princess," U. A.
"Sawdust Triangle," Burstyn.
"Scandal In Sorrento," DCA.
"Scarlet Spear," U. A.
"Sea Of Trouble," Hoffburg.
"Sea Shall Not Have Them, The," U. A.
"Secret, The," DCA.
"Secret Place," Rank.
"Secrets Of The Reef," Continental.
"Senechal The Magnificent," DCA.
"Sergeant's Daughter, The," Casino.
"Seven Deadly Sins," Arlan.
"Sextette," Arlan.
"Shamed," Pacemaker.
"Shanghai Drama," Hoffberg.
"Sheep Has Five Legs, The," United M. P.
"Ship That Died Of Shame," Continental.
"Ship Was Loaded, The," Film Rep.
"Shoeshine," Brandon.
"Side Street Story," Burstyn.
"Silken Affair, The," DCA.
"Silent World, The," Columbia.
"Simon & Laura," Universal.
"Singing Angels," Casino.
"Sinners, The," Pacemaker.
"Sins of Casanova," Times.
"Sins Of Paris," Arlan.
"Sins Of The Borgias," U. A.
"Sister Letitia," Union.
"Slave, The," Film Rep.
"Smiles Of A Summer Night," Rank.
"Smallest Show On Earth, The," Times.
"Snow Was Black, The," Continental.
"Spanish Garden, The," Rank.
"Spice Of Life," Union.
"Stars Of Russian Ballet," Artkino.
"Steel Bayonet," U. A.
"Stella," Burstyn.
"Stone Flower," Artkino.
"Story Of Vickie, The," Buena Vista.
"Strange Deception," Casino.
"Stranges Ones, The," Union.
"Stranger In The House," Lewis.
"Strangers," Fine Arts.
"Stratford Adventure," Continental.
"Street Of Shame," Harrison.
"Summer Winds Blow, The," Janus.
"Svengali," Metro.
"Symphonie Fantastique," Hoffberg.
"Symphonie Pastorale," Fine Arts.
"Symphony Vienna," Lewis.

"Tales Of Hoffman," Lopert.
"Tears For Simon," Republic.
"Teenage Bad Girl," DCA.
"Tempest In The Flesh," Pacemaker.
"Temptress, The," Ellis.
"Tender Enemy," Hoffberg.
"Therese Etienne," Union.
"That Lady," 20th.
"Thieves And Assassins," Zenith.
"Third Key," Film Rep. Rank.
"They Were Five," Hoffberg.
"Thirty-Nine Steps," Ellis.
"This Strange Passion," Noel Meadow.
"This Is The Way To Make Love," Hoffberg.
"Three Feet In Bed," Janus.
"Three Forbidden Stories," Ellis.
"Three Men In A Boat," DCA.
"Time In The Sun," Brandon.
"Time Lock, The," DCA.
"Time Of Desire, The," Janus.
"Time Is My Enemy," Republic.
"Titan, Story Of Michel Angelo," Harrison.
"To Be With You Is Wonderful," Casino.
"Tonight At 8:30," Continental.
"To Paris With Love," Continental.
"Tom Brown's Schooldays," U. A.
"Tomorrow Is Too Late," Burstyn.
"Too Bad She's Bad," Film Rep.
"Topaze," Brandon.
"Torero," Columbia.
"Torment," Union.
"Town Like Alice, A," Rank.
"Trial Of Louis Pasteur," Hoffberg.
"Trip To Deception," Rank.
"Trip To America," Lewis.
"True Story Of The Civil War, The," Times.
"Twelfth Night," Artkino.
"Two Among The Nudists," Jewel.
"Two Hearts Entwined," Hoffberg.
"Two Loves Had I," Jacon.
"Two On A Vacation," Hoffberg.

"Ugetsu," Harrison.
"Umberto D.," Harrison.
"Unknown Soldier, The," Tudor.
"Unnatural," DCA.

"Value For Money," Rank.
"Viktoria And Her Hussar," Casino.
"Virgin Man, The," Jewel.
"Virtue Bigamist, The," Union.
"Virtuous Scoundrel," Zenith.
"Volga Boatman," Hoffberg.
"Volga Volga," Artkino.

"Wages Of Fear," DCA.
"Waltzes From Strauss," Hoffberg.
"We Are All Murderers," Union.
"Welcome Mr. Marshall," Artists Producers.
"Well-Diggers Daughter, The," Brandon.
"West Zanzibar," Universal.
"Wench, The," Arlan.
"Whirlpool Of Paris," Hoffberg.
"White Horse Inn," Sam Baker.
"White Sheik, The," Pacemaker.
"Wicked Wife," Stratford.
"Widow, The," DCA.
"Wife For A Night," Harrison.
"Wild Fruit," United M. P.
"Will Any Gentleman . . . ?," Stratford.
"Woman," Pacemaker and Film Rep.
"Woman Of Evil," Hoffberg.
"Woman Of The River," Columbia.
"Woman Of Rome," DCA.
"Wonderbird," Fine Arts.
"Wonderful Times," Grand Prize.

"Young And The Damned, The," Union.
"Young And The Passionate, The," Pacemaker.
"Young Chopin," Artkino.
"Young Girls Beware," United M. P.

'Inside Russia' Remarks Behaviour of Critics On Moscow Dailies

John Gunther's new Harper book, "Inside Russia Today," being published today (Wed.), has some interesting and unusual things to say about show biz within the Soviet Union. Here are some digested excerpts from his book, published by special permission:

Moscow has more than 30 legitimate theatres; four of these are exclusively for children. There are several peculiarities about theatrical life in Moscow. One is that (except in special circumstances) a long continuous run is impossible; each theatre gives as a rule four or five different plays a week, since all are repertory houses. If a new play is a success, however, it may stay in the repertoire of a given theatre for a long period; one new play, first produced in 1954, is still a hit. Another peculiarity is that there are no stars, at least officially, and certainly no star system. Instead, prominent performers become in time "Honored Artists of the RSFSR" (or other republic), rising to be "People's Artists" on the republic level, and then, the supreme honor, are promoted to be "People's Artists of the USSR."

There are no fewer than 700 legitimate theatres in the Soviet Union, and 350,000 theatrical "groups." Every provincial capital or town of consequence has its legitimate theatre or theatres—a new play by a Russian dramatist of renown may be playing simultaneously in as many as 300 houses.

If a dramatist writes a play, he is at liberty to submit it to any theatre. It may be accepted; it may not. If not, the dramatist has further recourse; five or six magazines and one publishing house exist primarily for publishing plays not yet produced. The effect of publication is to make the text of the unproduced play available all over the Soviet Union. Then, if a success, it may have another chance in Moscow.

Moscow's Bardot

In Moscow recently, when "The Respectful Prostitute" (retitled "Lizzie McKay") was put on, the title role was played by a femme considered to be the Soviet equivalent of Brigitte Bardot and the "sexiest" actress in Moscow. She is, however, 53.

Dramatic criticism can be very sharp in Moscow . . . Moreover actors and actresses are privileged — indeed encouraged—to write letters to the papers, expressing their countercriticism, if any, to the critics. One remarkable practice is the well-known Soviet institution of public criticism. Each Moscow theatre, once or twice a year, holds a mass meeting, which is widely advertised; the public is invited to turn out and, if so inclined, heckle and ask questions of producer, director, author, and actors, who are assembled on the stage. Speeches from the audience are limited to three minutes, and hundreds of people speak. One play recently discussed in such a session was Lillian Hellman's "Autumn Garden" which has been a pronounced recent success in Moscow.

The Moscow Art Theatre is the only public place of its kind in Russia that did not use the hammer and sickle as an insignia; instead it has its own symbol, a dove.

Recordings of American jazz bring bizarre prices on the black market, as much as 400 rubles ($100 at par) for a single record. These recordings are taken on tape from Voice of America or other broadcasts, and then reproduced on, of all things, disks made of discarded X-ray plates salvaged from hospitals. A marked favorite at the moment is Elvis Presley; others are Louis Armstrong, Rosemary Clooney, Frank Sinatra and Patti Page.

Israeli Accept German Films; Make Some Cuts

Tel Aviv, April 1.

Many of Israel's film theatres now are showing German-language pix following the lifting of the ban against them recently. Since Switzerland, where German is one of three official languages, is represented in Israel by an Ambassador and Austria by a Minister, and because Israel's contacts with western Germany are many, it was difficult for the Israeli government to uphold its refusal (comprehensible from many viewpoints) to permit showings of German-speaking pix.

At first, only films of Swiss and Austrian origin were licensed for performance. But during the past month, German productions (mostly co-productions) have also been released. First really successful pic shown here was "Sissy," which ran in Tel Aviv for 12 weeks. It presented exhibitors with the peculiar problem of its using in one scene the Austrian national anthem (identical to tune with that of Germany) with the German anthem unacceptable. This was handled via synchronizing using the sound of church bells, recorded in Nazareth.

Films now showing with great success are "Piroshka," a German production shot in Hungary, and "Ich und meine Frau" (Me and My Wife) starring Paula Wessely and Attila Hoerbiger. Showing in April will be the German-speaking version of "Casino de Paris," with Caterina Valente, Vittorio de Sica, and Gilbert Becaud. Due for early release is the Maria Schell vehicle, "Rose Bernd" after the Gerhart Hauptmann play of the same name.

Tel Aviv's billboards are now truly international, with U. S. pix advertised side by side with "Bolshoi Ballet" as well as French and Indian productions.

Yugoslavs' Films Turning Modern

By STOJAN BRALOVIC

Belgrade, April 8.

Bettered prospects for improved quality of product marks 1958 in the Yugoslav film industry. First of all the studios and their facilities have been stepped up so that numerically much more activity can be handled. Only five years back, in 1953, the grand total of production for the year amounted to five feature films. It was up to 16 last year and should be 20 for 1958. All of which reflects effort and maturity in a film industry which started from scratch.

Two further developments favor upgrading of the entertainment. First should be mentioned a new relaxation of the bureaucracy rigidity so that "modern themes" may be included. Then, too, co-production with other nations is now coming into play.

Only one film now planned for 1958 is of traditional background Four will be centred upon World War II, naturally close to Yugoslavs as a much-buffeted land then.

"Black Pearls," Sarajevo production, will treat the problem of juvenile delinquency. "I Am Coming Back," Sarajevo production will concentrate on a tragic love affair of a revolutionary. "Good Sea," Ljubljana production, will be about men whose destiny depends on the whims of the sea. "That Night," Belgrade production, brings the drama of a New Year's Eve when a rejected woman precipitates a tragedy. "Between Today And Tomorrow," Montenegro production, is a story about two Danube bargemen and a woman. "Division BBB," Belgrade production, is a drama from the Yugoslav oilfields. "The H-8," Zagreb production, deals with a mixup of human destinies and a tragedy in the bus on the highway. "The Earth," Zagreb production, is a sad story about settlers. "Kala," Ljubljana production, tells of a dog reverting to the wild to become a wolf and of man saving its pups from the wilderness and other men.

TWAIN FRUSTRATIONS DO MEET

Hungarian Film Picketed in N.Y.; Will Public Go Along With 'Exchange'?

Importers of foreign films, particularly those now being asked by the U.S. State Dept. to consider the acquisition of Soviet pictures, took note last week when shouting pickets paraded in front of the Normandie Theatre, N.Y. where the Hungarian film, "Merry-Go-Round," had opened.

It was the first new Hungarian picture to preem in the States since the war and several of the metropolitan critics liked parts of it.

Film, shown in Venice in 1956 and screened again privately at Cannes last year, tells a love story against a background of Hungarian farm life. Woven into it are the pros and cons of collective farming. The pickets, identifying themselves as being from the American-Hungarian Federation, called the picture "propaganda inspired by Russia."

Richard Brandt, prez of Trans-Lux Distributing which acquired the picture for the States, said box-office for it was zero. But he defended vigorously the importation of the film. "We will play pictures from any country with which the United States has a trade agreement, and that excludes for the moment only Red China and North Korea," he said. "In importing and booking the picture (the Normandie is a Trans-Lux house) we thought we were contributing to the exchange of information between the U.S. and the communist countries, an exchange which our Government appears to encourage."

Brandt explained the "Merry-Go-Round" had been made by a "liberal" group before the Hungarian revolution. "The film has more anti-Soviet propaganda in it than many American productions," he said. The star of the film committed suicide after last year's uprising when many of his friends were shot down.

Incident came at a time when the industry is being asked to cooperate in making a film deal with the Soviets and when the Hungarian government has before it a draft proposal under which Hungary would buy a number of American films. Agreement has been signed by the Americans, but not yet by the Hungarians.

Most of the reviewers thought "Merry-Go-Round" slow and tedious, but commented on the quality of the photography. The Herald-Tribune reviewer thought the film was an indication that "the Hungarians are going to make an impression on the American film market." Considering the circumstances, it's a far-fetched conclusion.

Screen, Ponies Alone Under Tax

Madras, India, April 8.

Motion picture theatres and race tracks apparently will be the only amusements with an admission tax as a result of the approval by the Madras legislature of a government measure increasing the tax on cinema shows and horse racing. Tax varies from 25% to 40%.

Since the entertainment tax on other sports, music performances, drama and other public entertainment has been abolished, a strong protest was lodged with the government by the South Indian Film Chamber of Commerce which convened at an emergency meeting. Beef, however, had no effect on the solons.

The finance minister of the Madras State told the Assembly that the increase in the film and racing tax would augment revenue from this source although the entertainment on the other amusements has been abolished.

National's 12½c Divvy

Los Angeles, April 8.

National Theatres Inc., declared quarterly dividend of 12½c. per share on outstanding common stock.

Melon is payable May 1 to stockholders of record at close of business April 17.

Mexican Features Collect $3-Mil In U.S. Rents

Competition, via the entry of Columbia Pictures, has enlivened the Mexican film market in the States which today is worth more than $3,000,000 in film rental.

What once used to be an exclusive enterprise now has been turned into turmoil and the latest development involves an investigation by the U. S. Justice Department into antitrust angles brought to its attention by exhibitors.

Some 540 houses in he U. S. play the Spanish lingualers, almost all of them coming from Mexico. The main market for these films is in New York and in the Southwest and West as well as some of the industrial cities, like Detroit. It is a business that fluctuates with the state of the crops, the level of employment, etc., but it is still gradually growing and expanding.

In the field are Azteca, Clasa-Mohme, as of last year, Columbia, which also produces in Mexico. Col, at first, had a hard time breaking through the established pattern. It expects to handle between 26 to 30 films in 1958, and Col execs say they're able to get wide bookings.

Some of the exhibitors, however, have been having a hard time, and it was on their complaints that the Dept. of Justice went into action. Charge was that, when a house booked Col's Mexican releases, it was threatened with the withdrawal of films handled by Azteca and Clasa-Mohme.

Tactics late last year led to a lawsuit by a Chicago exhibitor, who claimed that Azteca had written him, warning it would withdraw its product if he continued playing the Col lineup. The threat is serious since Col does'nt have sufficient product to keep a house going for a full year.

Tie between Azteca and Clasa-Mohme isn't absolutely clear. Two years ago, Gustav Mohme reportedly made a deal under which he would sell out to Cimex, the Mexican export agency. Takeover wasn't to have taken place until next September. Thus, both Azteca and Clasa-Mohme appear to be controlled centrally in Mexico City. Earlier, Sam Seidelman set up a Mexican distribution firm in the States. He never went into action. Outfit folded as soon as Mohme made his deal.

This was well before Col entered the picture, and reports at the time said that the Seidelman operation was designed merely to "urge" Mohme to make his deal. Mohme depended on the supply of Mexican product, and with Azteca and Seidelman splitting the supply, not much would have been left for Clasa-Mohme. The Mexicans make about 90 films a year.

Sacha Guitry's Last Script

Paris, April 8.

Titles and themes in the planning or scripting stage around the French film studios include Sacha Guitry's final work, which deals with a variety of husbands and wives.

Hakim is doing a biopic of the American dancer Isadora Duncan.

Jean Gabin will be seen in a story of, to nobody's surprise, the Paris underworld.

EUROPE'S TASKS MUCH LIKE YANKS

Paralleling the concern in the domestic U. S. market, Hollywood's lucrative but obstacle-strewn foreign mart is currently the subject of intense study on the part of all of the major film companies. The aim is to cut down distribution costs without impairing efficiency and — equally important — without lowering the potential for expansion.

American films today must rely on the foreign market as much, if not more so, so they rely on their States-side revenues. The entire structure of the industry and of film financing today is geared to certain high-level expectations of earnings abroad, and in the face of these expectations, the gradual drop in overseas income is noted with more than passing concern.

This is not to say that the foreign market income isn't still very satisfactory. In fact, it's been at record levels for the past several years. In 1957, American films abroad did a net (potentially remittable) business of about $217,000,000. Maybe around $190,000,000 of this, if not more, actually was remitted to the States.

But where, in the past, the outlook has always been one of tempered optimism, there's now no question that the struggle to maintain past earning levels has begun in earnest. The companies know that the overseas mart, as presently constituted, is beginning to sag. They also know that they virtually cannot afford to let this process of deterioration, caused partly by the inroads of television in Europe and elsewhere, go too far. They're cutting costs to try to balance the drop.

That 'Leisure Pound'

The area hardest hit has been Britain, where business for all films has been off sharply because of what the Rank Organization's John Davis recently termed the competition for "the leisure pound." The British market long has stood as the most important in Europe, despite quota restrictions, and its vascillations are being felt. In part this loss has been made up for by the growth of the German market, with its freely remittable currency.

The American film companies no longer expect to expand their business in Europe. All they can hope for is that they can maintain the status quo there, fighting all the time—against quotas, taxes, duties, remittance restrictions, the nationalistic desires to "protect" local industries, etc. For the future, the companies are looking to Latin America and, to a lesser degree, to Asia.

Europe A Patchquilt

The situation in Europe is one of many lights and shadows. On the one hand, the Hollywood films still top the popularity parade with audiences and it continues to draw everywhere. On the other, "fencing in" process, long a postwar sport of restriction-minded European governments and industries, continues and has been given much impetus with the rising concept of the European Common Market, which has great application to the film industry on the Continent.

Europe's film industries were raised from the ashes in the postwar era, pulled up by their bootstraps by governments lavish with subsidies. With the exception of the French, none of the European countries had much of an industry before the war. Now, feeling more and more the pinch of rising costs and limited markets, Europe's industries are on the wane once again, with Italy a dramatic example of what can happen. This has brought about a feeling of frustration and a sense of urgency in protecting the home markets.

On the American side, the frustrations have been of a different variety, due in part to the rising prominence of the independents. As Europe moves to become more of an entity as a market, the power of the American industry has lessened. This was demonstrated in Spain and in Denmark where the Motion Picture Export Assn. imposed import embargos and then found itself in the unenviable position of wishing it could get back in. It took more than two years to reasonably resolve either of the two situations. It did, however, teach MPEA a bitter lesson: It could no longer afford to "scare" countries into deals via the past expedient of withholding its pictures.

Common Market?

There is a strong feeling on the part of many American film executives that the common market for films isn't going to be a reality, at least not for many years to come. They base this, in part, on the theory that it will be difficult to include Germany into such an arrangement, at least as long as the current German free-trade concept is maintained.

In Latin America, inflation is haunting the film companies, but the amounts they get out of these countries still are huge and continue to grow as concessions, such as the raising of admission prices, are gradually forced. The key markets are Mexico and Brazil, with Argentina ranking third.

In Asia, progress has been slow and the troubles many. The dollar shortage is being felt, and has caused difficulties in India and in the Philippines. Japan, too, is a headache, though it's a prime market for the Americans.

Around the world, the Hollywood motion picture is fighting an uphill battle for, at least, the status quo.

Kalmus' Technicolor Optimism; But Doubts Enough Volume To Keep 3 European Labs Going

In an unusually bouncy and optimistic mood despite a low net for 1957—$95,946 or 5c per share against $1,226,149 or 60c per share in 1956—Technicolor prexy Herbert T. Kalmus last week predicted a Hollywood swing-back to color and improved business for his company.

In his annual report to the stockholders, Kalmus disclosed that Techni had disbanded its graphic arts division which it had established in January of 1956. Despite efforts to boost business, volume apparently still fell far short of the $2,000,000 to $3,000,000 which Techni felt was necessary to continue the operation.

On the other hand, Kalmus indicated that the lab's Technirama printing process, which allows a producer to get virtually any prints he wants from a wide-area negative, was catching on, and that Techni's Consumer Photographic products and Services division was doing well. "Operating figures for the month of January, 1958, were better than for any other period since acquisition of the assets of Pavelle Color Inc.," he said. Outfit still plans to build a new consumer film processing and printing lab on the Coast.

As for Techni's foreign labs, Kalmus reported that Technicolor Ltd. in London had shown a net of £314,775 for 1957, i.e. only a £12,895 drop from 1956 "despite a not insubstantial decrease in volume of production and increase in both labor and material costs."

News from Societe Technicolor in Paris wasn't that good, however. Plant is just about breaking even, but that's before the Italian lab has started operating. Discussions with three of Technicolor's affiliated companies abroad were started in '57 "with a view to finding a way to solve the problems of the French company," Kalmus reported.

In Italy, Technicolor Italiana is progressing with plant construction and should start servicing the Italo industry during the second half of 1958. But Kalmus admitted a hitch in Techni's original plans.

"When the ground work was being laid for the establishment of these affiliated companies in France and Italy, in our high volume years 1953-54-55 and even 1956, there seemed to be an abundance of business to keep the three Technicolor foreign plants in ful. operation. Now, however, with the London and Paris laboratories operating and the Italian laboratory soon to be ready to start operations and with those laboratories feeling the very important reduction in the volun.e of American business which Technicolor Corp. can send them, **there is not enough business to keep all three plants operating successfully.**"

Explaining Techni's low net, Kalmus said about $1,001,000 had been invested in plants and equipment during 1957. Since Jan. 1, 1954, the lab has invested $14,280,000 in such assets.

Kalmus reported net sales for 1957 of $24,674,620 against $29,445,950 in 1956, $32,418,000 in 1955 and $34,654,000 in 1954. Despite this steady downward trent, however, the Techni head still felt that "the tide has turned." "The request of our customers for pictures for 1958 indicate that the pendulum is swinging back to color as compared with black and white," he wrote.

Cinerama Success Made Commies Scream 'Foul!'

By HY HOLLINGER

No account of international film relations in 1958 may pass without mention of the unique part played by Cinerama. Here was the motion picture innovation which became:

—The daddy of other wide-screen systems, such as CinemaScope, VistaVision, Todd-AO and CineMiracle.

—A political prestige tool for Uncle Sam.

Cinerama, under the auspices of Robin International Cinerama, headed by international business man Nicolas Reisini, has been on display as a commercial enterprise in a number of foreign countries since 1954. However, the medium gained its greatest prestige and honors for the U.S. when it was offered as an official U.S. Government exhibit at two trade fairs —Damascus, Syria in 1954 and Bangkok, Thailand in 1955.

The success of the showing of "This Is Cinerama," first picture in the three-trip medium, was welcomed so enthusiastically by visitors to the fairs that it caused a Government official to term the medium as "America's best ambassador abroad." Exhibition of the medium at the fair was made possible by Stanley Warner Corp., which owns the exhibition and production rights to the process, and Cinerama Inc., the equipment manufacturing and installation company.

At the time of the Damascus fair, the U.S. Information Agency said that the showings of Cinerama were so successful the local Communists were accusing the United Stataes of "unfair competition."

At Bangkok, as a result of the Cinerama presentation, the U.S. exhibit was awarded first prize for originality. Demands for tickets to a 2,000-seat theatre were so great that the showing of Cinerama was extended for two weeks after the official closing date of the fair.

Later this month Cinerama will be on a view at the Brussels World Fair—privately—and not as U.S. exhibit.

Studio Facilities In Europe

West Germany

CCC (BERLIN)

Stage 1: 500 sq. metres, 13m high; daily rental 200 DM.
Stage 2: 410 sq. metres, 13m high; daily rental 160 DM.
Stage 3: 658 sq. metres, 13m high; daily rental 300 DM.
Stage 4: 1350 sq. metres, 13m high; daily rental 500 DM. (with water tank)
Stage 5: 350 sq. metres, 13m high; daily rental 140 DM.
Stage 6: 640 sq. metres, 13m high; daily rental 300 DM.
Stage 7: 510 sq. metres, 13m high; daily rental 150 DM. (provisional state)
Mix and synchron Studio; daily rental 20 DM.
Cutting and projection rooms.

UFA (BERLIN)

Stage 1: 655 sq. metres, 8m high; daily rental 180 DM.
Stage 2: 800 sq. metres, 6.8m high; daily rental 200 DM.
Stage 3: 500 sq. metres, 7,2m high; daily rental 160 DM.
Stage 4: 240 sq. metres 5,7m high; daily rental 75 DM.
Stage 5: 1100 sq. metres, 9m high; daily rental 350 DM.
Stage 6: 550 sq. metres, 10,7m high; daily rental 250 DM. (special music studio)
Stage 7: 707 sq. metres, 8m high; daily rental 160 DM. (silent stage: not sound-proof for street scene, etc.)
2 Synchron Studios
2 Mix Studios

REAL (HAMBURG)

Stage 1: 240 sq. metres, 7m high.
Stage 2: 840 sq. metres, 9m high. (with deepening: 2.20m)
Stage 3: 1000 sq. metres, 12 50m high. (with water tank 10 x 15m, 2, 50m deep for underwater shooting)
Stage 4: } 775 square metres, 8. 50m high.
Stage 5: }
Stage 6: 350 sq. metres, 3, 90m high.
Stage 7: 500 sq. metres, 9m high. (with deepening: 40 sq. metres, 2, 20m deep)
Stage 8: 360 sq. metres, 7m high.
3 synchron tstudios
Rotosyn installation (sound)
Mitchell back-pro camera
Cutting rooms
5 projection rooms

Other German Studio Data

AFIFA, Unter den Eichen, Wiesbaden; 3 stages. Comments: Part of old UFA property, not too much used.
ARCA-Filmproduction Gmbh., Berlin - Charlottenburg; 1 stage.
Atlierbetriebe Bendestorf Gmbh., Bentestorf - Harburg; 3 stages.
Atelierbetriebe Arnold & Richter, Munich: 2 stages.
Bavaria Filmkunst, Munich-Gieselgasteig: 8 stages. Comments: One of the best in Germany, used by Doug Fairbanks for making British tv film, used twice by Kirk Douglas last year ("Paths of Glory" and "The Vikings") and by Universal for filming "Interlude." Pre-war studio modernized at war's end and recently sold to private industry. Formerly a UFA property.
Carlton Filmatelier, Munch: 2 stages.
Divina Film Atelier, Baldham by Munich: 3 stages.
Filmatelier Gmbh., Goettingen: 3 stages.
Neue Mars Film Gmbh., Berlin-Ruhleben: 1 stage.
Universum Film AG, Berlin-Templehof: 5 stages. Comments: Part of the old UFA properties, now owned by the new UFA who rent the excellent facilities to other companies as well.

Austria

(VIENNA)

Rosenhuegel-Mauer: 4 stages. Most modern with latest equipment, new Suisse sound mixing Perfecto machinery, sufficient current synchronization hall, orchestra hall.
Sievering: 2 stages. Excellently equipped.
Schoenbrunn: Used now for the Austrian Television service only.
Grinzing: Laboratory, cutting, prints, black-white and color, for normal film size a..d 16mm, own synchronization.
These studios have besides practically all workshops for film use.
Ring Film: 2 stages. Well equipped for Austrian standard.

(UPPER AUSTRIA)

Wels: 2 stages. Building belongs to the City of Wels, well equipped for Austrian standard.
Bad Ischl: Only for outside shooting in the neighborhood.
SALZBURG—Parsch: 2 stages. Very well equipped.
STYRIA—Thalerhof: Not in use.
TYROL—Thiersee: Not in use.

Britain

No. of Stages	Size of Stages	Total Space
	ABPC (ELSTREE)	
5	(1) 100 ft. x 150 ft. = 15,000 sq. ft.	
	(2) 100 ft. x 150 ft. = 15,000 sq. ft.	
	(3) 100 ft. x 150 ft. = 15,000 sq. ft.	
	(4) 100 ft. x 150 ft. = 15,000 sq. ft.	
	(5) 137 ft. x 115 ft. = 15.755 sq. ft.	75,755 sq. ft.
	BEACONSFIELD	
2	(1) 115 ft. x 55 ft. = 6,325 sq. ft.	
	(2) 24 ft. x 49 ft. = 1,176 sq. ft.	7,501 sq. ft.
	BRAY	
2	(1) 48 ft. x 40 ft. = 1,920 sq. ft.	
	(2) 94 ft. x 61 ft. = 5,734 sq. ft.	7,654 sq. ft.
	BRIGHTON	
2	(1) 60 ft. x 40 ft. = 2,400 sq. ft.	
	(2) 75 ft. x 40 ft. = 3,000 sq. ft.	5,400 sq. ft.
	BUSHEY	
2	(1) 66 ft x 33 ft. = 2,178 sq. ft.	
	(2) 35 ft. x 20 ft. = 700 sq. ft.	2,878 sq. ft.
	HIGHBURY	
2	(1) 113 ft. x 60 ft. = 6,780 sq. ft.	
	(2) 60 ft. x 30 ft. = 1,800 sq. ft.	8,580 sq. ft.
	MERTON PARK	
4	(1) 73 ft. x 66 ft. = 4,752 sq. ft.	
	(2) L-shaped 42 ft. x 17 ft. and 18 ft. x 17 ft. = 1,020 sq. ft.	
	(3) Insert Stage = 510 sq. ft.	
	(4) 65 ft. x 45 ft. = 2,925 sq. ft.	9,207 sq. ft.
	MGM-BRITISH	
7	(1) 11,520 sq. ft.	
	(2) 7,100 sq ft.	
	(3) 18,820 sq. ft.	
	(4) 11,520 sq ft.	
	(5) 7,100 sq. ft.	
	(6) 11,500 sq. ft.	
	(7) 6,000 sq. ft.	73,560 sq. ft.
	NATIONAL	
4	(1) 80 ft. x 112 ft. = 8,960 sq. ft.	
	(2) 80 ft. x 112 ft. = 8,960 sq. ft.	
	(3) 36 ft. x 61 ft. = 2,196 sq. ft.	
	(4) 80 ft. x 168 ft. = 13,440 sq. ft.	33,556 sq. ft.
	NEW ELSTREE	
5	(1) 100 ft. x 40 ft. = 4,000 sq. ft.	
	(2) 100 ft. x 40 ft. = 4,000 sq. ft.	
	(3) 50 ft. x 30 ft. = 1,500 sq. ft.	
	(4) 50 ft. x 30 ft. = 1,500 sq. ft.	
	(5) 105 ft. x 50 ft. = 5,250 sq. ft.	16,250 sq. ft.
	PINEWOOD	
7	(1) 165 ft. x 110 ft. = 18,150 sq. ft.	
	(2) 165 ft. x 110 ft. = 18,150 sq. ft.	
	(3) 165 ft. x 110 ft. = 18,150 sq. ft.	
	(4) 110 ft. x 82 ft. = 9,020 sq. ft.	
	(5) 110 ft. x 82 ft. = 9,020 sq. ft.	
	(6) 54 ft. x 50 ft. = 2,700 sq. ft.	
	(7) 57 ft. x 80 ft. = 4,560 sq. ft.	79,750 sq. ft.
	SHEPPERTON	
11	(1) 150 ft. x 120 ft. = 18,000 sq. ft.	
	(2) 150 ft. x 120 ft. = 18,000 sq. ft.	
	(3) 100 ft. x 120 ft. = 12,000 sq. ft.	
	(4) 100 ft. x 120 ft. = 12,000 sq. ft.	
	(5) 72 ft. x 44 ft. = 3,168 sq. ft.	
	(6) 72 ft. x 44 ft. = 3,168 sq. ft.	
	(7) 72 ft. x 94 ft. = 6,768 sq. ft.	
	(8) 250 ft. x 119 ft. = 29,750 sq. ft. (Silent stage)	
	(9) 72 ft. x 103 ft. = 7,416 sq. ft. (Scoring stage)	
	(10) 80 ft. x 36½ ft. = 2,920 sq. ft. (Insert stage)	
	(11) 70 ft. x 40 ft. = 2,800 sq. ft. (Trick stage)	115,990 sq. ft.
	SOUTHALL	
3	(1) 75 ft. x 50 ft. = 3,750 sq. ft.	
	(2) 50 ft. x 50 ft. = 2,500 sq. ft.	
	(3) 50 ft. x 25 ft. = 1,250 sq. ft.	7,500 sq. ft.
	TWICKENHAM	
2	(1) 116 ft. x 62 ft. = 7,192 sq. ft.	
	(2) 95 ft. x 60 ft. = 5,700 sq. ft.	12,892 sq. ft.
	WALTON	
4	(1) 120 ft. x 85 ft. = 10,200 sq. ft.	
	(2) 82 ft. x 52 ft. = 4.264 sq. ft.	
	(3) 110 ft. x 60 ft. = 6,600 sq. ft.	
	(4) 120 ft. x 60 ft. = 7,200 sq. ft.	28,264 sq. ft.

No. of Studios, 15.
No. of Stages, 62.
No. of sq. ft. available, 476,737.

France

PARIS (BOULOGNE)

Stages	Dimensions		Francs
A	35 30/15	(15,750 m2)	1,890,000
C	30 16/ 8	(3.840 m2)	384,000
D	35 22/12	(9.240 m2)	1,108,000
G	30 45/12	(15,900 m2)	1,590,000
H	18 20/10	(3,600 m2)	288,000
I	13 17/ 7	(1,547 m2)	67,350
	FRANSTUDIO, ST. MAURICE		
A	30 12/ 6	(2,160 m2)	169,400
C	32 17/ 9	(4,896 m2)	393,750
D	32 17 10	(5.440 m2)	435,200
E	28 19/10	(5,320 m2)	425,600
F	36 18/ 7	(4.456 m2)	356,480
	JOINVILLE		
D	36 24 10	(8,640 m2)	864,000
E	30 19/ 6	(3,420 m2)	171,000
F	35 17/10	(5,950 m2)	376,000
	BILLANCOURT		
A	25 20 12	(6,000 m2)	720,000
D	24 20/ 8	(3.840 m2)	307,200
B	30/16/ 8	(3,840 m2)	384,000
F	23 18/ 8	(3,312 m2)	397,440
E	16 14/ 6	(2,304 m2)	138,240
C	14/12/ 4	(672 m2)	33,600
	PHOTOSONOR		
A	34 10/ 4	(1,360 m2)	68,000
B	24 14/ 9	(3,024 m2)	151,200
C	32/11/ 6	(2,112 m2)	105,600
D	30/11/ 5	(1,650 m2)	82,500
	FRANCOEUR		
1	40 19/13	(9,880 m2)	889,200
2	32,11/ 8	(2,716 m2)	135,800
	ECLAIR (TOBIS)		
D	40,20/ 8	(6,400 m2)	212,000
E	18/11/ 5	(990 m2)	49,500
	EPINAY		
A	39/12/ 5	(2,340 m2)	117,000
B	23/11/ 5	(1,265 m2)	63,250

Neuilly and Studio Parisiens, with five stages, do video and publicity film work only.

The above studios vary in price according to age, since space does not seem to be a deciding factor. The daily rates are for a bare studio only. All have cutting room, projection, and sound facilities. Prices for these come to: For sound it is 25,000 francs per day sans personnel. Cutting rooms are 18,000 to 25,000 francs per day. Projection is 3,000 francs per hour. Electricity is 100 francs per kw hour during shooting and 50 during construction and preparation. A camera can be rented for 8,000 francs per day.

Note: Studio space has been computed in metres 39 inches to a metre) and prices in francs with 420 francs to the dollar. Prices are the rental rates per day.

There are also seven large sound stages at the Victorine Studios in Nice, two at Marseilles and two in Bordeaux. Prices equal Parisian setups.

Italy

Film Studios in Italy, with number of sound stages each:

ROME	
Cinecitta	16
DePaolis - Incir	6
Titanus - Farnesina	6
Titanus - Appia	6
Titanus - Tuscolano	2
Ponti- DeLaurentiis	4
SAFA - PALATINO	4
Centro INCOM	2
Istituto LUCE	2
Accattino - Grottaferrata	2
SPES - Catalucci	1
Capitani	1
TURIN	
FERT - Capitani	3
MILAN	
ICET	2
VENICE	
Scalera	3
LEGHORN	
Pisorno	2

Pros, Cons of Dubbing Linguals For States

Is dubbing the salvation for the foreign film?

Past year probably has seen more pictures dubbed into English than any combination of prior years, yet the addition of the English soundtracks hasn't meant an automatic boost to every film. In fact, the only dubbed releases that really clicked were "La Strada," "God Created Woman" and "Rodan."

The independents who handle imports are aware that there is greater acceptance of dubbed films among exhibitors and the public than before. But they also know that, before they go for a dubbing job, a careful evaluation of the picture involved is necessary. Dubbing the "wrong" release can mean simply piling a loss upon losses inasmuch as the lip sync process runs anywhere from $10,000 to $25,000 or, in the case of a major studio doing the job, even higher.

Also, the indies must keep in mind that, once a film is dubbed, the automatic channelling into the commercial route requires an additional outlay for extra prints and a greater advertising effort. If the film clicks, that's a gain and the money is well spent. If it flops, the extra coin just adds to the red ink.

There are two types of films that lend themselves ideally for dubbing. One is the cheap exploitation picture from abroad which gets by on "shock" values and certainly needs English dialog for the mass market. The other is the picture that either has a personality to carry it (like Brigitte Bardot) or is constructed so that dubbing doesn't intrude.

That there is no insurance in dubbing is demonstrated vividly by the soft b.o. of such dubbed releases as "08/15," "Vickie," "A Man Escaped," "French Can-Can," etc. Dubbing outfits say the German and Swedish films, involving slow speech, are the most difficult to "convert." French and Italian is easier. Now, one or two British films also may be "Americanized" for greater acceptance in the States, particularly where given roles are spoken in the cockney accent.

Gradually, release methods are being adjusted to take cognizance of dubbing values. Latest refinement comes with Ilya Lopert's "Une Parisienne," which will open day-and-date at the Fine Arts and Astor Theatres in Gotham. Former will feature the original subtitled version, latter the dubbed film. This is being done in Europe all the time, but has never been tried in the States.

Edward L. Kingsley of Kingsley International was the first one to point out last year that distributors with good films on their hands, which they plan to dub, should have these English versions available simultaneously with the original version. That's the policy he followed, with great success, with "God Created Woman." Film is playing off in dubbed form through most of the country, and is likely to play 4,000 to 5,000 dates where, with titles, it'd be restricted to about 500 to 1,000.

Though leading dubbing experts, like Peter Riethof, are praised for doing very good dubbing jobs, the impression persists that European dubbing—if done with enough care—is still superior. In part this is credited to the corps of trained actors available for dubbing in places like Paris, Rome and Berlin. European dubbing costs are lower than those prevailing in New York, and a picture may be dubbed on the Continent for as little as $7,000 or $8,000. However, these are rarely perfect jobs, the fault usually being laid to sloppy script preparation.

However, even with care and the most up-to-date equipment, dubbing in the States isn't necessarily of top quality. "Vickie," lip synced at the Disney studios, was roundly criticized for its dubbing job, and "La Strada" also came in for some negative comment. Despite the presence of Ingrid Bergman in the cast, "Paris Does Strange Things" (released via Warner Bros.) didn't raise any dust in its dubbed form and, again, the dubbing quality was poor.

When it comes to the action-exploitation films, like "Rodan," the public is less apt to be critical of the dubbing. It's a different story with the slower and more talky "art" films.

Cannes Paces The Festivals

Knowing— Not 'Guessing'

(ABOUT FRENCH FILM AUDIENCES)

By CLAUDE DEGAND
(Press & Statistics Head, Centre National de la Cinematographie)

Paris, April 8.

Although film executives have generally been showing, all over the world, a tendency to rely on their personal experience and "flair" rather than on scientific analysis, market studies, a well known thing in other industries and trades, are beginning to appear in the film field also.

Apparently film people are beginning to realize that, even for the best "professional," even for the hard boiled producer or distributor, it's a difficult thing to "guess" or "feel" with a reasonable amount of certainty what the customer wants and prefers, what he hopes for when he enters the theatre, how he feels when he looks at the pictures, what is his state of mind when he gets out, and, in fact, what is going to be his behavior tomorrow or next week as far as film shows are concerned.

Nobody denies that, more than in most other trades, there is a great deal of uncertainty about the degree of success (or failure) that awaits the product of the film industry: it certainly is more difficult to deliver a film that will attract full houses of paying spectators than manufacture a cake of soap that will sell in the thousands of cases. House film people should endeavor to put all the trumps in their hands: in other words avail themselves, at least as much as other industries, of the advantages which are to be found in scientific market studies.

Anyway, let us make reference to Germany where a poll was conducted in 1955 and showed that 29% of the population, 18 and over, never goes to see a picture. In the States, the results of the first nationwide study of the American motion picture audience ever undertaken by the motion picture industry have just been published.

But, what has been—and what shall be—done in France?

France has now a survey under way: its results will soon be available. But in fact, it's the second one within a relatively short period.

In Autumn 1953, Jacques Flaud, director general of the Centre du Cinema, considering the recent and continuing drop in attendance, wanted to obtain a fair idea of the French consumer's point of view in the matter of film entertainment, and, accordingly, instructed me to have a survey made for the C.N.C.

After much preliminary work (owing to the lack of similar experience on which to fall back), I was able to launch, through the channel of the Dourdin's Institute a nationwide Gallup: during February and March of 1954, 2,000 Frenchmen over 15 and living in towns of 2,000 inhabitants and over were interviewed, more than 60 questions being fired at each of them. In June, we were able to publish the results.

Audience Poll Proves Informative

What did we discover?

(1)— that out of every 100 Frenchmen (people under 15 and rural areas excluded) 36 are not moviegoers.

(2)— that out of these 36, 30 used to go a few years ago but don't go any more (the other six having never been moviegoers) which was all the more important as:

a) our usual French film statistics, accurate and far reaching as they are, cannot provide this kind of information.

b) this showed that the plight of the French film industry, bad as it was at the time, could be balanced by the prospect of having 30% of the population at its disposal as a potential mass of spectators.

We also discovered that of 64 (out of every 100 Frenchmen) moviegoers:

+ 51 choose their film before going to the cinema, which has thus become a "premeditated purchase."
+ 41 go with someone (child or grown up).
+ 42 look for pure entertainment.

Penetrating deeper into the survey, we were able to give the composition of a typical French cinema audience:

+ Middle class people account for 79% of the total.
+ People under 39 years account for 69% of the total.
+ Men account for 55% (and women for 45%) of the total.

But is the Frenchman a frequent moviegoer?

The Frenchman, in general, attends a film show 18 times a year (from 19 to 22 times in middle-classes, 36 times for young people under 25). But among those 64 Frenchmen out of every 100 constituting the cinema audience, the annual frequency has been found to be 29, the winter frequency being about twice as high as that of summer.

Many more important facts were stressed by the survey. *But that was four years ago and it was necessary to make a fresh analysis*: although moviegoers have grown in number since 1954, we are still short of reaching the Italian and German level, and television, though progressing slowly, is more and more looming as a dangerous rival.

It will be easily understood that if the second Gallup is conducted on very nearly the same basis as the 1954 Gallup: we will thus be in a position to draw fruitful comparisons.

But what would be the use of such research if it was to remain another bottom of the drawer item? Even in America, the home country of Gallups, it is generally admitted that the motion picture industry has been notorious in ignoring surveys of this kind; much more so in France . . .

That is why, exactly as Ralph D. Hetzel, executive vice president of MPAA, said in his comment of the survey which he had carried out for his association, I will stress that all the data collected is nothing more than a tool with which to carry on further work.

For there should be no doubt in anyone's mind that in any future attempts to widen the French audience one would have to take into consideration the sense of direction offered by the motivational profile provided in the survey; the success—as Hetzel expressed it—would probably be, in the long run, a matter of individual company as well 25 of industry application.

American Showmen Think French Manage Best Balance Between 'Art' and 'Boxoffice' Positions

American film industry's attitude towards the international film festivals has changed substantially in recent years as such events began to reach an acceptable compromise between "art" and "commerce."

Right after the war, when Cannes, Venice and Berlin established themselves and began to put on the pressure for films, Hollywood developed a definite antagonism against any of these events, reasoning being twofold: (1) They were nothing much more than tourist traps, and (2) Their standards "automatically" discriminated against the U.S. entries.

Even today, tourism is an important consideration at all festivals. The amount the casino at Cannes would lose if the Cannes fest were suddenly to be discontinued is difficult to estimate, but surely would run into the zillions of francs.

But the festivals have gradually stretched into a new pattern that satisfies not only those who seek screen "art" (and there's plenty to be found at least at Cannes and Venice) and others who maintain that film is nothing much more than merchandise whose value is best determined by the number of people it entertains, i.e. the number of people it attracts because it is good entertainment.

Foreign Markets

The foreign market today is tremendously important to the American industry, which from it grows its major sustenance. Each picture playing at one of the fests not only rates an extra permit, but its earnings are freely remittable. Art or no art, that's cash in the pocket for the distributors.

Quite apart from that, films being screened at festivals come to the attention of several hundred journalists from every corner of the globe; they get written about, discussed, praised and torn to pieces. Whichever way it goes, though, the titles of the competing pictures are spotlighted internationally and sink into the consciousness of millions.

The Americans are aware that the festivals can work two ways. A picture can get loud praise and add millions to its earning potential as a result. But it also can get torn apart, and this can detract from its original commercial esimate. This was one of the points that had the U.S. companies unhappy: They entered pictures which they regarded as commercially valuable, only to have them panned to the nth degree by highbrow scribes.

On the festival side, the commercial values today loom higher, as witness the victory of "Friendly Persuasion" at Cannes last year. On the American side, the realization is growing that it's wise to howl with the wolves, i.e. to take cognizance that the fests are aimed at much more than simply a trade fair concept. There has been discussion at the Motion Picture Export Assn. in New York with a view to finding a more realistic formula for selecting the official fest entries. These talks so far have led nowhere, and the Cannes selections for 1958 were arrived at in the same way as before. Difference is that a number of top films were available. Whether Metro's "The Brothers Karamazov" falls into the category of film that will please European critics remains to be seen. At least it has a European star (Maria Schell).

On the other hand, "Long, Hot Summer," which Cannes is inviting, has an "arty" quality that unquestionably will strike a responsive chord in Europe.

Of the three top fests on the Continent, Cannes certainly is tops by virtue of combining both commercial and artistic values. It aims to offer the best of the international screen, and it also constitutes a kind of international trade "fair," where film men from the world over can make personal contact, arrange deals, negotiate joint production, discuss their joint problems, etc.

Who's That Across the Line?

Berlin is much more commercially-minded, and it still has the aura of being part of the East-West propaganda battle. It has grown every year, but it is primarily important in terms of the German market. Eventually, if plans to invite the East to participate at the Berlin fest jell, Berlin may become the most important film contact point between Russia and her satellites and the rest of the world. Such (limited) contact is now achieved at Cannes.

Venice, being last in line, is the most "arty" of the fests and it has a great deal of prestige value. But few American importers go to Venice to find exciting new films to buy.

The American industry, at times overawed by the number of international fests announced, has generally come to believe in participating in many of them for the sake of exposure. It is no longer the big pitch for counteracting Soviet propaganda, but rather a realization that, in an international market that is growing steadily more compact and independent, Hollywood cannot afford to stand aloof.

Winners of the Past

Since World War II End Cannes Awards Have Laureled Many Americans

By GENE MOSKOWITZ

Paris, April 8.

They're not giving out any cash awards at the competitive film festivals, but the financial stakes involved make the $64,000 question a small-change affair by comparison. A top commercial film that doesn't catch a prize may be hurt, but a weak b.o. picture can easily be pushed over the top by an artistic kudos.

At all of the festivals, the hue and cry about "art" vs. "commerce" is inevitably raised, and festivals' juries over the years have gradually swung away from the strictly highbrow approach. Looksee at the Yank winners at the Cannes festival, which gets underway May 2 and runs through May 18, provides some clues as to what types of features please Cannes juries (taking into account, of course, the pressures and counter-pressures that pervade the jury rooms anywhere).

Year by year, these were some of the top Cannes winners since the inception of the competition:

1946—There were seven Hollywood films, but the Americans only captured an acting kudos for Ray Milland in "The Lost Weekend" and an animation nod to Walt Disney for "Make Mine Music." Michele Morgan got a prize for "Symphonie Pastorale" (a French comeback for her after a fair Hollywood career) and Roberto Rossellini's "Open City," marking the start of Italy's neo-realist era, was overlooked.

1947—The U.S. sent nine pictures and got three awards in category prizes. "Crossfire" got the top social nod, "Ziegfeld Follies" emerged as the best musical and Disney scored again with "Dumbo."

1949—This was the year the jury became more clearly oriented towards film as an art medium. Hollywood sent six films and reaped an award via Edward G. Robinson in "House of Strangers." Louis de Rochemont's "Lost Boundaries" was recognized in the best scenario category and "The Set Up" made it in the lensing class. That year, Sir Carol Reed got recognition for "The Third Man" and Rene Clement got an award for "Walls of Malapaga," which later failed to do business in the States.

There began, around this time, an awareness that the festival sword could cut two ways. It became obvious that the jury preferred the "deeper," more artistic and thoughtful films and that a top commercial film, screened but panned, could actually be hurt rather than helped.

1951—There were four American films that year and Bette Davis got the acting award for "All About Eve." Italy's Vittorio DeSica shared top honors with Sweden's Alf Sjoberg for "Miracle in Milan" and "Miss Julie" respectively. This was the beginning of an upbeat curve for the Swedes. Britain also scored via an acting award for Michael Redgrave in "The Browning Version."

1952—Only three majors sent entries that year, and one indie. The acting prizes went to the U.S. (Marlon Brando for "Viva Zapata" and Lee Grant for "Detective Story") while the indie "The Medium," (the Gian Carlo-Menotti opera) got the nod for the best lyric. France that year showed "Fanfan La Tulipe" (which later did well in the States) and "We Are All Murderers," shown in the States only last year with little more than prestige success.

1953—Four American films were shown plus one out-of-competition. The U.S. got the nod for the most diverting picture with "Lili" and for the best thesping for Shirley Booth in "Come Back Little Sheba." The big prize went to France's "The Wages of Fear," which later was a dismal failure in the States, both in its original and in the dubbed versions.

1954—Five American entries, but only one prize, to Disney for "The Living Desert." "From Here to Eternity" was out of the running due to its recent Oscar award and got only a pat on the back. The Japanese copped the top prize with their colorful "Gates of Hell."

1955—The wheel finally turned (or maybe Hollywood had made it clear that it was getting fed up with being browbeaten by the longhairs). Anyway, this was America's year. "Marty" took the top prize, which helped it greatly in Europe. Spencer Tracy collected the acting award for "Bad Day at Black Rock" while the prizes for direction went to Jules Dassin for "Rififi" and to Russia's Sergei Vassiliev for "Heroes of Chipka." Italy scored with "The Lost Continent" (which didn't come to the States until two years later) and Elia Kazan's "East of Eden" was judged the best dramatic film. The Soviets' "Romeo and Juliet" made it as the most lyrical film and it later had an art house run in the States. Israel also was heard from for the first time with "Hill 24 Doesn't Answer."

1956—Four Hollywood pictures were in the running, but only Susan Hayward got an acting prize for her "I'll Cry Tomorrow." The top award went to "The World of Silence" and H. G. Clouzot's "The Picasso Mystery." Sweden had "Smiles of a Summer Night." "World of Silence" was a hit in the U.S., "Picasso" flopped and "Smiles" did very nice business.

1957—Again it was America's year. "Friendly Persuasion" won the prize in spite of adverse press and audience reaction. Sweden and Poland showed great advances and Yank Negro actor John Kitzmiller took the acting award for his performance in the Yugoslav film, "The Valley of Peace." Russia amazed everyone with "The 41st," which had a love story and comparatively little propaganda and Argentina made a show via its "House of the Angel." Greece showed "Girl in Black" and "S'ella," both of which were released in the U.S. last year with fair success, and Hungary contributed "The Little Merry-go-round," which has just gone into release in the States.

Paris Tones France's Playoff

FILM INDUSTRY 'INDIVIDUALISTIC' IN COMPONENTS THOUGH DEPENDENT ON SUBSIDY

Paris, April 8.

The French film system is still a primarily "individualistic" setup compared to the corporate aspects of U. S. filmmaking. The French have no real "major" companies with stars under contract. However, there are some companies that usually carry the main burden of production activity, and this also applies to distribution.

Paradox creeps in since the French industry is also partly nationalized via the administrative powers of the governmental Centre Du Cinema which gives production licenses, handles censorship, foreign agreements and keeps the industry balanced via Film Aid Law handouts.

Of 440 legal production outfits only 176 participated in production in 1957, and most of these did so via coproduction with others. In the distrib picture of 171 enterprises 16 handled over two thirds of the biz of which eight are French (Cinedis, Cocinor, Pathe, Gaumont, Sirius, Marceau, Discifilms, Corona) and the others the eight Yank majors.

Industry sources feel that mergers will be necessary (a) to cut rising production costs and (b) to fit into the coming European Common Mart. West Germany and Italy are fairly manageable as number of producers and distribs, compared to the splintered French trade.

The leading producing companies, that is those who can be counted on for one or two pix a year, are CLM, CCFC, Filmsonor, Franco - London Film, Hoche (Raoul Levy), Gibe, Marceau, Pathe, Sirius, Gaumont, Speva, UGC, Cocinor, Graetz, Rank-Guibert and Gray Films. Many of these also have distribution aspects with the distrib putting money into production.

Though French filmgoing has risen, and foreign acceptance has bettered, the French film cannot amortize itself sans Film Aid. Of the $125,000,000 local gross $40,000,000 goes for taxes. This is another paradox as the government takes with one hand and gives with the other. But Aid is considered essential here with some basic changes in operation called for; such as not forcing producers to put Aid coin right back into pictures, which has led to overproduction, and giving special aid on daring, offbeat subject matter and the use of young talents rather than the questionable present method of handouts for "quality" features. Opinion is always split as to what a quality film is.

With its newfound but precarious equilibrium the French film has reconquered its own market and took 22 weeks of playing time in 1957 over the called for 20, and took over 50% of the grosses with slightly over 32% going to the U. S., and other countries making up the balance.

French sell centers on the Paris firstrun for about 30% of the revenues accrue here though Paris is only 19% of the overall attendance. Capital usually sets the styles for the other key cities and rural areas. But with television beginning to be a factor of competition new economic factors are coming into play.

Something new here—the "road-show"—obtained good results for such Yank offerings as Cinerama, "Around the World in 80 Days" (UA), "The Ten Commandments" and "War and Peace" (Par) and now Columbia's "The Bridge on the River Kwai" installed at a small art house after a phenom eight-week regular run. French-made blockbusters are now being readied for this type of handling, per the three-hour new version of "Les Miserables."

A general look at investments show 21% of funds coming from distributors, 13% from labs, studios and insurance companies, 13% from banks, 5% from creators and technicians, and 15% from producers with 35% based on Government Film Aid.

FRANCE CLAIMS 'FIRSTS'

Lists Fadeouts, Dissolves and Double Exposures As Its Own

Washington, April 8.

France is responsible for more "firsts" in motion picture and still photography than any other nation, claims a issue of "France Actuelle," a fortnightly information publication issued here by French interests. Among the claimed "firsts" in motion pictures:

The 16-frames-per-second camera, by Auguste and Louis Lumiere; the first motion picture, by the Lumieres, "The Sprayer Sprayed," a slapstick sequence running a few seconds; first newsreels by Charles Pathe, about 1900; first surgical cinematography in 1900 by Prof. Louis Doyen; first fadeouts, dissolves and double exposures by Georges Melies, about the turn of the century.

First film dramatizations by Georges Melies; first multi-reel films, notably "Queen Elizabeth" in four reels, brought to this country in 1912 by Adolph Zukor; the original Cinemascope process by Henri Cretien.

And, incidentally, the lightweight, portable tv camera which CBS introduced to this country from France.

French Features-To-Come Checklist

By GENE MOSKOWITZ

Paris, April 8.

French feature films currently being readied for market, at various stages of exploitation, are as follows:

"Les Amants De Demain" (Tomorrow's Lovers) (CCFC). Marks the return of Edith Piaf to pix in drama of a woman who kills her unfaithful lover and finds brief love with a man who did likewise with his vis-a-vis.

"Amere Victoire" (Bitter Victory) (Col). Made as a French pic in English by Yank Nicholas Ray. It has Curd Jurgens, Richard Burton and Ruth Roman. Vigorous war pic suffering from some ambiguity of the characterizations.

"Amour De Poche" (Pocket Love) (Gaumont). Comedy about a scientist who can make people pocketsize and how this is used to keep his jealous fiancee from knowing of a new love. Intermittently amusing.

"A Pied, A Cheval Et En Voiture" (On Foot, By Horse And in A Car) (Cinedis). Perhaps surprise comedy hit of the year though humor is patchy.

"Ascenseur Pour L'Echafaud" (Elevator to the Gallows) (Lux). Work of a 25-year old director, Louis Malle. A taut thriller of an ironic end to a perfect crime. Somewhat weak on characterization and overcontrived, this won the top film award of the year. It probably has art chances for U. S.

"Le Beau Serge" (AJYM). Made by 28-year old Claude Chabrol concerns return of a native to his small town. Looks local to France in appeal but promising.

"La Bonne Tisane" (Good Medicine) (Lux). hospital-gangster tale.

"Escapade" (Pathe). Cinderella takeoff of the innocent girl and the handsome gangster. Has the Louis Jourdan name.

"C'Est La Faute D'Adam" (Sonofilm). Estimated a chancey item for the U. S.

"Charmants Garcons" (Sirius). Zizi Jeanmaire assailed by plenty of men. Fairly diverting but lack of real impact.

"L Dos Au Mur" (Back to Wall) (Gaumont). Fairly slick murder yearn.

"L'Ecole Des Cocottes" (School for Flirts) (Pathe). A satire on the 1920's. Might divert Yanks.

"Les Fanatigues" (Pathe). A suspense item about a man trying to kill a dictator on a plane and how humanity thwarts him.

"Maigret Tend Un Piege" (Maigret Lays a Trap) (Rank). Competently told murder yarn with Jean Gabin, but lacks stature.

"Sois Belle Et Tais Toi" (Be Lovely and Keep Quiet) (Ege). Silken comedy thriller with playoff chances aided by Mylene Demongeot and Henri Vidal.

"Les Temps Des Oeus Durs" (Time of Hardboiled Eggs) (CCFC). Satire on art. Includes new comic Darry Cowl and Fernand Gravey.

"Tous Peuvent Me Teur" (Anyone Can Kill Me) (Sofradis). Series of murders in a prison. Exploitable.

"Le Triporteur" (The Delivery Boy) (Cyclope). With Darry Cowl and only intermittently funny. Color costs may limit this for export to States.

"Les 3 Font Les Paires" (Gaumont). Zany murder tale that does not quite come off, but with some yoks.

"Une Manche Et La Belle" (Beauty Up Her Sleeve) (Cinedis). Murders and doublecross, but possibly too much like Yank counterparts.

"Une Vie" (Silver). Includes Swiss Miss, Maria Schell. Dramatic tale of a woman's life in the 19th century. Good U. S. chances.

Les Bijoutiers Dy Clair Du Lune" (Col). Anglo version is "The Night the Sky Fell In" and it is a robust, earthy pic with Brigitte Bardot to insure art and general success.

"Le Desert De Pigalle" (Cinedis). "Worker-priest" trying to save a prostie. Sexsational and exploitable. Anticipate U. S. censorship trouble.

"En Cas De Malheur" (In Case of Accident) (Cinedis). Again Brigitte Bardot. She's a delinquent who seduces staid lawyer Jean Gabin. Racy and taut, it looks like a good arty import with general chances too.

"Les Espions" (The Spies) (Cinedis). H. G. Clouzot's strange tale of the world of espionage. It spins a telling atmosphere. Heavy on gab but odds favor some acceptance in U. S.

"La Loi C'est La Loi" (Law is the Law) (Cinedis). Teams Fernandel and Italo comic Toto for a risible tale of smuggling. Okay arter.

"Les Miserables" (Pathe). 'Nth remake of the Victor Hugo novel. Bigscale in production and length. Might have some Yank playoff possibilities. It has Jean Gabin.

"Montparnasse 19" (Lux). Has Gerard Philipe as the tortured painter Modigliani. Period and cast could help this for art dating in U. S.

"Nathalie" (Gaumont). Martine Carol as a wisecracking model who outsmarts the police and crooks. Fairly diverting. Good general prospects outside France.

"Pot-Bouille" (Boiling Pot) (CCFC). Boudoir tale told with tact and spice. Gerard Philipe and Daniele Darrieux add up to the adult appeal of a "La Ronde."

"Retour De Manivelle" (Turn of Handle) (Rank). Murder. Main asset the Michele Morgan name. Forecast unexciting.

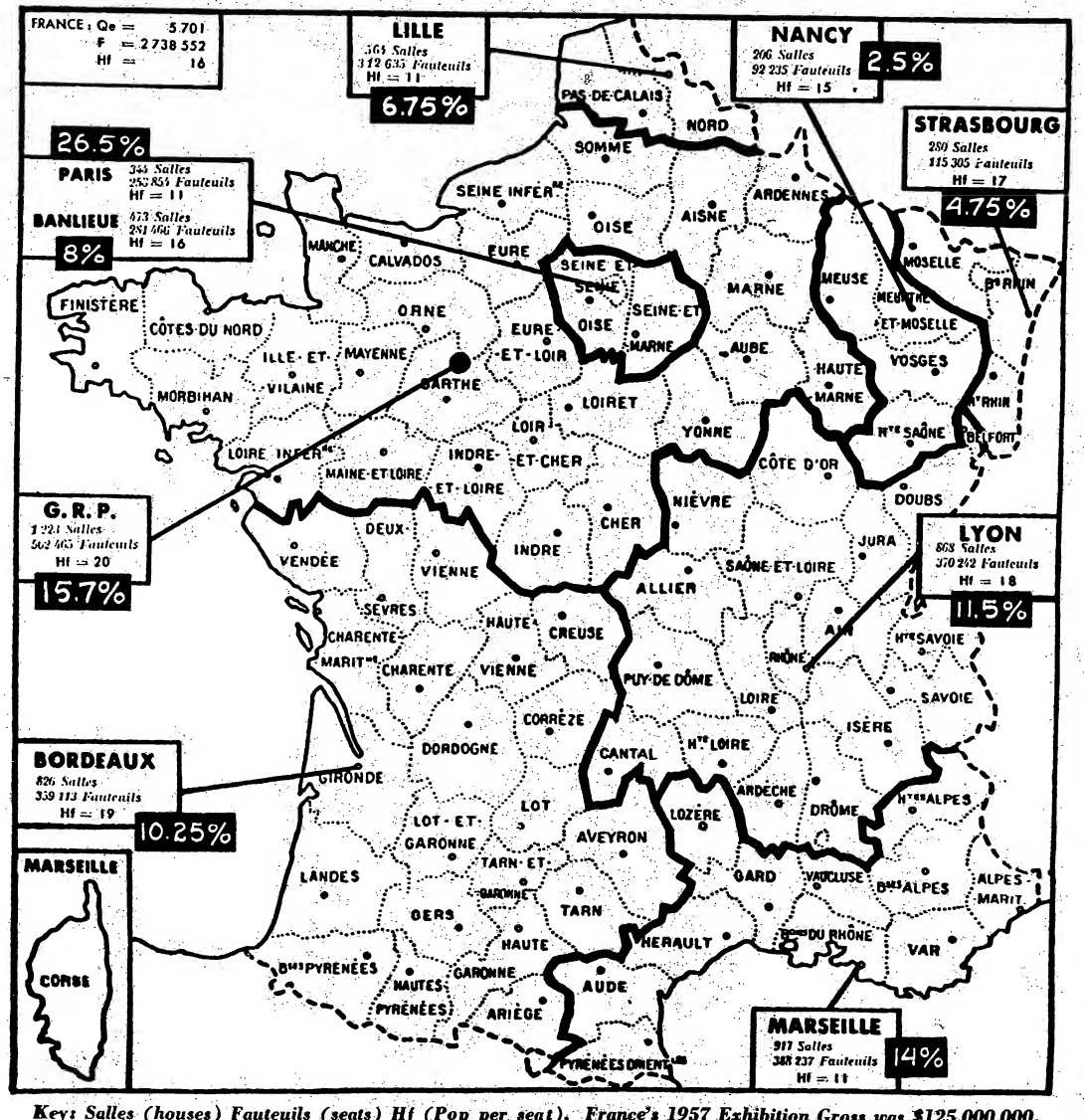
"Sans Famille" (Nobody's Boy) (Cinedis). Sprawling retelling of a Gallic classic. Broad appeal and acting helps.

"Tamango" (Discifilm). With Curd Jurgens and Dorothy Dandridge about a slaving ship. Stacks for States.

"Le Septieme Ciel" (Seventh Heaven) (Gaumont). Re-do of macabre comedy. Daniele Darrieux and Noel Noel. Possible specialized U. S. opportunities.

"Therese Etienne" (Col). Naturalistic drama. Questionable for American markets.

FRANCE'S BIG-URBAN EXHIBITION MAP



Key: Salles (houses) Fauteuils (seats) Hf (Pop per seat). France's 1957 Exhibition Gross was $125,000,000.

INTERNATIONAL JUDGES BACK AT CANNES

Cannes, April 8.

The full, international jury will be reinstated for this year's Cannes film festival, which rolls May 2 and, in its two weeks of screenings, festivities, interviews and negotiations, aims to avoid the pitfalls of both its own past and those that have hurt other fests.

The assembly of the international jury, instead of the one of last year, composed primarily of Academie Francaise members with their lofty and removed notions about "art," is somehow symbolic of Cannes' determination to emerge as the number one fest.

This will be the 11th Cannes go-'round and, as the fest continues as the top prestige event in its own competitive area, it's becoming clear that the American major companies can no longer afford to go along for the ride only, to appease foreign customers. All the elements—from the American industry's heavy dependence on the foreign market, to the rising quota threat, to the prospects of the European Common Market—combine to force the Americans into a greater degree of thoughtful and wholehearted cooperation.

Needs More Budget

This is being acutely realized in Europe by the American film reps stationed in France. Fred Gronich, the Motion Picture Export Assn.'s new continental manager, makes no bones about his hope for a bigger budget for Cannes this year in order to hand out better publicity material to the some 500 scribes expected to cover the event, and to get more personalities down to cash in on the publicity bonanza that inevitably flows from Cannes.

That's not to mention the free licenses and free remittances—up to $50,000 on each picture—that can also mean a sizable chunk of coin for the majors along with publicity and release outlets for winners.

There is a feeling here that, as Cannes grows in both stature and importance, the American industry must send more weighty and unusual films. The view, not necessarily shared by all, is that the "deeper" pix not only are more likely to snare prizes, but also need the boost. Blockbusters and the general run of "good" pictures can be shown outside of the competition, and this would be a benefit for all concerned.

Cannes itself is cognizant of the need for improvements. A higher budget this year will mean invites to a wider range of personalities, and the reduction to one official entry per country leaves leeway for invitation to "unusual" films.

This year will tell whether Cannes will retain its top fest position in Europe over Venice and Berlin. Cannes has spotlighted the work of lesser filmmaking countries, and it has been responsible for "creating" some stars. Both esthetics and the pocketbook can be served at Cannes if countries send their best and if Cannes can solve its pressures, intrigues and touristic scramblings. It's been plain in the past how budgetary troubles can lead to ill-will.

Robert Favre LeBret has been Cannes prexy since the fest's inception and, despite the rugged pace, he's been able to survive without an ulcer. First Cannes fest came off—humbly—in 1946, without a film palace as yet. It was patterned largely after Venice. Over the years, the Yanks started wondering whether the French and Italians had set up prizes between themselves, since the American films seemed unable to get more than secondary awards. But, as Cannes grew, the Hollywood entries managed to gain greater attention.

The first big U. S. break came in 1955, when "Marty" snared the Golden Palm award. From then on, American films and American talent were steadily in the running. Last year's fest was won by "Friendly Persuasion."

HONOLULU LOVES BARDOT

Opened In Nabe—Then Moved Downtown

Honolulu, April 8.

Brigitte Bardot feature, "And God Created Woman" (Kingsley-Intl.), has moved to Royal Theatres' downtown Roosevelt for an extended run. Switch followed two weeks of sensational biz at the circuit's neighborhood Queen Theatre.

Queen had to oust "Woman" in order to participate in a day-and-date showing of "Wild Is the Wind" (Paramount) with the King and Palace Theatres.

30 Nations For '58 Cannes Fest

Paris, April 8.

Cannes Film Festival for 1958 will run May 2-18 and, so far, 30 countries are participating and 17 have already picked their films. Various events will take place within the framework of the festival, such as meetings of international film bodies, a "vidfilm" festival and prize, and outside screenings of international features and shorts.

Film Palace here is being enlarged by 1,000 seats. Work is now going on. The jury is practically picked and will have an international composition, with four French and seven foreign members. All are directly involved in films to eliminate last year's difficulties when prestige jurists ignorant of film matters handed out unpopular laurels.

Young directors who were unveiled at past festivals will be repped as well as oldtime kudosed directors. Michael Cacoyannis, who put Greece on the filmmaking map via "Stella" and "The Girl In Black," though he has yet to win a prize, will have his new release, "The Last Lie" with Ellie Lambetti. Spain's Juan Bardem has "La Vengenza," 2nd India's multi-winner Satyajit Ray "Para Pathar" (The Philosopher's Stone).

Sweden sends Arne Sucksdorff's "En Djungelsaga" (The Arc and the Flute) and Poland Aleksander Ford's "Osmy Dzien Tygodnia" (The Eighth Day of the Week) a Polish-West-German production. West Germany sends a musical fable "Das Wirthaus Im Spessart" (The Inn In Speessart), and Austria the third sequel to "Sissl."

Japan is repped by "Yukiguni" (The Snow Country) and Italy "L'Huomo Di Paglia" (The Straw Man) and "Fortunella" with Giuletta Massina. France will probably enter Jacques Tati's "Mon Oncle" and "Montparnasse 19." Norway has "Ni Liv" (The Fugitive) and England either "The Key" (Col) or "Orders to Kill." Hungary, Rumania, Russia and Czechoslovakia rep the Eastern countries with "Vasvirag" (Iron Flower), "The Fools of Baragan" made by French director Louis Daquin, "The Lovers" and "When the Stroks Pass," respectively.

Argentina has "Rosaura a Las Diez" and Switzerland "Bronze Faces." Official Yank entry is Metro's "The Brothers Karamazov" with two more to be added.

From May 10-14 a series of vidfilms will be shown from West Germany, Belgium, Canada, U.S., France, Italy, Japan and Sweden. A special jury will give a prize to the best vidpic to be called The Eurovision Prize. There will also be meetings of the Federation of International Film Producers, and huddles between governmental reps from Italy, France and West Germany on the Common Market Film Problems.

Latest feature jury members are actress Madeleine Robinson, playwright Marcel Achard, painter Bernard Buffet, film critic Jean De Baroncelli from France, screenwriter Cesare Zavattini from Italy, director Serge Youtkevitch from Russia, director Ladislao Vajda from Spain, film critic Tomiko Asabuki from Japan and director Helmut Kautner from West Germany. Yank and English members are to be picked. On the U.S. side, Mel Ferrer, Billy Wilder and Robert Aldrich have been mentioned.

France's Big Grossers: '50 to '57

Paris, April 8.

Any appraisal of French boxoffice blockbusters must naturally distinguish between what the French liked and what other nationals went for. They coincided in some cases, were fiercely disagreed in other cases. Tracing back the releases to 1950, the student of the Cinema du Francaise comes up with these remarks for the record:

"And God Created Woman" (Levy), which is the sexpot-in-chief in the U.S. market (via Kingsley), was only so-so when unspooled here. Brigitte Bardot has since achieved her standing as an "American" favorite and in the publicity and perhaps some reflex-action French pride her latest for Filmsonor, "Une Parisienne" is a mop-up (U.S. rights commanded a phenomenal advance of $220,000).

"Rififi" (Inudsfilms), Jules Dassin's taut gangster pic, was a worldwide hit. It has no stars but fine playing, plus a tour-de-force silent 30 minute segment of the robbery of a jewelry store that gave it its uniqueness.

"French Cancan" (Franco-London), of Jean Renoir with Jean Gabin, Francoise Arnoul and Mexico's Maria Felix, was magnetic for the homeland, but this poetic evocation of the building of the Moulin Rouge did not touch the American understanding.

Sacha Guitry's "Versailles" (CLM), which is still the all-time high here, flopped in the U.S. where its costumed bedroom shenanigans in royal Versailles demanded too much knowledge of French history and manners.

"The Little Word of Don Camillo" and **"The Return of Don Camillo"** (Francinex-Amato) to be considered as a pair, both directed by Julien Duvivier and starring Fernandel and Gino Cervi as the battling priest and Communist mayor of a small Italo town. This hit sensibilities here but was not a big Yank cup of tea.

"Notre Dame De Paris" (Hakim) with Gina Lollobrigida and Anthony Quinn pushed this remake of "The Hunchback of Notre Dame" into the big brackets. English version, made for Allied Artists, has gotten a good blanket playoff in the U.S. and proves that this type of film can be made in two lingos for good results sometimes.

"Diaboliques" (Filmsonor) paid off on both sides due to the shocker aspects pumped into it by H. G. Clouzot. Simone Signoret, Vera Clouzot and Paul Meurisse held their own with the film's morbid aspects.

"Fanfan La Tulipe" (Filmsonor), with Miss Lollobrigida and Gerard Philipe, was big on both sides of the Atlantic due to its lighthearted adventure, gentle anti-war theme and its fine pace and acting.

"Wages of Fear" (Filmsonor), H. G. Clouzot's taut suspense item of the torturous trek of two nitroglycerin trucks, won money and film fest awards but did not make it in the U.S. The controversy about the trimming job is said to have militated against it.

"Gervaise" (Dorfman), with Maria Schell, is now repeating its European success in Yank art houses. Rene Clement's rendering of Emile Zola's lowlife 19th century, and its humane aspects, have made this big b.o. in spite of its grim, downbeat character. It also made actress Schell.

"Lucrece Borgia" (Filmsonor), with Martine Carol, played it for bawdy, sexsational aspects and Christian-Jaque's adroit direction gave this spec values. It did big here and well in Yank playoffs, attracting censorship and Church opposition, (an aid?).

"La Traversee De Paris" (Four Bags Full) (Franco-London) was a boff offbeater here on the acting of Bourvil and Jean Gabin and its deft handling of life under the occupation. It was a smash here but only fair in the U.S. The subject might have been too specifically Gallic.

"Un Grand Patron" (The Perfectionist) (Discina), with Pierre Fresnay, was a talky, conventional drama about the life of a great surgeon. It cut a big b.o. path natively but died in the States where it appeared "soaky."

"Les Femmes S'En Balancent" (Pathe) and **"Votre Devoue Blake,"** are two Eddie Constantine-starring releases which cleaned up this side on this Yank player's popularity and phlegm. Still unknown in his native land, Constantine will soon make an American pic here for U.A.

"Les Grandes Maneuvres" (Filmsonor), Rene Clair's bittersweet tale of a 1900's military garrison Don Juan, was smash here but languished among the Yanks. Its half tones were not to U.S. taste (Clair's "Belles De Nuit" (Filmsonor) also was bigger at home. These releases did not make it in spite of names like Michele Morgan, Gina Lollobrigida and Gerard Philipe).

"Napoleon" (CLM), Guitry's version, was boff among his buffs. Has still to playoff in America.

"Justice Est Faite." This had a message for the citizens of France, concerning the French jury system but was only a moderate booking item for the States.

"Le Triporteur." Amusing to the public this side is a new zany named Darry Cowl. He's half-Harpo Marx, half Jerry Lewis—or, you might say, brash. This comedy and another, "Cyclope," have clicked in French theatres but nobody yet knows whether this comic would beguile the U.S.

"Michel Strogoff" (Modernes), with Curd Jurgens, was a fairly static retelling of the Jules Verne tale but did big here and might be worth Yank dualer chances.

"Vacance De Monsieur Hulot" (Discina) was an international comic triumph for Tati. His fey character, Hulot, set off yocks that could be understood anywhere, and he is probably the most original creative French comic in decades.

U.S. Boxoffice Of French Stars

Paris, April 8.

French stars by and large have not become "big" boxoffice for outside-France situations. This statement requires qualification, of course, since in times past Maurice Chevalier had a major following in America. Ditto, if in lesser degree, the late Raimu, the late Louis Jouvet. Fernandel has some special following in the States, and is among the French cinema personalities exhibited there extensively, as would be true of Danielle Darrieux, once under Hollywood contract. Michele Morgan, Gerard Philipe, Martine Carol, Jean Marais are others who could be named as partly familiar to Yank spectators.

All of this is now changed as the United States, in all its sections, has wildly discovered France's sex kitten, Brigitte Bardot, the north, and south, the east and west (of her) and suddenly there is in America a French name that is "electric."

It is probably a justified generality to say of French film actors of star rank that they are better trained and more versatile than the acting average among Hollywood stars.

U.S. SOLDIERS DO, TOO, LIKE SOLDIER PIX

Wiesbaden, April 8.

The list just released here of the 10 most popular films that played during 1957 on the combined Army and Air Force Motion Picture Circuit in Europe gives a lie to the oft-quoted opinion that servicemen and their families don't like to see features with military themes.

The military background — or foreground—appears in four of the 10 most-attended pictures, "Teahouse of the August Moon," "Battle Hymn," "Friendly Persuasion," and "Joe Butterfly."

In fact, war is the only consistent theme in the top 10 releases, with just one musical "High Society," and just one Western, "Gunfight at O.K. Corral," refuting another report that servicemen prefer Westerns above all other film material.

More than 2,000,000 tickets, at 25c apiece, were sold on the GI theatre chain for these top films, and the number one, "Giant," alone sold over 25,000 tickets to the military personnel and their dependents in Europe.

Here's the list in order of box office admissions:

1. "Giant," (WB)
2. "The Girl Can't Help It," (20th-Fox)
3. "High Society," (MGM)
4. "Teahouse of August Moon," (MGM)
5. "Trapeze," (U. A.)
6. "Gunfight at O.K. Corral," (Par)
7. "Battle Hymn," (U)
8. "Hollywood or Bust," (Par)
9. "Friendly Persuasion," (Allied)
10. "Joe Butterfly," (U)

France's Film Industry Data

Theatres: 5,732 (35m.)
Estimated Seating: 480 average.
Construction: 752 new since 1950
Mobile units: 3,422 (16m.)
Algiers: 350 (216 in 16m.)
Features: 130 in 1957
Investment: $40,150,000
Average film budget: $345,000
Leading Foreign Markets for French Films:
West Germany, Belgium, Switzerland, Latin America, United States, Japan, Spain, Canada

In France, Too, It's Old Experts Vs. Young Promise

Paris, April 8.

Though quality hasn't kept pace with quantity in the output of French pictures, some new talents have slowly been emerging in the French cinema.

The top names still are in the old guard of the French filmmakers. Among the new directors are Roger Vadim and Alexandre Astruc, who have tried to look to French youth but have tended to be electic and sensational in their treatments.

Louis Malle, Eduard Molinaro, Marcel Camus, Michel Boisrond, Norbert Carbonneaux, Claude Boissol, Jack Pinateau also are among the young hopefuls. All have demonstrated growing technical prowess, but none have as yet turned out a really top film.

Oldsters like Rene Clair, Jean Renoir, Julien Duvivier, Abel Gance, Jean Paul Le Chanois, Marcel L'Herbier, Jean Gremillon, Jean Cocteau, Claude Vermorel, Leo Joannon, Henri Calef, Carlo Rim, Jean Dveville, Christian-Jaque, Marcel Pagnol, Jacques Becker, Andre Cayatte, Robert Bresson, Marcel Carne, Jean Delannoy, Rene Clement, Claude Autant-Lara, H. G. Clouzot, Henri Decoin, Yves and Marc Allegret, Jacques Tati are turning 'em out.

There are some good workmen who come between the two groups, like Henri Verneuil, Ralph Habib, Jacqueleine Audry, John Berry, Yves Ciampi and others.

But youth has to make itself felt here to give the French film new drive and direction and to replace artifice by art to regain the French film both the prestige and the commercial interest in the great American and world markets.

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LES HÉROS SONT FATIGUÉS

directed by YVES CIAMPI
with MARIA FELIX - YVES MONTAND
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Britain: High Novelty Content

By DICK RICHARDS

London, April 8.

Here as in America the tiredest maxim, *"There's nothing wrong with the film industry that good films won't solve,"* has been worn threadbare. Its latest parroting was by director Anthony Asquith. He didn't say when the socko product was coming, nor from whom. Meantime Britain needs 80 features every year to keep the home fires burning (another tired phrase) and this is risk capital of sizeable proportions.

Caution has lately ruled here.

The lights were recently blinking red and J. Arthur Rank reacted with staff and schedule slashes. Meantime the film trade is planning as well as pruning, producing more than proverbs.

At the present reporting Rank will roll 11 big ones during the balance of 1958. That's down nine from first intentions. One of the abondoned projects is "Lawrence of Arabia" to star Dirk Borgarde and which was to have been directed by the aforesaid Anthony Asquith, of the nothing-wrong-but school of cheery sayings.

Producer Hugh Stewart and director John Paddy Carstairs will propel Britain's top funny man, Norm Wisdom via an item labelled "The Square Peg." Just returned from the States to fulfill her committment to Rank is Jeannie Carson and she ties up with Donald Sinden and Rank's recent roistering ambassador to the States, James Robertson Justice, in Compton Mackenzie's yarn, "Rockets Galore," to be done by Basil Dearden and Michael Relph.

An oldie, "39 Steps," will be re-made by the "Doctor" team, Betty Fox and Ralph Thomas, as a new vehicle for the busy, but currently indisposed Kenneth More. Husband-and-wife Bill Travers and Virginia McKenna, will, with Yvonne Mitchell, appear in "The Passionate Summer," which is a Kenneth Harper indie under the Rank banner. Julian Wartle will also make "Lightblue," a comedy with Hardy Kruger, for Rank.

The Rank Organization states with commendable caution that if conditions improve (meaning, presumably, if the tax situation is eased) its program will be reconsidered and possibly restored to the previously stated figure of 20 feature films.

British Lion, which has recently re-jigged its outfit to harness the talents of some ace producers, anticipates nine future productions. Boulting Brothers enter two more in the humor stakes. Ian Carmichal will star in "I'm All Right, Jack" (a well-known British Services' phrase which means that the speaker is doing okay for himself and to hell with anybody else wishing to get in on anything that's going!) and Terry-Thomas in "Carlton-Browne of the Foreign Office," a pic which would surely be re-titled by anybody but the irrepressible Boulting twins. The Launder-Gilliat twosome have a couple of pix coming up, "Vote for Me," a by-election comedy, and "Bridle Path," and their contract star, Bill Travers, will probably be inked for both.

With Jack Clayton directing, the Woolf Brothers signed up Lawrence Harvey, Simone Signoret and Heather Sears (a slick international trio) for "Room at the Top," from John Braine's novel. Indie producer Anthony Havelock-Allan has another Hollywood team, Jean Simmons and Stewart Granger, for "The Night Comers." Among other British Lion films entering the production fray is the screen version of Agatha Christie's "whodunit." "The Mousetrap," which, after five years is still part of the West End theatrical scene.

Deflating Chesties

With two features currently on the floor at Elstree (a drama called "No Trees in the Street," with Sylvia Syms, Stanley Holloway and Herbert Lom, and "Girls at Sea," a naval comedy with Ronald Shiner and America's Anne Kimbell), Associated-British contemplates several more. The most ambitious will be "H.M.S. Ulyssees," from the Alastair MacLean book, which A. P. B. C. hope will do for the Navy what "The Dam Busters" did for the R.A.F. "Cinderella Nightingale," from Robert Muller's novel, will examine the rise to temporary fame of a shopgirl whose only asset is a big bosom. The bosom will be Carole Lesley's. A comedy-drama, this may, it is expected, bust wide open the present show biz exploitation of no talent dames.

Ealing Films, with "Dunkirk" just released and with its current tie-up with Metro, regards the international market with confidence. A new Alec Guinness subject, based on Daphne du Maurier's novel, "The Scapegoat" will start shooting in France this summer. Other Ealing subjects scheduled for production this year include "Lord of the Flies," a novel by William Golding, "Tunes of Glory," dealing with life in the peace-time barracks of a Highland regiment, and "The Siege," which Harry Watt will direct near Sydney, while screenplay writer T. E. B. Clarke is, at present, working on a new musical comedy, "Ratcliff's Highway." Another "offbeat" project is an original about the adventures of a Dixieland band travelling around Britain on one night stands.

Warwick, which intends to concentrate on one or two big features each year, has "The Hellians" lined up. It is a Western which will probably be shot mainly in Canada and will star Henry Fonda and Ernest Borgnine. Also Vic Mature (an old Warwick favorite) is to make "The Bandit" for Warwick, with British players in support.

Most of the independent producers have enterprises afoot. Herbert Wilcox and Anna Neagle are to make another film starring Frankie Vaughan called "The Lady is a Square," the lady in question being Miss Neagle. Maxwell Setton has just started on "Monty's Double," with John Mills as the man who organizes one of the great war hoaxes of all time, the impersonation of Field Marshall Montgomery by a lieutenant, to be played by Clifton James, acting his own exploit.

Later Setton will film the life story of Joseph Conrad, the Polish ship-captain-novelist and "The Battle of Ballymaghee" 'an Irish subject for which Setton is angling for Maureen O'Hara and Paul Douglas. Finally, he will also do "The Innocent Gunman." This calls for four stars of differing nationalities. American British, French and Italian, a clear case of deliberate wooing of the international market.

George Minter of Renown has four pix nearly set for a 1958 'off.' First will be "The Rough and the Smooth," from Robin Maugham's novel to be followed by "The Falcon," which will be filmed mainly in Thailand and concerns a cabin boy who becomes the Siamese prime minister. Minter also plans another war story, "Sea of Sand," which features the Allied victories in the Eastern campaigns of World War II. Finally, Stephen King-Hall has written an original for Renown, "The Heavens Laugh," which concerns a German boy befriended by an English colonel.

One of Britain's most successful production companies, Hammer, shows no signs of pessimism, having found a golden formula . . . horror. Hammer will remake "Dr. Jekyll and Mr. Hyde," and also an eerie story called "The Night Creatures." The setup is also making the ambitious pic, "The Phoenix" on location in Berlin. "The Man in Half Moon Street," another thriller, and then, in quick succession, films of four novels, "Brat Farrar," "Build Us A Dam," "Charter to Danger" and "Chorus of Echoes." This widens Hammer's horror range, for James Carreras, their topper, insists that he will make horror films only until the public's appetite is sated for such films.

Major Danny Angel has three films set up for 1958, which 20th-Fox will distribute, two of them starring one of Britain's hottest bets, Kenneth More. First, "The Sheriff of Fractured Jaw," in which More will play an Englishman who becomes a sheriff. Jayne Mansfield is to co-star. More's other assignment is "Have Monocle, Will Travel," based on the true adventures of an ex-British colonel who was stunted by Britain's Daily Sketch as the man who would fulfill any legal task for their readers. Later in the year, Academy Award writer, Daniel Fuchs, will script "South of Java Head" for Angel.

Winwell Productions is also getting on the horror bandwagon with three, "The Human Beast" and "Night of the Ghoul" and another based on a story by Edgar Allan Poe. A fourth Winwell production will be a psychological thriller called "Pursuit." Monarch plans three productions this year, including "The Man from the Sea," from the Michael Innes' novel.

British Studios' Contract Actors

ASSOCIATED-BRITISH
Peter Arne
George Baker
John Fraser
Guy Rolfe
Janette Scott
Sylvia Syms
Richard Todd
Robert Urquhart
Alan White

BRITISH LION FILMS
Sharon Acker (Boulting Bros.)
Richard Attenborough (Boulting Bros.)
Tony Britton (British Lion)
Ian Carmichael (Boulting Bros.)
Diane Cilento (British Lion)
Denholm Elliott (British Lion)
Lisa Gastoni (British Lion)
Laurence Harvey (Romulus)
Margaret Leighton (British Lion)
Virginia Maskel (British Lion/Country-man Films)
Kenneth More (British Lion. One a year for four years)
Lee Patterson (Romulus)
Heather Sears (Romulus)
Terry-Thomas (Boulting Bros.)
Bill Travers (Launder & Gilliatt)

EALING/METRO
Sean Barrett
Norman Bowler
David Cameron
Rodney Diak
Shirley Ann Field
Ann Firbank
John Lee
Paul Massie
Tim Seely
Maggie Smith
John Turner

IMPERADIO EVEREST
Frankie Vaughan

RANK ORGANIZATION
Stanley Baker
Susan Beaumont
Dirk Bogarde
Beverly Brook
Jeannie Carson
Michael Craig
Peter Finch
Philip Gilbert
Anne Heywood
Jill Ireland
James Robertson Justice
Kay Kendall
June Laverick
Belinda Lee
Ronald Lewis
David McCullun
Patrick McGoohan
Virginia McKenna
Keith Michell
Kenneth More
Muriel Pavlow
Eric Portman
John Richardson
Beth Rogan
Donald Sinden
Barbara Steele
Betta St. John
Maureen Swanson
Mary Ure
Norman Wisdom
Tony Wright

WARWICK
Anne Aubrey
Kenneth Haigh
Sean Kelly
Anthony Newley

Britain Imports, Too

The international touch is evident in British films, too, as witness a list of foreign stars to appear in forthcoming J. Arthur Rank productions.

They include Yoko Tani from Japan, Melina Mercouri from Greece, Louis Jourdan from France, Luciana Paluzzi from Italy, Hardy Kruger from Germany and a large number of Americans.

EADY FUND LOOKS BELOW ESTIMATE

London, April 8.

New representatives are to be made to the Board of Trade by the British Film Producers Assn., drawing the attention of the government to the fact that the statutory Eady levy in its first year is likely to yield considerably less than anticipated. In the Act, which came into operation last October, it was estimated that in its first year the subsidy would total $10,500,000, but on present performance it is likely to gross somewhat less than $7,000,000.

The difference between estimate and performance is mainly because of the serious decline in attendance throughout the country, which was the subject of a special Board of Trade survey last week. In small part, too, the widespread shuttering of picture theatres is a contributory factor.

The BFPA first raised the matter with F. W. Erroll, Parliamentary Secretary to the BOT, last January, but the minister then suggested that it was too early to make a final estimate for the year. He indicated at that time, however, that action was statutorily possible and the government would act if it became necessary. The producers will now urge the government to take steps to insure that the $10,-500,000 target is reached.

Meantime, the BFPA has welcomed the action of the British Film Fund Agency (which is responsible for administering the coin) in speeding up disbursements.

'If British Tax Stays, Too Bad For Industry'

J. Arthur Rank Organization will cut its production schedule further unless the upcoming British budget incorporates concessions to the British film trade. This was reported in N.Y. by John Davis, managing director of the Rank outfit. He said the British industry had submitted an "unanswerable case" for tax relief, and that, if it weren't granted, "a material number of theatres" will close.

Rank production plans depend on the budget, but currently call for the production of 16 films in '58. Davis said he'd be interested in producing films in CineMiracle, Cinerama, etc. but indicated that the costs involved were too high.

Elaborating on his worldwide servicing deal with RKO, Davis said Mexico and Japan weren't included in the arrangements. He also said that Rank was in a position to service others similarly, but added that no discussions along that line were taking place. Under the Rank deal with RKO, latter will finance films and sell them, with the Rank Organization to take care of the physical handling.

Davis said Rank's foreign income was still rising and now accounted for about 52% of the company's total revenue. This approximately corresponds to the ratio of the major American distributors.

As for the impact of tv in Britain, Davis said it hadn't worn off yet and wasn't likely to considering that there wasn't yet saturation of the market. Britain has 12,500,000 homes and about 8,500,-000 tv sets. Also, the commercial webs have yet to be extended to certain areas of the country. Davis said there was no intention of selling any more Rank films to tv in the States.

U.K. Teenage Come-on

London, April 8.

A new policy of Saturday shows for teenagers only has been inaugurated at the Odeon and Gaumont circuits.

Teenage shows, catering to 13 to 16-year-olds, will be additional to the existing boys and girls cinema clubs, of which the Rank Organization run some 350. In addition to selected films, the program will include guest artists, talent contests and record sessions.

EDINBURGH CONCEPT: NEW IDEA FESTIVAL

By GORDON IRVING

Edinburgh, April 1.

Film directors, producers and personalities from many different nations will again congregate here Aug. 24 for the 12th Edinburgh International Film Festival.

An innovation this year will be an international confab on future trends and developments in films, with leading authorities contributing to debate.

Festival runs for three weeks, and will feature outstanding examples of what the planners term "The Living Cinema" from all over the world. Junket will run Aug. 24 to Sept. 14.

There will also be a residential school of film study.

Film Festival will be housed this year for first time in spacious new headquarters of the Edinburgh Film Guild, allowing for more accommodation all round.

An official told VARIETY: "Edinburgh remains a Festival of new ideas, of new ways of expression. It honors the adventurous, the experimental, and it recognizes the film maker as a creative artist."

Performances are skedded for each day from Aug. 24 to Sept. 14. Gala showings are set for leading city cinemas Aug. 24, 31 and Sept. 7 and 14. At these and other performances, distinguished filmmakers will introduce their own productions.

Savings Cancelled In Co-Production

Primary value of producing films abroad is no longer in cost savings, which have been wiped out, but rather in the added attraction such pictures have for the international market, Richard Gordon, partner with Charles F. Vetter Jr. in Amalgamated Productions, declares.

Gordon's comments came as he wrapped up a distribution deal with Metro for two pictures, "The Haunted Strangler," starring Boris Karloff, and "Fiend Without a Face," starring Marshall Thompson. Deal is worldwide (excepting the United Kingdom) and is on a percentage basis.

Amalgamated has been in business for two years during which time it produced 10 pictures abroad, mostly in Britain. They were all medium-budget films with definite exploitation angles, featuring a combination of local and American players. After making seven films abroad as coproductions, Gordon and Vetter formed their own unit and started producing independently, raising their own finances and making films prior to completing distribution arrangements.

For 1958, Amalgamated intends to make at least six pictures. In the past, its "The Counterfeit Plan" was handled by Warner Bros. in the Western Hemisphere and Republic Pictures released "The Fighting Wildcats."

Pointing out that the domestic market no longer allowed the recoupment of negative costs on medium-budget films, Gordon stressed the need for turning out product that could appeal worldwide in theatrical distribution. He said he and Vetter had plans for producing in Germany, where talent was plentiful and the marke sound.

BRITAIN IN A TV-ALTERED FILM WORLD; RANK'S MARKETS NOW 52% O'SEAS

By ARTHUR WATKINS
(President, British Film Producers Assn.)

London.

With the limiting of Hollywood film production in the face of intensive television competiton and the resulting shortage of product available to exhibitors, both in the U. S. and other countries, there is obviously a great chance for the European film in the markets of the world. A prospect is opening out which would have seemed impossible five years ago. The identity of language between this country and the U. S. gives Britain an obvious advantage in this field so far as the American market is concerned.

Expansion of the export market is daily becoming a factor of increasing importance for film producers everywhere, following on the opposition which each country in turn is experiencing not only from television but from other forms of recreation to which the public are turning. Hollywood from its earliest days recognized the importance of this export market and, throughout its heyday, it was the strength of American film production that it was able to clear the cost of a picture at home and make its profit abroad.

One could not fail to admire the drive and efficiency with which American companies, under the M.P.A.A. organized, expanded and maintained sales organizations for Hollywood films in all the countries of the world. European countries have now recognized this vital field and the competition for foreign screen time is very keen, particularly in those countries, of which there are too many, were licenses are restricted.

One of the first British companies to assess realistically the importance of foreign expansion has been the Rank Organization, which now maintains its own distribution setup in 27 countries.

John Davis, its managing director, stated very recently in New York that Rank's foreign income was on the increase and now stood at 52% of all income. Further evidence of the importance which the Rank Organization attach to sales abroad has been provided by formation a year ago of Rank Film Distributors of America Inc. with headquarters in New York and branches throughout the U. S. This now organization is already making rapid headway in the American domestic market.

April 15—'B' Day

British production is fully equipped to take advantage of the now expanding world market. The British industry as a whole is anxiously awaiting the result of the budget on April 15, when it is earnestly hoped that the strong plea which has been made for total abolition of entertainments tax will succeed and that British producers, distributors and exhibitors will have the crippling tax burden lifted from their backs and a real impediment to progress thus removed. Good news on Budget Day will have an immediate effect on production plans throughout British studios.

At a recent meeting of producers it was agreed that a figure of 92 British feature films could be accepted as the number likely to be made during the forthcoming quota year. This figure will undoubtedly be increased if tax relief is given. There are 12 studios in the United Kingdom with a total of 49 stages, all as efficiently and modernly equipped as any in the world.

Foreign stars, directors and producers in increasing numbers arrive daily at London Airport. During the past month and during the next the following have been working or will be working alongside British colleagues in the making of British films—Laslo Benedek, Billy Wilder, Stanley Donen, Mark Robson, George Pal, Joseph Kaufman, Raoul Walsh, Charlton Heston, Cary Grant, Ingrid Bergman, Robert Stack, Stewart Granger, Jean Simmons, Jeff Chandler, Jack Palance, Victor McLagen Kathryn Grayson and Jayne Mansfield. There is an unmistakable and dramatic transfer of emphasis in film production from Hollywood to this country. London is rapidly becoming one of the world's peak film production centres.

The prospect opening up before British producers is bright. There is a great chance and it must not be lost. Success will be assured if certain vital factors are borne in mind.

Hollywood Set the Pattern

Creative talent from abroad, whether from America or other countries, should be welcomed and absorbed. This is no time for the narrow parochial view which seeks at all costs to keep the foreigner out. The greatness of Hollywood rested on its power to absorb and use talent from every corner of the world. The experience of Hollywood gained in its distinguished past can be allied to British native talent in every field of film production to ensure a happy and successful marriage between the two. At the same time a proper proportion must be maintained between the extent of the British and American contribution. The American influence must not be allowed so to predominate that the resulting film, while observing the formalities necessary to achieve British registration is to all intents and purposes an American film in spirit and in content and will be recognized as such whever it is shown. That kind of film would be rightly regarded as an abuse of our quota system and an unjustifiable encroachment on the funds available through the Statutory Levy and as such properly resented by British producers.

Can Have Its Own Character

The result, furthermore, can often be a bad film, in which the true balance has been disturbed, the story distorted and Americanized to attract U. S. audiences, and the picture falling between the two stools of the two countries and attracting the public in neither. Where, on the other hand, the proportions between the British and foreign contribution are properly controlled the result can be a film which is truly international in character, which is based on a story selected with this object in view, and which thus provides opportunities for the characteristic contribution which the talent of each country has to make. One need only mention "The Bridge on the River Kwai."

Apart from the film which is international in character, success in foreign markets can be equally achieved by the picture which is truly national in character, and some of the best and most successful British films have been just this, representing the way of life in our country to the rest of the world. There are however pitfalls here, and there have been cases of such films enjoying a great success in this country but failing to make quite the same mark abroad. The reason is perhaps that an important lesson has not been learned—or if learned, forgotten—namely that the story of the film has to tell must be one that can be understood by audiences everywhere and not so rooted in the native idiom that its true impact can only be felt in its home country.

The same is true in reverse of American films coming in this country.

If we here are to enjoy, for example, a story of small-town life in an American state, it must be presented in such a way that we recognize the universality of the problems raised in the film, the general application of its troubles and trials and humors to human beings everywhere. It comes down in the end to a simple matter—and yet often so very far from simple—of good story telling; that basic requirement of the successful picture, without which all the work of its directors, stars and technicians is lost—*a good script.*

Today then there is a great and rewarding chance for the European film in the markets of the world. That chance is a particularly real and exciting one for British films in the U. S. and producers in this country were never in better shape or better equipped or more eager to seize their chance.

Cash for Showmanship

London, April 8.

Robert Parsons, manager of the Apollo Theatre, Ardleigh, Manchester, has won first prize in the Associated British national publicity contest and at a luncheon last Friday (28) was handed a cheque for $560.

Runner-up in the contest was Douglas Adams, manager of the Regal, Kirkcaldy, who collected $280, with third prize going to Nat Matthews of the Ritz, Leyton, who received $140. Latter was also the winner of this year's MGM contest.

Total prize money in the contest amounts to $2,800 and, additionally, there will be an award of $28 to the assistant manager in each of the winning theatres.

Ireland's Ardmore Studio Starts With Two Stages; Pix Under British Quota

Dublin, April 8.

Ireland's first film studios at Ardmore, Bray, near Dublin, sponsored by Louis Elliman and Emmet Dalton, who are joint managing directors of the enterprise, swings into operation this week (April 7) with the production of a series of films featuring the Abbey Theatre Players.

The complete project involves four large stages and one smaller stage on a 38-acre site. The initial part of the development, however, is confined to two large stages and the smaller one, together with administrative block, workshops, etc.

Although located in Ireland, films made at Ardmore will qualify for British quota. The Board of Trade has already given its official interpretation of the Quota Act to this effect and, as previously reported, the Association of Cine Technicians has come to an understanding on the same question with the Irish Unions. Negotiations are already in progress for a number of British producers to use the new studios in the coming months.

Each of the two main stages in the first part of the development measures 100 ft. by 80 ft. A processing laboratory is planed as a subsequent adjunct to the operations.

DUST OFF OLDIES

Metro's Six 'Most Requested Library Items' Reissued

London, April 1.

Metro is reissuing in the United Kingdom six of its boxoffice hits of past years. They are "Annie Get Your Gun," with Betty Hutton and Howard Keel, "Random Harvest" starring Ronald Colman and Greer Garson, Luise Rainer's "The Great Waltz," "Anchors Aweigh," with Gene Kelly and Frank Sinatra, "San Francisco," the Gable-Tracy starrer and the Laurel and Hardy "Nothing But Trouble."

Metro asserts that this half dozen, covering drama, romance, musicals and slapstick, represents "the most frequently requested from its vast library."

Merchants Rescue Cinema

London, April 1.

A picture theatre, which has lost $8,400 and paid almost $22,000 in admission tax since 1956, has been saved from going dark by a $2,800 gift from the local council and businessmen. The cinema in W. Drayton, Middlesex, which serves several thousand people, has been operating at a weekly loss of $112.

Commenting on the gift, the managing director of the theatre said: "The money will help us to keep going until the Budget, when we hope for relief from entertainments tax."

Inside Stuff—International

Arca's production, "The Third Sex" (later retitled "Other Than You and I"), was Germany's most controversial film of the past year because of its depiction of homosexuality. Critics objected to film's tendency to equate homosexual and modern art. (A central figure, an intellectual nance, is a modern art collector.) Controversy was intensified by the fact that Veit Harlan, of "Jew Suss" association, directed.

To start with, the Freiwillige Selbstkontrolle, W. Germany's self-censorship group, rejected the film in its original version. Quite a number of scenes had to be cut and others added for release. The result film got rather distorted—or, quote Harlan: "Nearly just the opposite of what I had in mind."

"My prime intention," director said, "was to oppose the German law (paragraph 175) which regards the homosexuals as criminals. This paragraph, which in most civilized countries doesn't exist, is inhuman. People who are like that can't be punished. Of course, my film didn't intend to approve the public activity of these people. On the contrary, it was also an attack against those who attempt to seduce juveniles. Such persons, of course, are criminals. I tried to be as objective and tolerant as possible and to further understanding for those who are homosexuals by nature. My film showed, for instance, a scene in which the homosexual art collector (the evil-doer) looks up a lawyer as he needs a counsel. The lawyer, a queer himself, gives him a turndown saying that homosexuals have a special duty and responsibility to behave decently and not to trespass the law. This very important scene was cut too. And all these cuts contributed to distort this film's message."

Not just occasionally but quite frequently Berlin film fans query about old foreign (mostly American) film star names. They want to know whatever became of those once celebrated screen personalities. In most cases, the local German answer men are helpless since they have lost track themselves and lack files. Here are some recently mentioned names (arranged alphabetically): Renee Adoree, Vilma Banky, Richard Barthelmess, Warner Baxter, Monte Blue, Clara Bow, George O'Brien, Ronald Colman, Jackie Cooper, Richard Cromwell, Hoot Gibson, William Haines, James Hall, Jack Holt, Ben Lyon, Rod La Roque, Douglas MacLean, Zasu Pitts, Milton Sills, Wladimir Sokoloff, Franchot Tone.

A court suit is probably upcoming on the planned Dino DeLaurentiis production of "Grand Tour," for which Marilyn Monroe has been reportedly cast, with France as the setting for the pic. A French writer, Ary Arcady, in a letter published by Paris' "Le Figaro," claims precedence on the subject via a screenplay he wrote and deposited with the French Authors and Publishers office back in 1955. Writer claims that theme of his script is "entirely similar" to that of the planned DeLaurentiis production, which French director Rene Clement is slated to direct, and that he excludes all possibility of coincidence due to originality of the subject matter. The DeLaurentiis script is based on an original story by John and Rebecca Michael. Arcady, whose script was titled "Pullmann 57," says he's ready to go to court to defend his interests.

While the film festival prizewinning Indian film "Pather Panchali," a lyrical human document, goes begging for playdates in the U.S., where sex is now art, a web of arties have been built up in Paris, and around France, to unspool just those such features as "Panchali" which regular and even so-called arty exhibs are afraid will lay a box-office egg.

Members are all privately owned theatres banded together under an organization called the Cinemas D'Art Et D'Essai (Film Theatres of Art and Experiment) with 10 in Paris and 93 in France. It also has contact with like setups in other countries (West Germany, Italy, England, Scandanavia, Benelux Countries), and with 800 theatres in it they can spell a career for offbeat pix.

When Billy Wilder was in Berlin last November, he urged local press to honor the late Ernst Lubitsch by a memorial plaque on the house in which Lubitsch was born there. Wilder called Lubitsch the greatest of all German film directors. Club of Berlin Film Journalists carried the ball. Plaque couldn't go to Lubitsch's actual house of birth since it's in Soviet Sector; so memorial tablet is up at the Zoo Palast.

Vienna film studio technicians wonder sometimes what sort of people Austrians are thought to be by Americans. One inquiry from a unit manager, "Can towels be purchased in Austria?" provoked sarcasm. "We have been supposedly civilized for some hundreds of years and we do occasionally wash.

2,000 CHINESE WAITERS USED AS FILMS EXTRAS

London, April 8.

About 2,000 Chinese extras, recruited from all parts of Britain, will report to the Metro-British Studios at Elstree at the end of this month as extras for "Inn of Sixth Happiness" (20th), this may create a crisis in almost every Chop Suey cafe in the country. To get this number of real Chinese to meet the crowd scene requirements, 20th-Fox was compelled to seek them in nearly every Chinese rstaurant here. Most of them are waiters but a few are also cooks. They come from restaurants in the West End, in Limehouse—the pre-war Chinatown in London—and from dock areas.

The presence of this large contingent will also give 20th-Fox its own catering problems. It is making plans for native dishes to be available to the extras. "Happiness" began to roll at Elstree last Monday (31). It stars Ingrid Bergman, Curt Jurgens and Robert Donat.

Originally it had been planned to film location backgrounds in Hong Kong but as there weren't enough British-Chinese subjects available, the pic's quota ticket might have been in jeopardy. In any event, the unit discovered that parts of North Wales look even better than the genuine article.

Whet Public Awareness Of Todd-AO System In Britain Via Contest

London, April 8.

As part of its campaign to launch Todd-AO in UK the Circuit's Management Association has tied up with the hefty circulation of the Daily Express in a contest spotlighting the first Todd-AO starrer, "South Pacific," which opens at the Dominion on April 21. The competition offers a vacation for two in Honolulu, plus expenses to a total value of $12,600.

The "South Pacific" contest, started on Monday (31), is planned for two weeks and contestants are asked to imagine that they are in charge of a campaign to publicize the film and list, in order of its appeal, 10 of its most outstanding features.

British Tourist Biz Up 7%

London, April 1.

The British tourist industry got off to a good start this year with January returns showing a 7% rise over the same month last year. Foreign visitors to Britain in the first month of the year totalled 41,500.

Americans accounted for the greater part of the increase, the total of 6,000 U.S. visitors being 17% more than in January 1957. Three-quarters of all U.S. visitors came to Britain by air.

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Essoldo Circuit (Control) Ltd.	185
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Sir A. B. King Circuit	81
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Caledonian Associated Cinemas Ltd.	52
Shipman & King Cinemas Ltd.	44
Clifton Circuit	31
Emery Cinema Circuit Ltd.	25
George Green Ltd.	25
Capital & Provincial News Theatres Ltd.	24
J. N. Milne Theatres	24
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Snape Cinema Circuit	21
H. W. Moorhouse Circuit Ltd.	21
MBC Cinemas Ltd.	20

(Plus 111 circuits ranging from 19 down to 2 theatres.)

B.O. Tax Still The Virus Enervating British Cinema

By DICK RICHARDS

London, April 8.

In almost any direction in Britain you are liable to behold a cinema which is either in the red, or precariously poised. Since the war ended around 500 have shuttered, but of this number about 400 quit the struggle since the beginning of 1956. Some 4 100 motion picture houses remain but prospects for a quarter of them are edgy.

The big bad wolf is, of course, falling attendances. In 1949 the 1,500 million attendances of the previous year dropped by 5½%. Since then the decline has steadily increased until last year, when the number of tabs sold fell with a dull thud by 18% and attendances sagged below the danger line of 1,000 million on the year.

What are the causes of this downbeat story? The competition of television with the reluctance of patrons to pay higher prices for seats when still paying off on their tv sets, the discriminatory entertainments tax (which can now be fairly referred to as a cinema tax, pending any possible good news in the April 15 budget), rising costs in staff wages and general administration of cinemas. All these factors have hit hard.

Witness the recent case when two cinemas on a major circuit turned into all-star wrestling arenas on which, with one show a week, they can profit because no tax is payable on wrestling as an entertainment.

Sounds Like States

Close reading of the pages of VARIETY in the past few years has repeatedly borne home to students of the problem the similarity of the exhibitors' woe in Britain as against the United States and Canada. Here, as overseas, the exhibitors have sometimes been charged, not without merit, with sloppy managerial performance.

Too little attention to the psychology of the moviegoer in a television-and-parking-problem age is true here as in the States. Britons complain, as do Yanks, of discourteous staffs, failure of the theatre to schedule its showings to harmonize with public transportation. Something of the old "family atmosphere" of the British cinema has gone out, and a pity.

Yet for all the pessimism and criticism, and the cold sweats induced by video it remains a fact here, as in the U. S., that when the picture is a blockbuster, the crowds come out.

The sale of ice cream, soft drinks, confectionery and similar profitable sidelines has naturally sunk with falling attendances and the bigger circuits have had to retrench. Thus the Rank circuit has turned many of its cinema-cafes into dance halls, in an effort to attract people. The ABC circuit waved an optimistic flag at its recent luncheon for its champion staff managers, but executive D. J. Goodlatte had to admit that times were hard and, without tax relief, would become even harder and called for even greater effort in the future from his staffs.

Dickens' 7-Times-Told 'A Tale of Two Cities'; Record Given in Full

Milwaukee.

Editor, VARIETY:

In his appraisal of the Rank production of Dickens' unforgettable historical novel of the French Revolution, "A Tale of Two Cities" (1859), VARIETY's London reviewer, *Rich,* notes (in your Feb. 12 issue, p. 18) that this is the *third* time that "Dickens' famed yarn crops up on the screen."

Actually it is the *seventh,* and VARIETY's older readers and exhibitors may have seen or shown all seven in the course of the last 40 years. For the sake of straightening out the half-forgotten record it may not be amiss to recall briefly some of the more memorable adaptations of this celebrated British classic.

In 1911 William Humphreys directed a version for Vitagraph that was released both one reel at a time and/or as a single three-reel feature that was praised for its economy of footage at a time when the rental-conscious producers were already prone to pad or stretch out virtually every short feature to 4-5 reels. Its innovations in lighting and the director's experimentation with "sculptural masses" also attracted favorable comment. The film enjoyed a gala premiere in Calcutta that was attended by both British and Indian dignitaries. In its cast Maurice Costello starred as Sydney Carton, and he was supported in style by such favorites as James Morrison and the late Norma Talmadge.

When the seven-reel Fox version of "A Tale of Two Cities" was released in 1917, a British correspondent in the American trade press, J. B. Sutcliffe, noted that this is "the *fourth* adaptation of the Dickens story offered to exhibitors" and by far the best so far for its "careful production." Frank Lloyd, its producer, achieved his first major directorial triumph for this rather selective version of the Dickens novel that featured William Farnum in the dual Carton-Darnay role. In his support appeared such stalwarts of that era as Charles Clary (Marquis St. Evremonde), Herschel Mayall (Defarge), Ralph Lewis (Roger Cly), Josef Swickard (Dr. Manette), Willard Louis (Mr. Stryker), and Jewel Carmen (Lucie). The unbilled Florence Vidor also scored in a bit as Mimi.

Some people regarded the then 41-year-old Farnum as a little too old for his double role and thought that his performance failed to capture the essence of Carton's psychology. Comparisons were drawn between his interpretation and that of the English actor, Mar-

(Continued on page 52)

Britons in Berlin

Berlin, April 8.

Foreign producers keep coming and going here. Latest to utilize the Berlin locale is Sabre Productions of London which shot exteriors for its "Two-Headed Spy." Stayed nine days with an American producer (Hal Chester) and American (ex-Hungarian Andre de Toth) director. Cast, headed by Jack Hawkins, is British.

"The Two-Headed Spy" concerns spy who worked both sides.

Jack Hawkins, film's lead, was given press reception by Columbia which will distribute "Spy."

HATE THAT TAX, LOVE THAT BARDOT

Confidence Runs Strong But Television Clouds Appear: Comes Common Market — Then What?

By HAROLD MYERS

London, April 8.

The national film industries throughout the whole of Europe are burdened by heavy taxation, restricted by quotas, are alert to the growing competitive danger of television, and are nearly all dependent on subsidies. Yet, in London, Paris, Rome, Berlin, Munich, Hamburg, Vienna and Copenhagen there is a stimulating feeling of confidence, an air of expectancy, together with a realization of tough times ahead which must be acepted as a challenge.

Each of the national industries has its own particular and acute problems. In Great Britain, standing streets ahead of all the other issues, is the crushing weight of the admission tax, which drains some $80,000,000 annually away from the boxoffice. Industry will learn if any pity is in store when the Chancellor of the Exchequer presents his post-Easter Budget. If he has accepted the trade plea for total abolition there will be an immediate green-light in production expansion, and various films which have been on the drawing board for some time will start rolling with the minimum delay.

If, on the other hand, the Chancellor ignores the trade claim, there can be little doubt that the coming year will see a further retrenchment in British production and the shuttering of even more theatres. Indeed, at this point, one man's say-so is the key to the future prosperity of British motion picture industry.

The British film industry has it bad in more ways than one. The rate of taxation is higher in the United Kingdom than anywhere else in Europe. To aggravate the situation, Britain, too, is the only European country which has a serious rival in television. As of this date, more than 7,000,000 receivers are licensed here and the commercial network, inaugurated in the Fall of 1955, is now rapidly blanketing the entire country. Feature films are regularly shown on both channels and although there is a plan to regulate this in the future, the immediate situation is urgent and critical.

Britain Alone

Nowhere else in Europe does the film industry face this dual menace of tax and tv on the same scale. In Germany, for example, admission duty is roughly 25% of the receipts; and over the past years takings have been mounting in a healthy style. Only in the first quarter of this year was there any indication of a downward trend in the sales graph, whereas in other countries the decline has been going on steadily for some years.

In Germany they are only just beginning to feel the pinch from tv. Altogether, in the Western half of the country, there are less than one-and-a-half million receivers—and only one channel under State management. The second outlet is expected within a year and this will probably be a commercial operation—very likely modelled on the British pattern.

Latter development will undobutedly spark an increase in the number of home receivers and the competitive spirit may result in a higher standard of programming which could lure potential moviegoers away from their theatres. But for the time being the German industry is mainly riding high with a healthy domestic market, yet with a growing realization that German-made pictures have not yet made an appreciable dent in the potential foreign markets.

France, with less than 1,000,000 tv receivers spread throughout the entire country, does not, at this time, worry unduly about the threat of the home screen. And along the boulevards in the vicinity of the Champs Elysees, where most of the film fraternity are to be seen, there is a healthy feeling of confidence. Much of this, it must be admitted, is due the the personal success of one French star, who is now a hot b.o. attraction, not only in her native Paris, but throughout America, through Britain, through Germany and through most of the other countries where star personalitie.. sell pictures. One doesn't need a crystal ball to identify this current b.o. phenomenon. Brigitte Bardot is now a household name and one of the growing number of continental stars whose pix have crashed the language barriers for top results in all the top markets.

The French film industry, however, is far from being dependent on just one star alone. The success of Miss Bardot is a spur to the others and there are many top names on the studio rosters who have already earned international acclaim. There's Maurice Chevalier, for example; Fernandel, who recently completed a film with Bob Hope; Martine Carol, now starring in "The Phoenix" which is in production in Berlin; and Simone Signoret, starring in "Room at the Top" a British pic under the Romulus banner. Just a few of the top-flight French names. The European film scene, more now than ever before, is being activized by the increasing volume of American production and co-production.

(Continued on page 58)

BOT Confirms Big Cinema Decline

London, April 8.

The slump in the number of cinemas throughout Britain was confirmed by the latest Board of Trade returns published here last week. Total admissions in the final quarter of last year, at nearly 190,000,000, were 22% below the same period in the previous year. Survey cites this is the highest rate of quarterly decline that has so far occurred though results were probably affected to some extent by the amount of sickness prevalent during the period.

Gross takings, at $56,840,000 for the quarter, were 16% below the previous year. The fall was less than that in admissions because of increased prices which were introduced last fall which resulted in an average price per ticket of approximately 29c.

Total gross takings during 1957, at $252,160,000, were $22,200,000 below last year and the lowest annual figure recorded since the BOT began compiling statistics in 1950.

To complete the depressing picture, the report shows that admissions last year varied from 57% to 78% of the 1950 level. To some extent, the fall in admissions is related to the growth of tv coverage in the country.

The report also adds that each year since 1950 has shown a net decrease in the number of picture theatres, but closures in 1956 and 1957 were much higher than in the preceding years. Last year's total was 204 closures, seven openings and 22 reopening, making a net loss of 175.

Montreal Filmer's 20th

A & F Film Corp. of Montreal, Canada, marks its 20th anniversary this year. Indie film distributor is in both the theatrical and tv field and is launching the "A & F Anniversary Fantasy" to tie in with its anni.

Outfit, started in 1938, also is a pioneer in the educational field.

212 U. S. PERFORMERS IN ENGLAND IN 1957

London, April 1.

A total of 212 American artists were given permits to work in Britain last year, including 153 who came in as individuals and 59 as members of unit companies. That is revealed in the annual report of British Actors' Equity, which shows that the grand total of foreign permits for the year was 1,572. Italy was in the lead with 247, including 214 for opera, the Soviet Union third with 178 and France fourth with 169.

Feature films provided the main source of employment for visiting American artists, with a total of 71. Ballet was runner-up with 53 and commercial tv was third with 23. BBC-TV accounted for 13. Straight plays and musicals added 27, opera a further 12 and revues three. There was one in the miscellaneous category.

The Soviet Union total is made up of 118 miscellaneous and 60 for BBC-TV.

British Exhibs Exceeded Last Quota Obligations

London, April 1.

British exhibitors exceeded their legal quota obligations for the year 1956-7, according to an analysis prepared by the Board of Trade returns. The three major circuits (Odeon, Gaumont-British and Associated British) were particularly well ahead of their obligations, each giving 37% screen time to British first features.

The BOT returns are based on 3,952 theatres, 135 of which were entitled to quota relief. Altogether, 111 cinemas are exempt from the quota.

After allowing for reliefs, the average prescribed quotas for the 3,952 theatres were 25.5% for first features and 23.8% for the supporting program. Over-89% either achieved or exceeded their first feature quotas and 80% their supporting quotas The majority who failed to meet their obligations did so by a narrow margin.

Aussie Film Biz May Hit Record

Sydney, April 1.

This Easter should prove beyond all reasonable doubt to the cinema crepe hangers that there's nothing the matter with the Aussie boxoffice when there's a good pic on the screen. It should also prove that the public is prepared to pay top prices to view the type of fare it wants to see irrespective of any other outside opposition—tele, plush clubs and late-closing hotels.

In this key city, this Easter will see probably the strongest product lineup ever to emerge from Hollywood. Right now two blockbusters are doing turnaway biz at top admissions—"Bridge on River Kwai" (Col) and "10 Commandments" (Par).

In addition to these two hits, there's "Around World in 80 Days" (UA), and "An Affair to Remember" (20th), both hitting the six-month mark. Coming in for Easter will be "Peyton Place" (20th), "Farewell to Arms" (20th) and "Raintree County" (M-G).

Distribs and exhibs have got together in an allout effort to win the patrons back to the cinema. There's showmanship seen here today that was missing during the last 12 months as pix hit the skids simply because of an antiquated idea that any piece of celluloid was good enough for the public.

The late Mike Todd showed the locals what could be done via specialized ballyhoo to sell a pic. His "80 Days" blueprint forever will remain a monument to a great showman in this part of the world.

The great success of "Kwai" and "10 C's" here at increased admissions has even put a gag on those major newspapers allied to teevee from taking slaps at pix and telling their readers that "Hollywood is all washed up."

Queues have been lining up in Indian summer weather to purchase seats for the top films far in advance as three weeks.

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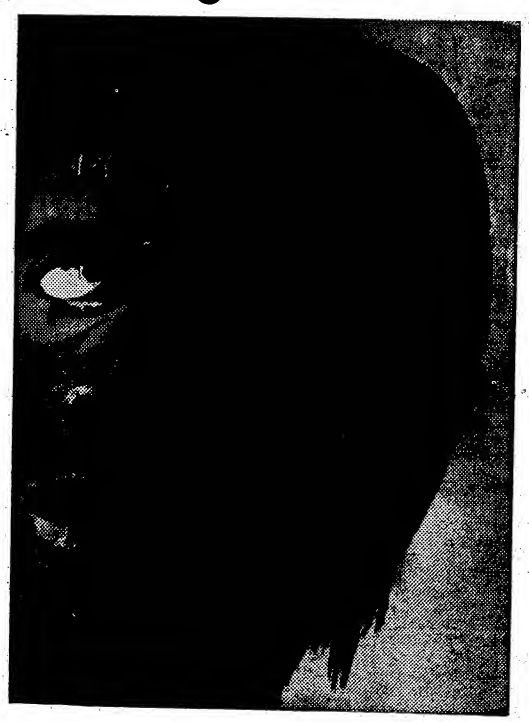

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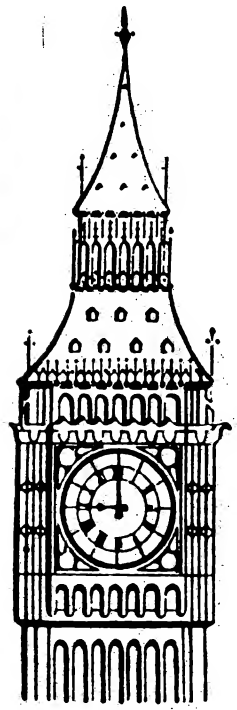

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London, April 1.

A spate of top-bracket new entries, coupled with veteran holdovers, will give the West End a fine all-round week. With only a couple of exceptions, results are well above average.

Sturdiest entry is Ealing's "Dunkirk," which looks smash $17,000 in its second round at the Empire. "Bonjour Tristesse" is heading for a stout $11,000 or near in opening stanza at the Odeon, Leicester Square.

"A Farewell to Arms" looks to hit a big $10,000 in opening Carlton round. "Peyton Place" at the Warner also is in the chips holding sturdy $10,500 in second week.

"Seven Wonders of World" led the holdovers with a resounding $23,000 or better in fourth Casino week. "Around World in 80 Days," now in its 38th stanza, improved to $12,500. "10 Commandments" was slightly down but still great $12,500 in 17th week. "The Bridge on the River Kwai," now in its third West End run and hypoed by the Oscar results, is set for sock $4,200 in its second round at the Ritz.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (38th wk.) Slightly better than previous week with solid $12,500.

Carlton (20th) (1,128; 70-$2.15)—"Farewell to Arms" (20th). Heading for big $10,000 or near.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders of World" (Robin) (4th wk.) Mighty $23,000 or over.

Empire (M-G) (3,099; 55-$1.70)—"Dunkirk" (M-G) (2d wk.) Smash $17,000 or close. Landed $19,000 opening round.

Gaumont (CMA) (1,500; 50-$1.70—"Gideon's Day" (Col) (2d wk). Average $5,000, same as previous week. "Thunder Road" (UA) follows April 10.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Innocent Sinners" (Rank) (2d wk). Disappointing $3,100. Hit $3,500 opening session. "Desire Under Elms" (Par) preems April 10.

London Pavilion (UA) (1,217; 50-$1.70) — "Quiet American" (UA) Steady $7,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Bonjour Tristesse" (Col). Set for stout $11,000 or near.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Rooney" (Rank). Fair $5,600.

Plaza (Par) (1,902; 95-$2.80)—"10 Commandments" (Par) (17th wk). Dropped to five $12,500.

Rialto (20th) (592; 50-$1.30)—"Orders to Kill" (BL). Over average $4,500.

Ritz (M-G) (432; 50-$1.30)—"Bridge on River Kwai" (Col) (2d wk). Around $4,200, better than opening frame.

Studio One (APT) (600; 30-$1.20) "Old Yeller" (Disney). Okay $3,300.

Warner (WB) (1,785; 50-$1.70)—"Peyton Place" (20th) (2d wk). Sturdy $10,500. First was $11,400.

SEEKING DAVID NIVEN, NOW ON VIDPIX TRIP

Hollywood, April 8.

David Niven is being paged by Michael Powell and Emeric Pressburger to star in "The Reason Why," which they plan to film in England this summer. Niven starred for the pair in 1946 in "Stairway to Heaven."

C.B.F. Woodham-Smith tome is based on background of the charge of the Light Brigade during the Crimean war.

If the deal is signed, Niven will cancel remaining part of his four-month tour of England and the Orient where he will film background footage for "The Man in the Panama Hat," new vidseries he plans to produce at Four Star.

Govt. Tells Unions It's Worried About Pix Biz

London, April 8.

The British government has told film industry unions that it is anxious for the future of the British film industry. The statement was made by F. J. Erroll, Parliamentary Secretary to the Board of Trade, when he met a deputation from the six industry unions on a revision of the Quota Act which expires in 1960.

The unions main proposals already have been submitted to the government in memorandum form and were amplified by the delegation.

Campaign To Kayo Tax On Brit. Cinema Ducats Ends; Wait Govt. Ruling

By HAROLD MYERS

London, April 8.

There's just one week to go to Budget Day (15) but the campaign to abolish the cinema tax, which reached its peak a few days back with a spate of political activity, has virtually come to an end. The British picture industry is now anxiously awaiting the decision of the Chancellor of the Exchequer.

It is no exaggeration to say that on his Budget speech depends the future and stability of the British industry. In a bold and imaginative campaign, which has won the support of politicians and the press throughout the country, a united industry has made a forthright plea for total abolition of the cinema tax.

This, admittedly, would cost the treasury some $80,000,000 every year, but this, it is argued, is a small price to pay for saving the British pix industry. If the Chancellor fails to concede the claim, the next few months will witness mass closure of theatres which have been hanging on in the hope of relief. It will see a further decline in the volume of production and will mark even further rationalization in distribution.

Although the industry has been campaigning vigorously over the years for tax relief, this is the first time they've gone all out for total abolition. It has been obliged to do so because of the drastic drop in theatre receipts throughout the country. For the first time since the war, admissions have fallen below the 1939 level and, as was conceded by a government spokesman in the House of Lords a fortnight ago, there is no sign that the drop is being halted.

One of the more ambitious moves in the campaign was a special meeting in the House of Commons at which stars, producers and exhibitors explained the urgency of the problem to more than 200 Members of Parliament. Sir Michael Balcon summed up the trade's contention that it is not worried about tv—it just wants the chance to fight it on an equal footing.

Separate Horror Film Rating Plan Hits Snag

London, April 1.

Introduction of a separate certificate for horror pictures by the British Board of Film Censors has been rated undesirable by the Cinema Consultative Committee. It was suggested that the "H" certificate should be revived in order that patrons would be able to distinguish a horror pic from the normal fare barred to those under 16 under the existing "X" rating.

After considering the idea, the committee found it difficult to believe that patrons were unable to judge for themselves from the title of the offering and its advertising whether or not it was a horror film. It was also pointed out that there had been a tendency recently for horror pix to introduce other elements which might merit the "X" tag.

2 BRITISH PRODUCER ORGS AGREE ON UNIONS

London, April 8.

The two British organizations representing film producers have agreed to work jointly on all labor matters. They have co-operated since last summer on an ad hoc basis, but have now made formal arrangements for the future.

In a joint statement last week the British Film Producers Assn. and the Federation of British Film Makers announced that future negotiations with the unions will be conducted on a joint basis, but day-to-day problems arising out of the interpretation and application of the agreements will be dealt with through the labor relations department of the BFPA. The unions concerned have agreed that in future the Federation will be treated as a signatory to the existing agreements negotiated between themselves and the BFPA.

Arthur T. L. Watkins, the BFPA prexy, said that the Federation would be represented on the Association's labor relations committee and that Federation members would receive all the reports issued by the personnel department.

Collins New Chairman British Lion Studio Co.

London, April 8.

Douglas Collins, recently named chairman of British Lion Films, has now been appointed to a similar position with British Lion Studio Co. He succeeds Harold C. Drayton, who resigned because of pressure of other business activities.

Sir David Cunynghame has also resigned his seat on the board of the studio company. He's being replaced by Sidney Gilliat, who recently became a director of British Lion Films.

Hawaiian Film Trade Holds at 1957 Total

Honolulu, April 8.

Motion picture theatre patronage in this area is "about the same as last year," according to Fred G. Williams, president of Consolidated Amus. Co., Hawaii's major circuit.

Williams agree with mainland contentions that "it take a big picture these days." He cited "10 Commandments" (Par) with its 11-week run and the present first-run showing of "Sayonara," stretching into sixth week at Kuhio Theatre.

Rank Launches 1st Sat.

London, April 8.

The Rank Organization launched its first ever Saturday (5) morning teenage show last weekend at the Gaumont, Shepherd's Bush and contract star Anne Heywood and bandleader Eric Delaney were on hand for the preem. The program combined selected films, with disk sessions and guest spots filled by amateur and professional talent. During the next three weeks the theatre will run a teenage talent contest.

The venture will extend next Saturday (12) to Southampton and will gradually spread to other parts of the country. The Rank Organization also launched a teenage talent contest last week as a tieup with "6.5 Special."

Aussie Unions Fight Pix-to-TV

Sydney, April 1.

Aussie projectionists and other powerful allied show biz unionists have told distributors here to lay off tele product deals irrespective of the celluloid vintage. The combined union force, an ultra-strong setup in this territory has threatened to blacklist pix dated into cinemas by those distributors slapping additional cream on their financial cake via the selling of pix to the local tv outfits.

Independent exhibs, too, are marshalling forces to curb distribs going overboard on tele sales on a bid to upbeat revenue here. It's understood the unionists will back the independents in any mooted battle with the distribs.

In the Newcastle zone, important industrial centre, exhibitors are reported tabooing the Warner product following a heavy tv sale by this distrib outfit. The independents are now linking with other exhibs to present a united front in a product nix.

Key showmen here point out that the major newspapers presently are all out to downbeat the film biz. Stories about the decline in production, studios going into the red, cinema shutdowns, etc., are front-paged in the dailies. Showmen say this hurtful propaganda is understood when it's realized that all the key newspapers here are top stockholders in commercial tele stations.

British Techni Profit Off $24,906 from '57

London, April 8.

Technicolor, Ltd., in common with the film industry in general, has had a difficult year, according to its chairman's statement at the annual meeting. Profits for 1957 amounted to $438,970, which is $24,906 less than the previous year. There were 154,377,354 feet of film sold during the year or a decline of 19%.

While concerned at the marked drop in both profit and business, Techni announced it faces the future with confidence, mainly because it has manufactured and installed equipment which will enable it to process 65m film. It has tied up with Loew's to process "Ben Hur," which will be lensed in 65m negative film. Pointing out the value of Technicolor as a boxoffice boost, the chairman referred to VARIETY's January list of 14 "all time boxoffice champs," all of which have grossed more than $9,000,000.

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Island in the Sun

Anastasia

The Man Who Never Was

Fire Down Below

Lucky Jim

Port Afrique

Gideon's Day

Another Time, Another Place

The Safecracker

Inn of the Sixth Happiness

Etc.

Man in the Sky

The Shiralee

Barnacle Bill

Dunkirk

The Scapegoat

Etc.

Danziger Bros. TV Productions

Sheldon Reynolds TV Productions

Etc.

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ITALY

The Situation In Its Film Industry

By EITEL MONACO
(President, A.N.I.C.A.)

Rome, April 8.

The work achieved by Italian film production in 1957, the recognitions of quality obtained by Italian films in all the Film Festivals of 1957, and only recently the bestowal of the Oscar for the best foreign film to "Le notti di Cabiria," permit us to express an optimistic valuation on the prospects of our national cinematographic industry.

The first data on grosses in this country also contradict the fears of a serious reduction in the number of spectators due to the powerful development made by television in Italy. In fact, the number of tickets sold and the cash takings have undergone a reduction of less than 3%.

In Italy in 1957 we have had about 760 million spectators who have spent 112 billion lire in the cinema, figures which give the lie to those who maintained that the public itself is deserting our cinemas.

However it is necessary to bear in mind that a critical situation for the exhibition sector has occurred because of the increase in the number of film houses in Italy. This involves the division of the cash takings among an excessive number of cinemas; the number of cinemas has exactly doubled in the last eight years, rising to more than 16,000 among all-season theatres and open arenas. All this has caused a reduction of the average cash takings of individual cinemas and of the average profit of individual films, making the burden of the taxes which fall on cinema entertainment felt more heavily: in fact our cinema in the twelve months of 1957 has paid about 30% of its takings into the Italian State Treasury.

With regard to economic progress of the production and the film rentals, the volume of foreign films put in circulation on our market in 1957 has been about the same as that of the previous year: 240 American films and 120 European films. The Italian film production has, on the other hand, reached the quota of 130 films in 1957, with an increase of 20% over the previous year. With regard to this, it is necessary to emphasize the development of films made in coproduction: of the 130 films produced in 1957, more than 40%, that is 55, have been made by Italian firms in association with foreign firms, a half in Italy and a half abroad: also in the last year, the majority of the co-produced films have been made with France, with 37 films, 14 have been made with Spain, and four with Germany.

The commercial results of the new production have been satisfactory on the whole. In the peak months of the "high" season (December-January) in the major cinemas in the most important Italian cities the cash takings of Italian films have increased by more than 50%, in comparison with the previous season. All in all, in the year 1957, Italian films have realized about a third of the total cash take in the national cinemas.

Some of our best films have aroused great interest abroad and have been awarded more prizes than in any previous record year. Two recent films by Federico Fellini have achieved highest recognition with the award of the Oscar for the best foreign film shown in the United States, and in all the Festivals of 1957 Italian films have been the object of the widest approval from international critics and public.

We have reason to hope that these recognitions, supported by the enterprise of UNITALIA FILM, will increase the interest of the international public in our production.

The Italian Cinema has always aimed at the improvement of both the artistic and spectacular level of production. The Association of the Italian Cinematographic Industrials has, in 1957, launched many enterprises, among which two are of great importance: a series of meetings for the exponents of national literature to achieve a greater contribution of the latter sector in the search for ideas and subjects for our films, and the creation of a "Study Centre" to assist our producers in the choice and in the working out of subjects in order to attain the greatest approval with the public of the international market.

These efforts have been made with the idea of a wider action towards the improvement of conditions in which our film industry must operate. In fact it is necessary to go on to a revision of the heavy taxes in the home market, to extend the actual sources of credit for our industry, to continue with the enterprises of international collaboration undertaken by the Italian cinema, on the basis of the experience of the past years within the framework of the needs of the Europeon common market.

A few results have already been reached: we have reduced the cost of production, selected our industrial schemes, made an organic system of international agreements: I think I can confirm that we have put an end to the all too hurried prophecies of those who until last year talked of the imminent closing and failure of our studios.

The Italian film industry can today say that it has overcome the period of greatest difficulty in the last two years and above all that it has used this experience as a lesson which will help towards a more profitable future.

On the other hand, the difficulties of the cinema industry are not only Italian: the arrival of new forms of competitive entertainment raises the problm of quality and of industrial organization. The Italian cinema during the last year has worked hard to find a solution to these problems in the conviction of being able to bring a not irrelevant contribution to the future of the cinema.

The Languages (Plural) of Motion Pictures

Illustrative of the multilingual nature of the world film industry are the terms and their translation equivalents used in the technical side of producing and processing motion pictures. Merely as a sampling of these for purposes of flavor the following rundown of technical terms in English, Spanish, French, Italian and German is reproduced. These are taken from an extended glossary prepared by Carlos Connio Santini for the Society of Motion Picture & Television Engineers.

English	Spanish	French	Italian	German
Antihalation	Antihalo	Anti-halo	Antialone	Lichthof-Schutz
Cans	Latas	Boites	Scatole	Film- Buechsen
Color print film	Pelicula positiva de color	Positif couleur	Positivo colore	Positiv-Farbfilm
Duplicating positive	Positivo duplicating (or: positivo para duplicado)	Positif duplicating	(Positivo) lavander (or: copia lavendar)	Duplikat-Positiv
First trial composite	Copia "A"	Premiere copie d'etalonnage	Prima copia (di posa)	
Frame	Fotograma	Image	Fotogramma	Bild
Raw stock	Pelicula virgen	Pellicule vierge	Pellicola vergine	Rohfilm
Release print	Copia de explotacion	Copie serie	Copia (di serie)	Verleih-Kopie, Theater-Kopie
Production	Produccion	Production	Produzione	Produktion
Boom	Girafa	Girafe	Giraffa	Galgen
Close-up	Primer plano	Gros plan	Primo piano	Gross-Aufnahme
Director	Director	Metteur en scene	Regista	Regisseur
Director of photography	director de fotografia	Chef operateur	Direttore della fotografia	Chef-Kameramann
Dolly	Carrito	Chariot	Carrello	Kamera-Wagen
Make-up	Maquillaje	Maquillage	Truccatura	Make-up, Schminke
Script girl	Script girl	Secretaire de plateau	Segretaria di edizione	Scriptgirl
Two-shot	Americana	Plan americain	Piano americano	Doppel-Aufnahme
Aperture plate	Ventanilla	Fenetre	Finestrino	Bildfenster
Lenses	Objetivos	Objectifs	Obbiettivi	Objektive, Linsen
View finder	Visor	Viseur	Mirino	Sucher
Power Supply	Fuente de poder	Source d'energie	Alimentatore	Stromgerat
Scoring	Grabacion de musica	Enregistrement de la musique	Incisione musica	Musikaufnahme
Socket	Zocalo	Douille	Zoccolo	Sockel
Daily assembling	Sincronizacion diaria	Synchronisation des premiers positifs	Divisione negativi (montaggio dei giornalieri)	Ausmustern
Printing department	Departamento de Impresion	Atelier de tirage	Riparto stampa	Kopier-Abteilung
Splicing machine	Maquina de empalmar (or: empalmadora)	Colleuse	Giuntatrice	Klebe-Vorrichtung
Superimposed prints	Copias con titulos sobreimpresos	Copies standard soustitrees	Copie con titoli sovraimpressi (or: con sottotitoli)	Kopien mit Untertiteln
Trailers	Colas de propaganda	Films-annonces	Presentazioni	Trailer, Vorspannen
Projection room	Sala de proyeccion	Salle de projection	Sala di proiezione	Vorfuehrraum
Main titles	Titulos de presentacion	Generiques	Titoli di testa	Haupt-Titel
Subtitles	Titulos sobre-impresos (or: subtitulos)	Sous-titres	Sottotitoli	Untertitel
Hand lettered	Dibujados	Dessines	Disegnati	Handgesetzt, handgeschrieben
Fades	Esfumaturas	Fondus	Fondu o dissolvenza	Abblendungen
Lap dissolves	Sobreimpresiones	Enchaines	Dissolvenza incrociata	Ueberblendungen
Wipes	Cortinas	Volets	Tendine	Seitliche Ueberblendungen
Zooms	Acercamiento	Travelling	Carrelli	Optische Fahrten

Seven-Times-Told-Toll

Continued from page 43

tin Harvey, and Farnum's acting was criticized for its lack of the spiritual exaltation that Harvey projected to his audiences.

Britain's Herbert Wilcox released his seven-reel version of the "Tale" in 1926 under the title of "The Only Way." Its immediate source was the stage play by Freeman Wills and Frederick Langbridge. In America this film was distributed by United Artists.

The version of the "Tale" that most people will recall (due on TV any moment?) was that produced in 1935 by David O. Selznick for Metro-Goldwyn-Mayer in its halcyon days. It was directed by Jack Conway with some interesting revolutionary sequences arranged by Val Lewton and Jacques Tourneur. This two-hour feature boasted probably the most superb cast ever assembled anywhere to animate this old fiction: among others such luminaries of stage and screen as Ronald Colman, Edna May Oliver, Blanche Yurka, Reginald Owen, Basil Rathbone, Walter Catlett, Donald Woods, Fritz Leiber, H. B. Warner, Billy Bevan, Elizabeth Allan. Its cast alone was enough to make the film a blockbuster, but I daresay it died in the small towns despite (or because of?) its popularity on the high-school reading lists—for, alas, it was a "costume" picture which was and is poison at the boxoffice out in God's country where men are men and women rule the roost.

Anyway, this pre-Rank version of "A Tale of Two Cities" doesn't make VARIETY's expanded and amended list of 183 "All-Time B.O. Champs", as published in your last Anniversary issue.

Szymon St. Deptula

[*Conductor of a course in "Memorable American and European Films: 1895-1954" at the U. of Wisconsin in Milwaukee.*]

New French-Italo Pact Attempts to Heal Sore Spots in Co-Prod. Pix

Paris, April 8.

French-Italian film coproductions are usually 70-30 in backing depending on which country they are mainly filmed and which supplies the director and writer. Gallic-slanted productions have all been released here, but only 78 of the 120 Italo-helmed pix have obtained distribution in Paris since 1949. This has led to squawks from French as well as Italo producers.

The French stand to lose Film Aid, given on local and foreign grosses, but may get some via Gallic provincial or French territorial releases. On these split productions Italians usually get the offshore marts. Italians are naturally peeved for they lose their French 30% and also lose some face. Growing disaffection for Italo pix on the part of the French public seems back of this trend. Even the highly regarded "Cabiria" was below expectations though it did fairly well. Big grossing lists here rarely carry boot country pix.

Trying to combat this, a new Franco-Italo Film Accord, on coproductions, recently was made. It called for four types of pix to be made henceforth in coproduction setups.

1. It was restated that all coproductions come in for state Film Aid in each country.

2. All these types of pix must be made by directors who already have some internationally successful pix to their credit. All coproductions made primarily in one country must have a corresponding one made in the other.

3. There will be films in which producers of each country go 50-50, mainly spectacular pix.

4. About 20 coproductions per year will be allowed to use different percentage investment setups if they fall into the category of prestige or art films.

Filmites Protest TV Show

Rome, April 1.

A sharp protest has been forwarded by the Italian exhibitor and production associations, AGIS and ANICA, regarding the projection over the Italian RAI-TV telenet of a weekly publicity short series entitled, "Secrets of the Screen." In this, trick lensing and other production secrets are revealed and explained to the tele public.

The AGIS-ANICA beef is that revelation of such tricks cannot help but prejudice future effect of films on the public by diluting or detracting from the emotional impact of the scenes in which process or trick work is used.

SUNNY ITALY RESUMES ITS NAME

Europe's Film Theatres

COUNTRY	POPULATION	HOUSES	POP PER HOUSE
Austria:	6,970,000	1,200	5,808
Belgium:	8,880,700	1,580	5,595
Bulgaria:	7,450,000	525	14,190
Denmark:	4,281,275	460	9,307
Finland:	4,240,000	576	7,361
France:	42,774,445	5,756	7,431
Britain:	51,000,000	4,391	11,614
Greece:	7,900,000	500	15,800
Holland:	10,822,200	331	32,694
Hungary:	9,204,799	580	15,870
Italy:	47,515,537	17,831	2,664
Norway:	3,342,754	485	6,077
Portugal:	20,645,000	1,300	17,938
Rumania:	15,975,000	360	44,375
Spain:	28,282,415	5,250	5,387
Sweden:	7,234,664	2,595	2,787
Switzerland:	4,923,000	530	9,288
Czechoslavakia:	12,950,000	3,450	3,753
Yugoslavia:	17,200,000	1,300	13,693
West Germany:	50,000,000	6,450	7,751

Italian Import License Situation

Rome Cables a Denial of Withholding—Issue Apparently Now Straightened Out

ANICA, the Italian producer-distributor org, last week denied that import licenses had been withheld from the American companies. Story to this effect had appeared in previous week's issue of VARIETY.

Denial was communicated to VARIETY via a representative of the Italian press agency in New York.

It's puzzling, since the Motion Picture Export Assn., which surely doesn't tend to fabricate such problems, said there had been difficulties. However, as of last Friday (4), MPEA said the matter had been "straightened out" and was due possibly to a misunderstanding that arose during the absence of ANICA topper, Eitel Monaco, from Rome.

Original story was that Monaco had acted in protest against discharge of Italian employees due to the closing of some Italian branches by the film companies. Since then, however, a more compelling reason for the licence mixup has emerged.

At one time, Monaco was complaining that not enough American films were sold to Italian independent distribs. The Yank outfits then changed their tactics and started selling large number of films. The original quota was eight. Last year, they sold 32 and so far this year, they sold 23. Now ANICA is complaining that the Americans are "flooding" the market. This cued the blockage of the some ten permits and question whether or not they should be charged to the 1958-59 quota (which the American outfits would consider a breach of the current film agreement).

Impression is that the Italian moves are but a prelude to moves to try and cut the Yank quota.

'Man of Straw' Italy's Entry at Cannes Fest

Rome, April 1.

"Un Uomo di Paglia" (A Man of Straw), a VIDES-LUX production directed by Pietro Germi, has been chosen to represent Italy at the upcoming Cannes Film Festival. Pic also stars Germi plus Franca Bettoia, Luisa Della Noce and Edoardo Nevola. Selection was made by the special committee set up here to select festival choices from among current Italo product.

A list of additional pix has been forwarded to Paris for perusual by Fest authorities in case an opportunity presents itself to "invite" another local production. Official entries this year are limited to one per nation.

So. Calif. Tent Raises $10,000 for Boys Club

Los Angeles, April 8.

Variety Club of Southern California, Tent 25, raked in $10,000 for its Boys Club from special benefit preem of "Merry Andrew" at Pantages Theatre April 2.

Event, sponsored by Tent 25, was scaled at $2.50 to $25 per seat.

Italy's B.O. Greats

Rome, April 8.

Here's about the way Italian stars rate as boxoffice grossers as of the present time:

WOMEN

1. **Gina Lollobrigida**
2. **Sophia Loren**
3. **Silvano Mangano**
4. **Marisa Allasio**
5. **Giulietta Masina**

MEN

1. **Vittorio De Sica**
2. **Alberto Sordi**
3. **Toto**
4. **Amedeo Nazzari**
5. **Marcello Mastroianni**

Gervasi Describes U.S.-Italo Film Co-op 'Bestest'

Rome, April 8.

Yank-Italian film industry relations have "never been better," according to Frank Gervasi, Mediterranean director for Motion Picture Export Assn., following removal of two thorny questions which had recently threatened to cloud relations between the two parties.

First, MPEA today received assurance that the 1957-58 Yank film licenses will be respected in full. Guarantee which was given Gervasi at meeting with Eitel Monaco, head of ANICA, means there will be no hold-up of (10-odd) remaining licenses, as previously threatened. (Final decision on this was originally to have been made, on the Italian side, by the Foreign Trade Commission at its next meeting on April 10. This decision is now no longer necessary, as situation has been solved.)

Reported from other source that ANICA has asked that less Yank product be sold in future to local independents, and that sales be increasingly conducted through ANICA.

Second, it was decided at a meeting (2) of the Rome Film Board that Yank company, dismissals—where still contemplated—be at least temporarily stopped. Action is here considered a goodwill gesture designed to aid local democratic institutions during the critical upcoming political election period.

Reports that the threat of a license hold-up during past weeks was even remotely connected with the dismissal question were strongly denied here.

According to the local MPEA topper, the Italians have been dealing "fairly and intelligently" in recent negotiations. Gervasi added that any outside attempt to destroy or impair current local harmony would meet with objections from the Rome MPEA office, and he felt confident that Monaco echoed his feelings.

DARK ERA ENDING, NEW FILMS AFOOT

By ROBERT HAWKINS

Rome, April 8.

The Italian Film Industry is slowly gathering momentum after a slow and crisis-ridden winter season, and production plans of varied importance are slowly and hesitantly being announced. Few local industryites will hide the fact that things have rarely looked blacker than in the past several months, and the recent governmental postponement of a vitally needed admission tax cut—though expected—didn't help morale much either.

Yet the past month has shown a slight rise in boxoffice take of both foreign and Italian pictures in this country—largely the result of the arrival of stronger product on the market—and from this and from the spring local filmmakers have taken comfort and by and large decided to move ahead with plans for the coming year.

Dino DeLaurentiis Productions, spurred by tie-ins with Yankee companies, has already jumped the gun and have "The Tempest" (temporary title) rolling in Italy and Yugoslavia under Alberto Lattuada's direction. Item stars Van Heflin, Silvana Mangano, Viveca Lindfors, Geoffrey Horne, Agnes Moorehead, among others and is being made with funds partially supplied by Paramount. Among other more immediate plans, DeLaurentiis has "Grand Tour," to be directed in France by Rene Clement with, he's almost certain, Marilyn Monroe. In current release are two other DeLaurentiis items: "This Angry Age" and 'Fortunella," latter starring Giulietta Masina and Paul Douglas.

Naked Duchess

Titanus Studios, meanwhile, is about to disclose its 1958 production plans which include an impressive roster of 11 features including the upcoming "The Naked Maja"—Ava Garner-Anthony Franciosa starrer to be shot here by Henry Koster. Of the above total, at least three items will be made in association with Yank companies, as in the case of "Maja," and with similar budgets.

Two other Titanus productions will be large-scale "European" items, at least one will be made as a twin production with a Spanish outfit, while five more will be "basically" Italian, though here again links with other nations are possible in the future, as final plans are set. Exact details will be announced by company president Goffredo Lombardo during the annual Titanus convention in June.

One policy switch is already known: Titanus will this year release only Italian-mades, not buy any foreign pix.

The newly-formed VIDES Productions and the veteran Lux Films have recently joined forces and the result is an impressive roster of pix ready for release, some of them destined to represent Italy at this year's large number of International Film Festivals. Among these joint items are "A Man of Straw," "One Hectare of Sky," "The Law is the Law," "The Challenge," and "Le Madame." LUX on its own is readying a feature-length documentary on Spain, "Fiesta Grande," made by the Gras-Craveri team.

'Venus' Is Off

Rizzoli Films, with "Imperial Venus" postponed indefinitely because of the suit involving the company and Gina Lollobrigida, is shooting a new "Ressurrection" in Munich and plans another Renato Castellani pic in the near future, among other pix, many as usual co-produced with other countries.

Maleno Malenotti has two pictures in current release here: "The Girl and the Palio" and "Squarcio" and has bought the rights to Sardou's "Madame Sans-Gene" from Paramount as a vehicle for Gina Lollobrigida, pic to roll later this year. The same actress' latest pic, "Anna of Brooklyn" is also ready for release, and she is slated

(Continued on page 58)

'Roadshows' Flop, Italians Won't Rush Their Dinner for Any Theatre

Rome, April 8.

The principal sales medium for motion pictures in Italy is still the poster, as visitors soon realize when they pass through rows of ad-splattered alleys and streets on their way around Italian cities. For many, posters replace newspaper ads, and a majority of local folk still take their cue to an afternoon or evening's entertainment from an effective placard. Consequently, Italo poster art is extremely developed and internationally recognized both artistically and in audience impact.

Newspaper space follows in importance and has developed over the years, though never assuming the proportion or volume known in the States. Magazine space is more limited, while radio appeals are sometimes used to lure customers to a local cinema or to highlight a national ad campaign. "Indirect" publicity is the only kind allowed at the moment over RAI-TV, the Italo telenet, and mostly comprises guest appearances of stars (at eve of premieres) on such top teleshows as "Il Musichiere" or "Lascia o Raddoppia."

Tie-in campaigns and contests have caught on recently and frequent links have been established between pic companies and sewing machine, candy, cosmetics, perfume, and other manufacturing interests here. Almost all of these campaigns are national.

A publicity jackpot of recent years was recently hit by Columbia Pictures' local outlet via the gift of a footbridge to a young schoolgirl who had always to wade across a stream to get to school. Award, tied in with "Bridge on the River Kwai" hit a publicity bonanza even in general news sector, both domestically and foreign and in all media, with moppet finally topping experience via an air trip to the U. S.

Won't Be Hurried

"Roadshowing" may be okay and successful in America, but recent experience has shown that the Italian moviegoer, in the majority of cases, will not be restricted by a set performance schedule, much less by reserved seat policies.

Both "Around the World in 80 Days" and "Ten Commandments" soon switched to continuous shows in their Rome and Milan debuts, following good but under-hopes weeks of a two-or-three-a-day pattern. Since then, and even with slightly lowered tabs, both pix have shown vast proportionate improvement. Moral: an Italian will not be rushed through his dinner hour, as the legitimate theatre here has long found out.

A different approach to merchandising, at least for the local market, perhaps comparable to the stateside art house salesmanship, has recently made an effective dent in local boxoffice figures. Two pix, the Swedish "Dreams of a Summer Night" and the Japanese "Harp of Burma," given a "must-see" arty sell in their Rome debuts, have paid off handsomely and way above hopes, probably setting a new trend. New for Italy that is, as same policy has long worked in Paris and London, not to mention certain U. S. key cities.

Exhibition standards, in a country totaling an inflated 18,000 pic theatres, perforce run the gamut. Large number of new pic houses recently built in this country have naturally raised quality considerably, but there are still many antiquated houses, even in the center of Rome, that must be dealt with in the current industry campaign to lure the customer back into the theatre.

DOWN BANKRUPTCY DRAIN

CINES Italy's Oldest Company, Circa 1906, No More

Rome, April 8.

CINES, the oldest Italian film company, will be dissolved following its bankruptcy. Company was founded in 1906, and has produced 759 features until its recent collapse, in addition to a large number of documentaries and comic shorts.

Busiest periods during its long history were between 1907 and 1915; 1931-34; 1942-45; 1949-57. Company was almost entirely owned by the Italian government under the Treasury Department, while rest of stock package was in hands of two other semigovernmental organizations: Cinecitta Studios and ENIC Theatre circuit. Latter was also dissolved following bankruptcy last year.

CINES, which only produced two pix in last two years, had following the war years racked up an overwhelming deficit and had therefore long ceased to exist as a production power here. Principally for sentimental reasons, the CINES name may still be retained in the eventuality that Cinecitta Studios participates in future pic production, via links with other local production names.

Roman Catholic Church as Film Exhib in Italy

Latest census of Italian film houses (1957) showed the following figures:

"Commercial theatres"

Permanent:	9,479
Summer	1,668
	11,147 total

"Parochial theatres"

Permanent:	5,148
Summer	807
	5,955 total

Grand total: 17,102

Commercial designation applies to ordinary situations. Parochials charge a normal admission but are indirectly controlled by the Roman Catholic Church. This latter condition is a native circumstance unique in Italy. It is also to be noted that the country numbers many houses which operate al-fresco in summer weather only.

ITALO SENATE KAYOES ADMISH TAX RELIEF

Rome, April 1.

News that the much fought-for admission tax reduction law had failed to pass the Italian Senate before this recess has been received here with mixed feelings in the trade. However, few really felt that approval would be forthcoming at this time. Hopes were raised briefly when law passed the House sooner than expected. Senate recess delays any action on the vital law until summer, when film officials hope to get it approved.

Basically, the proposed tax cut was for 25% of current high admission rates

Early government recess also resulted in delay on approval of the new and equally important film censorship legislation, designed to replace the antiquated (1923) current censor law.

Chester Blakely named manager of the Seymour Road Drive-In at Wichita Falls, Tex., operated by Charles Weisenburg. Blakely was formerly with the RKO film exchange until it shuttered.

Va. Exhibs Meet July 15-17

Richmond, Va., April 8.

Virginia Motion Picture Theatre Assn. will hold its annual convention July 15-17 at the Chamberlin Hotel, Old Point Comfort, Va.

Syd Gates is president of the Theatre Owners of America affiliate.

Via 4 Fontane, 20—Rome

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with MARCELLO MASTROIANNI in

un ettaro di cielo

(One Hectare of Sky)

directed by
AGLAUCO CASADIO
a LUX-VIDES film

produced by FRANCO CRISTALDI

Lux-Vides

L'UOMO DI PAGLIA

A Man of Straw

acted and directed by
PIETRO GERMI

a LUX-VIDES-CINECITTA' film

LE MADAME

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directed by MARIO MONICELLI
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a LUX-VIDES-CINECITTA' film

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The Law is the Law

a film by CHRISTIAN-JAQUE

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Silver Lion at the XIV International Film Festival - VENICE

1956 **La donna del giorno** directed by Francesco Maselli

(The Woman of the day)

Prize for best direction at the X International Film Festival - KARLOWY-VARY

1957 **Il grido** directed by Michelangelo Antonioni

(The Cry)

Films Critics Grand Prize at the X International Film Festival - LOCARNO

1958 **Solitudine** directed by Francesco Maselli

(Solitude)

with ANNA MAGNANI

Produced by Franco Cancellieri

and

mattino di primavera (Spring Morning) directed by Giacinto Solito

il clandestino (The secret one) directed by Marcello Baldi

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Director: Luigi Zampa
With: Marisa Allasio, Mike Bongiorno, Francoise Rosay, Paolo Stoppa

Le Infedeli
Director: Steno and Monicelli
With: Gina Lollobrigida, May Britt, Anna Maria Ferrero, Marina Vlady, Pierre Cressoy

Tempo Di Villeggiatura
Director: Luigi Zampa
With: Vittorio DeSica, Giovanna Ralli, Abbe Lane, Maurizio Arena

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Broad View of Europe

Continued from page 43

In Britain, most of the Yank majors have pictures either in production or in preparation and the same goes now for Paris, Rome, Berlin, etc. Italy, particularly, is a favorite venue for the production of spectaculars and has been ever since "Quo Vadis" was made there some years ago. Now the Italian capital is getting steamed up for the upcoming production of "Ben Hur," a giant undertaking by any standards.

Free Trade?

But while there is this on-the-surface activity throughout the whole of Europe, there is a definite and serious political undercurrent with the projected Common Market and Free Trade Area as the ultimate goal. The three principal film-making countries involved in the Common Market negotiations had an unpleasant setback a month or two ago at a top-level session in Bonn at which the French and Italian industries hoped to persuade the German Government to pave the way for agreement by introducing a State subsidy for German film production as already exists in France and Italy. They found it was a case of no dice so far as Germany's economic minister was concerned and the earlier Groschen Plan, modelled on the lines of Britain's Eady Scheme, is now once and for all stone cold. The German producers who promoted this plan have now thrown in the sponge and reconciled themselves to the fact that they'll need to stand on their own feet without any direct state aid.

That, in itself, has led to a new sense of urgency in regard to expansion of foreign trade. Top level talks have been going on for some little time betwen the heads of the German film industry and the Motion Picture Assn. on the best method of penetrating the Western Hemisphere markets. The sense of urgency also led the German film industry to participate in the recent Punta Del Este Festival, sending some of its top brass from Berlin, Munich and Frankfurt as ambassadors.

But sooner or later the Free Trade Area will take shape and the whole European format will undergo a radical change. Restrictive import quotas already operating in France, Italy and Germany will, presumably, go by the board; the 30% British quota may well have to be adjusted if favored-nation treatment is accorded pix from other European studios. Co-production between the film producing nations in Europe, now little more than a trickle, may well play a more vital role. Altogether, the prospects are far-reaching and might conceivably change the existing production pattern.

But that's something for the future. Immediately on the horizon is the elementary economic need to insure maximum returns from the film markets throughout the world. That's the number one priority among all the producers throughout Europe.

Sunny Italy

Continued from page 53

to make "Solomon and Sheba" next.

Other future Italo plans include: the first local-made science fictioner, "Death Comes from Outer Space" starts soon for Royal Films, with several others to follow for various local filmmakers; a "new" version of the Columbus chronicle is to be produced by Duilio Coletti; Vittorio DeSica returns to direction later this year with "The Last Judgment," written with Cesare Zavattini; Jules Dassin shoots his "La Loi" (The Law) in southern Italy this spring; Anna Magnani will probably make another film here before going to Hollywood later this year; Federico Fellini, who recently won his second Oscar in a row for "Cabiria," is undecided about his next film, but has a script ready in case negotiations with certain actors and actresses he wants jell; while other producers, thinking more in terms of the local market, have announced plans for the usual series of comedies which manage strong grosses at home, and still another group has announced plans for a brace of costume pix set in the days of ancient Rome and Greece, another favorite local staple in times of doubt.

As indicated above, no significant changes are in store for Italian productions in general. The trend, as established some years back, continues as follows: (1) "Big" productions for the international market including the US, co-produced with Yank interests such as U-A, Paramount, Metro, RKO, etc.; (2) "Medium"-budgeted, but elaborate items, made in teamwork with other European producers; (3) generally moderate-budgeted pix made primarily for the Italian market, and very schematically subdivided into: (a) comedies with such popular actors as Toto, Albert Sordi, etc.; (b) "Roman" neighborhood comedies; (c) soap-opera type heavies; (d) "Neapolitan"-styled pix, abounding in song, and specifically intended to cash in among south Italian picgoers.

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(Grand Prix de l'O.C.I.C.)
(Victoire du Cinema 1957—Referendum Organised by "Cinemonde" and "Le Figaro")

ASCENSEUR POUR L'ECHAFAUD

(Grand Prix Louis Delluc)

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Germans Plot Call-Girl Sexsationals; Re-Do 'Blue Angel' & 'Grand Hotel'; Turn Attention to Sputnik Themes

By HAZEL GUILD

Frankfurt, April 8.

There's many a hitch between the spectacular announcements to the press concerning gigantic new productions—and the final in-the-tin can product.

Germany is no exception to the "beat the band and holler" campaigning from news-conscious producers who'd like a little free space with their dreams.

Sorting out fond fantasy from actuality is sometimes nearly impossible. But nonetheless, this year's upcoming German film production schedule looks nifty—with plenty of international angles to up the grosses in the German-speaking countries like Switzerland, Austria, Northern Italy, and even some items that might score in Yorkville.

Production "plans" forecast everything from Marilyn Monroe making a film for Berolina in Germany to Fritz Lang returning to Germany after a 25 year absence for a mighty come-back epic. And Sputnik themes are soaring.

With the loom-up of top German stars on the Hollywood horizon, the boxoffice for German films abroad starring the same names seems more of a likelihood than in the past. Some of the German vehicles for now well-known names like Maria Schell, Curt Jurgens, O. W. Fischer, Romy Schneider, Lili Palmer, may do business in the States.

Promotion-conscious producers in Germany are aping another American publicity gimmick—following page one. Case in point was the recent murder of the most notorious call-girl in Germany, lush blond Rosemarie Nitribitt of Frankfurt, who catered to the wealthy international set. No less than four German companies now plot films based on her short, colorful life—and Neue Film of Munich, may actually produce a picture literally called "Rosemarie Nitribitt—Love Was My Business."

Partial to Remakes

German showmen are partial to remakes, as some in Hollywood are. The Mr. Dubious attitude of some American exhibitors concerning remakes, and the tendency of American stories to emerge, second time round, with a changed title is not typical of Germany. Berolina, for instance, wouldn't dream of re-titling "The Blue Angel," which in the original version at UFA put Marlene Dietrich on the American map. This is the vehicle for which Berolina dreams of having the services of Marilyn Monroe.

Vicki Baum's 1932 "Grand Hotel" which was a roar from Leo the Lion with Garbo, Crawford, one Beery and two Barrymores in it will emerge during 1958 with a galaxy of German luminaries—Maria Schell, Curt Jurgens, Romy Schneider, O. W. Fischer, Liselotte (Lilo in U.S.) Pulver, Heinz Ruehmann. Gloria will put up the capital. An American director is expected to be engaged, possibly Otto Preminger

"Petersburger Naechte" (Nights in Petersburg), is another remake which CCC is doing for Deutsche Film Hansa to release. It's concerned with a once-rich Russian who convinces his daughter that he's still a well-to-do man and gives her all luxury possible—even though he has to work as manager of a nightclub. Original starred the late Harry Bauer, and the plot has been little changed. The remake is the second film for Johanna von Koczian, who plays the daughter. Ewald Balser will play the father part.

Tolstoi's epic novel "Resurrection" will be filmed by Bavaria Films of Munich for Schorcht release this year, under the German title "Auferstehung."

'Peer Gynt,' Too

Curt Jurgens is doing a CCC production of "Peer Gynt" this year. And he's likewise set for the lead in "Das Koenigliche Spiel" (The Sport of Kings), based on Stefan Zweig's "Chess Novel." Roxy will make the pic, which was originally scheduled for April shooting but has been postponed until fall.

Both Lilli Palmer and Romy Schneider add to the value of "Maedchen in Uniform" (Girls in Uniform) which CCC is producing for Gloria to release in Germany. This, too, is a remake of a picture that was a big hit in Germany nearly 30 years ago—the part was then created by Romy Schneider's mother, Magda Schneider.

Fritz Lang, the onetime UFA director in the States for the last 25 years, will handle here—a production called "Das Indische Grabmal" (The Indian Gravestone).

And with the rocketing success of satellites, there's a fascinating scientific film being made here called "Die Welt Haelt den Atem an" (The World Draws Near to the Atom). It's being done by F. A. Mainz Films, which last year made the documentary film, "The Werner von Braun Story."

This concerns the splitting of the atom, and the earth satellites. It's to be filmed on the Isle of Sylt, in north Germany, and will show the discoveries of German scientists and sensational developments in the U.S. that started the Americans in the earth satellite race. Mainz is doing the film with Herbert Tischendorf's Rhombus Film Productions, and Walt Disney has optioned it for the U.S.

Austria's Picture Sked This Spring

Vienna, April 8.

Now before the cameras in Austrian film studios are the following features:

At Rosenhuegel-Mauer: "The Journey," Alby and Metro coproduction under Anatole Litvak has Yul Brynner, Deborah Kerr, Barbara Von Nady and various U.S. faces brought over for the occasion.

At Sievering: "Sacha Torte" (name of a famous caloric cake of Viennese invention) is a Paula Wessely Production directed by Hans Wolff with Johanna Matz and Gerhard Riedman, screenplayed by Julianne Kay.

At Ring: "Poor as a Church Mouse," the old play of Ladislaud Foder is being directed by Rudolf Ingert. Music of Carl de Groof added.

For the months after April Wien Film (which owns Rosenhuegel, Sievering, Grinzing and Parsch) has "Return to Paradise" to be directed by Karl Hartl. Other productions by Sascha (5 pictures), OEFA (3), Erma (2), Paula Wessely (2), Donau Film (2), Hope-Cosmos (4) and Schoenbrunn (3), Cosmopol Film preparing the stage success "Rendezvous in Vienna" by Fritz Eckhardt with Helmuth Weiss directing, screen book by Kaindorf-Siebelius. Another Cosmopol production will be "Endangered Girls," book by Hans Jacobi and Fritz Rotter, a persiflage on this often used theme.

AUSTRIA IN NUTSHELL

Circuits: Kiba in Vienna owns a number of houses; otherwise no such thing as a circuit.
Largest House: Apollo, Vienna, 1,347 seats
Austria-wide average admission: 22c
Total seats: 325,600
CinemaScope houses: 123
Licensing: by provincial authority
Exhibitors: about 75% women

Yank Promoters: Can You Imagine No Swiss Bally?

Zurich, April 8.

If a feature film catches on in Switzerland, it is hardly thanks to ingenious, hard-hitting exploitation. The reason: nearly all familiar exploitation media commonly used (and over-used) in other territories are forbidden by the Swiss Exhibitors' and Distributors Associations. This is particularly felt in Zurich, the country's biggest city (population 422,000) and the most important of the five key cities which also include Basle (197,000), Geneva (164,000), Berne (158,000) and Lausanne (116,000).

Agreement between the Exhibs' and Distribs' bodies in Zurich, signed more than 10 years ago and, with slight changes, re-confirmed last November, not only meticulously specifies maximum size of ads permitted in each individual newspaper by the city's 42 picture-houses (distribs are not allowed to place any ads at all). It also supplies its members (membership is compulsory) with a list of "don't's" in films exploitation, which is considerably longer than the list of "do's." Violation of these restrictions may (and, in extreme cases, does) lead to heavy fines.

Here are some of forbidden practices:

1) *Paid newspaper supplements.*

2) *Billposting and, in fact, any posting away from theatre.*

3) *Publicity in streetcars and trolleys.*

4) *Publicity via mailboxes.*

5) *Distribution of heralds, leaflets or folders of any kind in restaurants, shops or any other public places.*

6) *Sandwich-men or publicity floats.*

Radio and tv being state-owned, no publicity or commercials are accepted or tolerated by these media.

Consequently, the only means of publicizing a film are:

Newspaper ads (limited by restrictions).

Window-display, provided it is not within 110 yards of another theatre.

Acceptance of free publicity by newspapers and magazines. Restrictions are somewhat eased in the other four cities where distribs are free to choose their own means of exploitation. However, this is pretty illusary in Basle and Berne where exhibs have an agreement of their own

Germany's Top Grossers

(SINCE WORLD WAR II)

TITLE	DISTRIBUTOR	GROSS
"Gruen ist die Heide" (The Heather is Green)	Gloria, '51	6,500,000 DM ($1,547,619)
"08/15" *	Gloria, '54	6,000,000 DM ($1,428,571)
"Die Trapp Familie" (The Trapp Family)	Gloria, '56	6,000,000 DM ($1,428,571)
"Schwarzwaldmadel" (Black Forest Maiden)	Herzog, '50	5,600,000 DM ($1,333,333)
"Hauptmann von Koepenick" ** (Captain from Koepenick)	Europa, '56	5,600,000 DM ($1,333,333)
"Sissi" (Part One) ***	Herzog, '55	5,400,000 DM ($1,285,714)
"Sissi, Maedchenjahre eine Kaiserin" (Sissi, Girlhood of a Empress)	Herzog, '56	5,300,000 DM ($,261,905)
"Sissi, Schicksal eine Koenigin" (Sissi, Story of a Queen)	Herzog, '57	2,800,000 DM ($ 666,666) (This came out only for Christmas, 1957, and total grosses will be much higher.)
"Charlie's Tante" (Charley's Aunt)	Constantin, '56	4,900,000 DM ($1,166,666)
"Am Brunnen fuer den Toere" (At the Fountain by the Gate)	Gloria, '52	3,500,000 DM ($ 833,333

*Set For U.S. **In U.S., '57 ***Disney for U.S.

Germany Decides What Austria Does

[NO RISK BUT NO PRESTIGE]

By EMIL MAASS

Vienna, April 8.

Count Alexander Kolowrat-Krakowsky, the pioneer here and founder of Austria's first film company, would be surprised, needless to remark, were he alive and able to see what time and the disintegration of the Empire, and two losing wars, has done to the film business.

Austria produces feature films but the Austrian public, alone, would not suffice. The sharing of the German language with the neighbor nation to the north means that Austrian films are influenced by and tailored to the taste of the German market. There lies the payoff.

With the end of World War II, things were dull indeed in this land. But finally a feature was made, "The Long Way," in the bombed studios in Sievering under the direction of Eduard Hoesch. Concerned with a Russian war prisoner, timely then, the three players, Maria Andergast, Hans Holt and Rudolph Prack, have since attained stellar rank in German language cinema.

Life of a 'Satellite'

Today the West German distributor is the dictator. Down to where cheese is marked on the menu cards, everything must be done in Austrian Studios after his wishes. The producer first asks the German distrib if he likes the book. Then he gets orders as to who is to be cast, who to direct, who to write the music, even who contributes the costumes and the settings.

When all the details are settled, he (the Austrian producer) gets the document—that is the guarantee. West Germany puts up from 60 to 70% of the total costs, the Austrian distrib 10% percent, thus leaving a margin of 10 to 20 %. System has its good side, namely, no risk. Producer's sole hazard is his prestige if the picture does not bring back its costs. That is hardly ever the case with production costs of a black and white film about $200,000, in color $320,000. Market conditions favor return of negative at least.

When the producer informs the West German distributor "Picture ready," he is told, when to release it. This accounts for the queer fact, that Austrian product is difficult to place at the film festivals of Cannes, Berlin, Karlsbad and Venice. Austrian producers simply are not free to act without German okay.

Because Austria's film showmen are so Deutsch-mark conditioned and so little enterprising about the festivals, the government here in Vienna, anxious for the publicity of Austrian "art" outside the borders of the Republic, threaten to withdraw the official subsidy which the film makers have enjoyed since the war. A spokesman told VARIETY: *"Cancellation of subsidy may come soon. We now see that the producers don't give a hang for the festival participation and Austria's international prestige."*

"World" rights are lodged with German distributors, notably Transocean, Exportfilm, Omnia, Ufa and Union.

All efforts by Austria-minded producers to unite into a common front against German dictatorship were frustrated by a few prominent personages, who did not join the Uniaustria (since substituted by the Austrian Association of Film Exporters). Companies even pay one percent to the West German association for foreign currency revenues, sometimes considerable amounts.

Economics of Exhibition

Like most European countries, Austria exhibits its films at stated hours, and for reserved seats. In Vienna performances are apt to be fixed to begin on the hour every second hour. The average price for the country is 22c but in Vienna minor films command 50c (13 schillings, a lot of money here) though houses are scaled according to distance from the screen, further back are the higher.

Exhibitors recently demanded cancellation of the Groschen Tax (a negligible amount to be paid to the government for each sold seat for the benefit of the legitimate theatres). Government did not yield to the house owners demand. Thus the screen still must support other branches of art.

As of now television has not been particularly damaging to the film theatres. If an attraction fails to sell out theatre operators are likely to wag the finger at the Austrian equivalent of jukeboxes, into which young bloods drop too much of their small coin assets, thereby being short of funds for the cinema. If proposals develop to film soccer games for later projection this may well crimp the flickers.

Franco-German Talks Net: Nil

Paris, April 8.

French-West German film accord talks are due to wind today (8), but so far there has been no satisfaction on either side. Germans stuck to their quota of 30 dubbed French releases per year, and the refusal to envisage any German governmental film aid also led to a probable stymying of greater co-production plans under the Common Mart film setup.

Germans felt that the status quo should be enforced until the CM was in actual effect. Then, any needed changes would be discussed. The French contingent was against this idea for they felt it was contrary to the very idea of the CM which was to engender free and unhampered cooperation between the member nations.

French brought up the fact that they are held to 30 features per year while American films have free access. So it looks like the French-German talks may end in deadlock unless last minute agreements are forthcoming.

Jacques Flaud, French Centre Du Cinema head, returned from U.S. this weekend to be in on the tail end of the talks. Flaud was repped by his assistant Andre Parent, and the French industry by Henri Frenay, head of the Syndicate of French Film Producers and Exporters, and producers Henry Deutschmeister, Alan Poire and Emile Natan.

German reps included government officials, industry reps and the heads of the German Export Union. The latter is the org to hypo German pix abroad. The main difficulty is still the German governmental refusal to put coin into film production. This makes it difficult for coproduction activity since French and Italo producers would lose aid on the German side for any split pix.

EAST GERMANY PICKS OWN 'OSCAR' WINNERS

Frankfurt, April 8.

At the same time that West Germany has selected its "Bambis," winner of a film award that's equivalent to the Oscars in America, and here based on a film magazine poll of the most popular stars and films, East Germany has duplicated the awards to having an East Berlin film magazine poll its readers on the most popular East German stars and pictures.

Karla Runkehl placed as the most popular actress in DEFA films (made in East Berlin under Russian control), with Eva-Maria Hagen second and Sonja Sutter third.

Guenther Simon placed as leading actor with Raimund Schelcher second.

Most popular film was "Vergesst mir meine Traudel nicht" (My Traudel Doesn't Forget Me) first, and "Berlin—Ecke Schoenhauser" (Berlin, at Schoenhauser Corner) was second, with "Lissy" third. No films from West Germany were listed, although many East Berliners cross over to view Western movies, in West Berlin, and some West German films play in East Germany.

Berlin Regains Status as Film Centre

By HANS HOEHN

Berlin, April 8.

Berlin's big plus, of course, is tradition. It used to be Germany's film metropolis. Until 1945, roughly 80% and often up to 90% of all Teutonic features were made here, with 10 to 20% in Munich. Since then Berlin is handicapped since most of the studios (Babelsberg, Johannisthal etc.) passed under Communist control. This resulted in a reversed situation between Berlin and Munich. After some quiet years, West Berlin's film production started on comeback. Studios began running capacity. Berliners succeeded in convincing quite a number of their colleagues who had gone westwards for safety reasons that it was no risk to shoot here. Hence ex-Berlin producers came back. Also several new companies were set up here.

Perhaps near 50% of the West German films are now made in Berlin. In March eight films were in the making in Berlin against three in Munich, two in Hamburg and one in Goettingen. Many call now again Berlin this country's film metropolis.

Taxes and Competition

Economically speaking, the situation of the German postwar film remains a tough one. It's still the film industry which is suffering most of all German industries from the consequences of the lost war. The heavy tax load and brutal competition both figure. Here some respective statistics:

National Origin	1957 1958	1956 1957	1955 1956	1954 1955	1953 1954
German	130	148	153	140	135
American	232	232	236	253	225
France	68	68	56	57	67
Italian	33	28	37	42	47
Austria	29	24	22	20	17
Britain	37	40	29	27	15
Sweden	5	4	2	3	12
	556	568	565	561	530

Despite competition, German films have the dominating role. Their b.o. popularity derives from the second-run cinemas and the fact that the provincial districts show a strong predilection for native product. Statistics compiled by "Filmblaetter," a Berlin trade paper, reveal that there were 61 German films among the 100 most successful grossers in West Germany during the 1956-1957 (from Sept. 1, 1956, until Aug. 31, 1957) season. This compilation, which covered this country's eight most important key cities, included 16 American, 11 Austrian, five French, three British and two Italian films in addition to a Franco-Italian and a German-French coproduction.

Germany's most successful distributor was Herzog with 16 features. (Herzog is now UFA Filmverleih here. It became UFA property in May 1957.) Second most successful distrib (15 films) was Constantin within the season 1957-58. Runners-up were Gloria (11), Deutsche London, Schorcht (both 8), Europa and NF (both 6 films among the 100 first grossers). (Note: Deutsche London has been given the name Deutsche Film Hansa last year!). With the exception of Europa and Deutsche Film Hansa (both Hamburg), the top German distribs are headquartered in Munich.

The West German feature film production amounted to at least 106 items, of which 66 were in color, last year. Included in these statistics are 11 coproductions with foreign partners and three full-length fairy-tales.

220 Producers, 898 Films

Within these years, 220 producers made a total of 898 features. Artur Brauner's CCC heads this list with 56 pix, followed by another Berlin outfit, Berolina (which after the death of company's co-owner, Kurt Schulz, became Kurt Ulrich-Film last year) with 45 pictures and Walter Koppel's Real-Film (Hamburg) with 41 films.

Germany's postwar film history is closely connected with the following enterprises:

ARCA

A fast growing outfit (with own studios) is Arca. This company, headed by Gero Wecker, has just increased its stock capital from 100,000 to 500,000 D-Marks. Along with its endeavours to intensify connections abroad, Arca set up last year a daughter company in Rome, the socalled Arca Cinematografica, with Ernesto Purger as head. Another Arca outfit has been set up in Zurich while another one is operating in Goettingen (W.-Germany).

Arca made seven films last year and this year expects to shoot nine. Currently in production is "Love Can Be Poison" with newcomer Sabina Sesselmann, Willy Birgel and Nadja Regin. Veit Harlan, who last year made "Different From You and I" (The Third Sex) for Arca, is directing this one.

Arca was established in 1951 in Goettingen. It started with releasing imports, per the Swedish "One Summer of Happiness," the French "The Respectful Prostitute," "Forbidden Fruit," "Julietta," "French Can-Can" etc. With a solid basis of 300-000 D-Marks as stock capital, Arca then went on to produce its own. The first year (1955) saw the making of six films, and in 1956, Arca made six more, including a big b.o. success, "Liana—the Girl From the Jungle."

Arca is one of the financially strongest film producing companies in Germany. It has now 120 (without artists) on its payroll and another stage is just in the building. Right opposite to its studios in Pichelsberg, a beautifully located outskirt of Berlin, Arca has built a guest house of its own.

Gero Wrecker, Arca's chief, keeps a close eye on new talent. Marion Michael (the "Liane" in several pix), Christian Wolff and Danish Ann Smyrner (she plays the title role in "Lilly—A Girl From the Big Town") are some of his contractees. Screen tests for newcomers are regulation. Company is known for financing many pix all by itself (quite in contrast to most other domestic outfits whose pix are mainly backed by the distribs) and one must rate Arca as one of the most successful outfits.

BEROLINA

Over the past years, Berolina-Film (Berlin) has been one of the most successful producing combines. Company made 45 features within the years of its operation which corresponds to second spot (after CCC) among all West German showmen.

Berolina was founded in 1948 by Kurt Schulz and Kurt Ulrich. But last June, Schulz, 44 died suddenly. Schulz was and stayed a cameraman, having lensed nearly all Berolina pix. Fact that one of the Berolina owners was active in the studio all day as a technician was thought to be one of the reasons why Berolina could register so many financial successes. Death of Schulz split the company.

Kurt Ulrich went on his own and named his company Kurt Ulrich Productions. "Blue Boys" was one of the last pix that came out under the old Berolina label. Ulrich's first pix were "The Legs of Dolores," "Three Men on a Horse," "Everything Will Be Good Again," "Spring in Berlin" and "Two Hearts in May."

CENTRAL CINEMA CO.

Artur Brauner is not only one of the strongest forces in the German film industry but also one of the most unusual ones. His Central Cinema Co., usually just CCC, is strictly a one-man enterprise. Now 40, he came to Berlin shortly after the war and in 1946 financed the first Berlin-made postwar film, "Tell the Truth," a comedy produced by Studio 45. In the fall of 1946 he set up CCC and produced "Morituri," which dedicated itself to the victims

(Continued on page 72)

Film Festivals

The International Federation of Film Producers Associations is the validating body. It "recommends" (i.e. urges) some festivals and "recognizes" (i.e. accepts) the others. Cannes, Venice and Berlin are, as of now the three which are given the special status. Herewith the 1958 lineup:

Cannes, France	May 2-18
Mannheim, Germany	May 12-17
Brussels, Belgium	May 13-June 13
Berlin, W. Germany	June 27-July 8
Stratford, Canada	July 8-20
Karlovy Vary, Czechoslovakia	July 12-27
San Sebastian, Spain	July 19-29
Vancouver, Canada	July 20-Aug. 3
Edinburgh, Scotland	Aug. 24-Sept. 14
Venice, Italy	Aug. 25-Sept. 17
Leningrad, Russia	Sept. 22-Oct. 5
San Francisco, U. S.	Not Dated
London, England	Not Dated
Melbourne, Australia	Not Dated
Locarno, Switzerland	Possible
Karachi, Pakistan	Possible

Munich—The Mostest—But Runs Second

By KARIN THIMM

Munich, April 8.

It's one of the paradoxes of the German film business that Munich, with its huge Bavaria studio complex, has had to yield to Berlin and Hamburg as the center of German production. The Munich studios rank among the best in this country, yet—last year—they were often empty even as the Bavaria made strenuous efforts to fill them not only with its own productions, but also through co-production. Some American films—"The Vikings" among them—were shot here.

The situation has reached such proportions that the state government has become concerned, and it has offered 5,000,000 DM (about $1,200,000) to guarantee credits. In addition, several banks have formed a consortium to help finance pictures. It is now hoped that these various activities will stimulate activities at the studio.

Though the Bavaria studios have been in trouble, Munich nevertheless is headquarters for many film firms, big and small. Following is a partial listing of the most important outfits:

Arnold & Ritchter—is a film lab, which also operates two stages and has two modern synchronization studios.

Aura Film—is kept buys mostly with dubbing imports. More than 400 pictures from all over the world have had German dialog added here.

Peter Bamberger's Production—is currently winding up "Kanonen Serenade" (Cannon Serenade) with German and Italian actors, including Victor deSica, Ingmar Zeisberg, Folco Lulli, etc.

Bavaria Filmkunst—operates the eight moder stages of the Bavaria studios which are capabe of turning out a film from start to finished print. There are also four recording studios for synchronization and mixing, music recording studios, a special effects dept, etc.

In 1957, the Bavaria shot a number of its own productions, including "Meine Schoone Mama" (My Beautiful Mama); "Der Glaeserne Turm" (Tower of Glass, with Lili Palmer, Peter van Syck, O. E. Hasse); "Casino de Paris" (with Caterina Valente) which was coproduced with France and Italy; "Alle Wege Fuehren Heim" (All Paths Lead Home); "Immer, wenn der Tag Beginnt" (When Day Dawns); "Ein Stueck von Himmel" (Piece of Heaven, with ski champion Toni Sailer); "Eine Frau die weiss wass Sie Will" (A Woman Who Knows What She wants, with Lili Palmer).

TV Rentals

In addition to these, the Bavaria stages were rented out during the year to tv film productions and regular theatrical features. Among theme were "Taiga," "Die Gruenen Teufel von Monte Cassino" (Green Devils of Monte Cassino). Shooting has started on Tolstoy's "Die Auferstehung". (The Ressurection) and another Toni Sailer picture is due. Some documentaries and ad films also have been made.

Several of the Bavaria productions have been shown with good success abroad, including "Rose Bernd," "Harte Maenner—Heisse Liebe" (Tough Men—Hot Love); "Kleines Zelt—Grosse Liebe" (Little Tent—Great Love), etc. On the other hand, there have been a number of expensive Bavaria productions that didn't click.

Carlton Film—run by Gunther and Klaus Stapenhorst, own two stages and make films. Their "Bettelstudent" (Beggar's Student) did okay abroad. They're currently finishing "Ich war ihm Hoerig" (I was His Slave).

Constantin Film—has come up in the distribution field during the past two years, partly due to the extraordinary success of "La Strada." A new Constantin film (of Witt Production), "Das Wirtshaus im Spessart," (The Inn of Spessart) has been nominated for the Cannes festival. Constantin has a mixed German and foreign program, including such films as "Tamango," "Spione am Werk" (Spys at Work, with Curt Jurgens), "Cabaria," etc.

Others

Divina Film production (owned by Ilse Kubaschewski) works through the Gloria distribution outfit. Divina rented state-owned studios near Munich, with three stages. Among its successful exports are "Die Trapp Familie," "Nachts, Wenn der Teufel Kommt" (At Night, when the Devil Comes), "Arzt von Stalingrad" (Doctor of Stalingrad), etc.

Exportfilm Bischoff & Co.—sells films aboard. Company has 27 films in the 1957-58 season and expects to have about the same next year. One of its international successes last year was "Heute Heiratet Mein Mann" (My Husband Gets Married Today): "Salzburger Geschichten" (It Happened in Salzburg) and "Wie Einst Lili Marlene" (Lili Marlene).

Gloria Film—one of the top distribution outfits in West Germany. Among its title for 1957 were "Das Einfache Maechen," (The Simple Girl), "Nachts Wenn der Teufel Kam," "Endstation Liebe" (Terminus Love), "Auf Wiedersehen Franziska" (Franziska), etc. Coming up for 1958 are another version of "Die Dreigroschen Oper" (Three-penny Opera), "Menschen in Hotel" (People in a Hotel), "Liebelei" (Love Affair) which will star Romy Schneider, a remake of "Maedchen in Uniform," etc.

Koenig Film—makes primarily "country" type of pictures, some of which have been sold to the German houses in the States.

Neubach Film—makes "Heimat" films and others. The 1958 program will include "Ein Lied Geht Um die Welt" (A Song Around the World), "Wilde Rose" (Wild Rose), "Narr der Welt" (Fool of the World) etc.

Neue Film Verleih (NF)—both distributes and finances production. It had, in 1957, "Die Tolle Bomberg" (Wild Bomberg), "Liane, die Weisse Sklavin" (Liane, the White Slave); "Frauenarzt Dr. Bertram" (Woman's Doctor); "Zwei Mann, ein Schwein and die Nacht von Paris" (Four Bags Full, a French film); "El Hakim" with O. W. Fischer. For 1958 are planned "Das Koenigliche Spiel" (after Stefan Zweig's Chess novel, with Curt Jurgens), etc.

Neue Deutsche Filmesellschaft (NDF)—last year made "Robinson Soll Nicht Sterben" (Robinson Shall Not Die) and "Monpti" which Helmut Kautner directed.

Ostermayr Film—is the old among the German firms. It's run by Peter Ostermayr, 75, who founded the Bavaria. Outfit produces one or two pictures a year.

Ring Film—in distribution, offers some evergreens like "Orphee." It also had "Fidelio" and "Don Giovanni" and the French concentration camp film, "Night and Fog."

Roxy Film—in 1957 produced "El Hakim" and "Der Kuehne Schwimmer" (The Brave Swimmer). Two pictures are planned this year, including one with Jurgens.

Sokal Film—had no production last year. For 1958, it plans to make "Helden" (Heroes) after the G. B. Shaw play, "Arms and the Man." It'll star O. W. Fischer and Liselotte Pulver. Another Fischer picture planned is "Mr. Cattle and Mrs. Moon" (after a Priestley play).

Transocean—imports and exports a varied program. It sells many of the Gloria and Deutsche Film Hansa pictures, including "Haie und Kleine Fische" (Sharks and Little Fish), "Made in Germany," "Witwer mit Fuenf Toechtern" (Widower with Five Daughters) etc.

UFA distribution (formerly Herzog)—has its main offices in Munich though UFA production centers in Berlin. So far, the new UFA hasn't produced a picture and it has only distributed other productions. Those included, in 1957, the third part of "Sissi," "Wien Stadt Meiner Traeume" (Vienna, City of My Dreams), "Italienreise—Liebe Inbegriffn" (Trip to Italy—Love Included); "Madeleine under der Legionaer" (Madeleine and the Legionair), "Scampolo" with Romy Schneider, etc.

UFA production should get under way soon. The UFA also has its own export department.

Witt Production—made the successful "Wirtshaus am Spessart" last year. Its 1958 is still uncertan.

Union Film—has a program that includes mostly for-

trade mark were shown in West Germany.

Austrian Film Houses

Place	Houses	Closed	Population
Vienna	201	—	1,616,125
Lower Austria	365	1	1,400,471
Burgenland	84	—	276,136
Upper Austria	193	5	1,108,720
Salzburg	53	1	327,232
Styria	208	5	1,109,335
Carynthia	85	—	474,764
Tyrol	43	1	427,465
Vorarlberg	15	—	193,657
	1,247	13	6,933,905

Deutsch Style In Ballyhoo: Quiet

By HAZEL GUILD

Frankfurt, April 8.

"Merchandising" of motion pictures in Germany is very little like the art of ballyhoo as practiced in the States.

Premiere with kleig lights and standees awaiting the stars' arrival are just about unknown here. When a first-run German film opens, one or two of the German stars may be on hand, but without much fanfare. At end the lights go up and someone generally introduces the star and hands him or her a bouquet of flowers. The star accepts—and that's it.

One exception which rated much applause from the press was Columbia's opening of "Picnic." Tho the Hollywood cast didn't attend, Columbia gave the pic full and fine treatment with a line of limousines conveying top German stars to the preem and klieg-lighting the event. When the film ended, the publicity men staged a "picnic" on the platform, with local players introduced and handed picnic baskets. Then the group tossed goodies from the baskets to people in the audience. Everyone enjoyed the stunt.

Motion Picture Export Association's Fred Gronich, then topper for the organization in Germany, started a campaign with the theatre owners for more color and flair in publicity last year. But the campaign simmered down to nothing. And so it is—or isn't—with the fanfare.

Rathskeller Theatre

Photos displayed before the theatre are generally black and white, with little attempt at dramatic billboards or inviting displays. With many of the theatres located downstairs, it's often only a small outdoor placard that announces what's playing below.

SPIO, the organization of the German film industry, has just started a new campaign with the slogan "Give yourself a couple of wonderful hours — go to the movies," reminiscent of the Hollywood motto at the moment, "Get More out of life."

But the SPIO try has met with much protest from the theatre industry because the accompanying picture shows a young couple holding hands in the theatre. And, argue many of the film folks, there's not much difficulty in luring the young people in, it's the oldsters who need to be influenced, and this picture has little come-on appeal for them.

Most of the German newspapers have good theatre critiques, but a notable lack is—gossp columns. Without the daily chatter of a Hedda or a Louella, the stars never come as close to the folks as they do in the States.

Much of the color and background notes re the stars and the films that are fed to folks in the States are eliminated here. Fan magazines as such play it square—photos of the stars' homes, plots of upcoming films, but no chitchat.

Sometimes a word or photo catches the public eye. For years after the Italian film "Bitter Rice" played here, a sexy femme might be tagged "bitter rice."

Americans have brought in some innovations. United Artists, for instance, hired actors in clown togs to walk thru the towns when "Limelight" opened. Occasionally an old streetcar covered with film ads runs thru the city. Mostly the Germans stick to the trite.

Since 1954, the German Self Censorship Division has been making a check of the film publicity material. Of 1,040 theatre placards, 27 have been rejected, and 28 others have required changes (higher necklines, for instance) to tone them down.

Of 18,000 publicity photos, 200 had been withheld.

Television had just begun to be used to promote films. One German distributor, Constantin, has arranged a half-hour show of clips from its upcoming pictures with background about incidents during filming.

A couple of advantages: all the better-priced theatre tickets are reserved, and are sold for one performance only. Ticket buyer can look at a seat chart, just as for a stage show, and know where he'll be located. But if he comes in late, with the ticket for one performance only, he can't stay over to catch what he's missed unless he buys another entry.

Dial phones in most German cities give a daily rundown of what's at the movies, another way to attract the public.

Once in the theatre, for 20 pfennigs (about 5c) there's a program showing the cast, production credits, and brief outline of the plot—which is often treated as a nice souvenir, and influences friends to attend.

First W. German-Polish Film Barred by Bonn Govt. as Co-Production

Frankfurt, April 8.

The first West German-Polish coproduction to be made is apparently in difficulty, according to word received here. The West Berlin CCC Production has had to inform its Polish partner, Film Polski, that the film just finished, "Der Achte Tag der Woche" (The Eighth Day of the Week), can be referred to only as a German film "working with a Polish associate," and cannot be tabbed a German-Polish co-production.

The federal government at Bonn has ruled that in the absence of a government-level film agreement between the two nations, this picture cannot be called a co-production. Film is based on a Polish script by a Polish author, with Polish director Aleksander Ford, was filmed in Poland and mostly financed by the Poles.

The Poles had hoped that this film could be presented at the Cannes Film Festival as a Polish production, with added draw of a leading actress, the German star, Sonja Ziemann. Some German producers who are in need of outside financing, are resentful over this decision, which apparently closes the way for further financing or co-productions with Poland.

Now See 'Madeleine' As Not So Big at B.O.

Berlin, April 1.

It now seems certain that though at first widely publicized, the Legionary," an UFA release of the German pic, "Madeleine and Melodie production, won't bring in the large amount of coin hoped for. Starring Hildegard Knef (alias Neff) in her first local screen appearance in nearly four years, this film preemed here Jan. 21 at the Zoo Palast and ran there only for 13 days.

"Madeleine," incidentally, was costly to produce, and now the producer may be lucky to cover said costs. Peter Schaeffers, Melodie-Film's boss, opined that it would have been wiser not to launch this film in Berlin since there are too tough critics here. Objectively, many here rate "Madeleine" as one of the better German films of the current season.

THIS IS SWITZERLAND

Population	5,000,000
Film houses, 1953	518
Film houses, 1958 (Of which 123, or 20%, in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne)	618
Newly-opened houses (5.18% increase)	100
Number of seats (Of which 64,461 or 31%, in the five key cities)	207,922
Swiss per cinema	8,064
Swiss per seat	24

GERMANY'S BIG UPBUILD OF THEATRES

Frankfurt, April 8.

There are some 2,500,000 film theatre seats in the Republic of West Germany today. Match this against 50,000,000 population. It means 40 seats per 1,000 citizens. West Berlin's concentration is denser, 50 per 1,000 while areas in the northern section of country run as low as 35 seats per 1,000 census.

Trade custom: about 25% of the houses change bill twice a week. Pertinent theatre data follows:

Houses Before War	7,000
Remaining, 1945	1,150
1951 count	4,547
1958 count (W. Berlin incl)	6,438
Over 500 seats	1,590
Under 500 seats	4,848
CinemaScope Houses	85

GERMANS GET WORK OF SINCLAIR LEWIS

Berlin, April 8.

According to Paul Gordon Plays (Berlin), the new German UFA in conjunction with Melodie-Film (Berlin) and Sam Waynberg have acquired the world filmization rights of "Let Us Play King," a novelette by Sinclair Lewis. Melodie will produce pic by order of UFA. Latter will distribute it.

This brief news item borders on the extraordinary since it happens very seldom that German filmites get hold of a work by a famous American author and practically never by such a famed writer as the late Nobel Prize-winner Sinclair Lewis. Reason, of course, is the money barrier. In nearly all previous cases, the Germans were unable to pay the demanded high prices. As to Gordon, the purchase of "King" marks a first in the domestic film industry: Never before have the Germans acquired the filmization rights of a world-famous American author. Financial details of this deal were not revealed.

Deal, incidentally, was negotiated on behalf of UFA by Gordon and on behalf of the property owner, Random House (Harry E. Maule), and the Sinclair Lewis estate represented by Pincus Berner of N. Y. It was closed by a long distance call.

Top German Stars

(German stars are rarely under exclusive contract to one film producing company only, so the distributors are included along with the names.)

1. CURD JUERGENS

"Die Ratten" (The Rats), ... Herzog
"Teufels General" (The Devil's General), .. Europa
"Carnival Story," ..... RKO

2. HORST BUCHHOLZ

"Hochstapler Felix Krull," (Confessions of Felix Krull) .... Europa
"Monpti" (My Little One), ... UFA

3. O. W. FISCHER

"Ludwig II" ..... Schorcht
"El Hakim" ..... Neue Film
"Schandal im Ischl" .... Schorcht

4. MARIA SCHELL

"Die Letzte Bruecke," (The Last Bridge), ... Columbia
"Die Ratten" (The Rats), ... Herzog
"So Lange Du Da Bist" (As Long As You Are There), ... Schorcht

5. LILLI PALMER

"Feuerwerk" (Fireworks), ... Schorcht
"Anastasia," CCC
"Teufel in Seide" (Devil in Silk), Deutsche London

6. ROMY SCHNEIDER

"Sissi" (Parts 1, 2 and 3), ... Herzog
"Monpti" ..... UFA
"Scampolo" ..... UFA

(Three of the six stars listed above are either well or reasonably well known in the States. Curt Jurgens has appeared in "The Enemy Below" and is coming out in several other films, including "Me and the Colonel" and "Inn of Sixth Happiness;" Maria Schell appears in "The Brothers Karamazov" and has signed up to do "Hanging Tree" opposite Gary Cooper, and Lilli Palmer has appeared in a number of American films and on U.S. tv. Romy Schneider recently visited the States where Walt Disney's Buena Vista is currently releasing her film, "Vickie" (Maedchenjahre Einer Koenigin). O. W. Fischer was signed for "My Man Godfrey" by Universal, but personality conflicts developed and he was replaced with David Niven).

Top Swiss Hardtops

List follows of over-1,000-seat houses in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne, (there are no over-1,000-seaters in any of the smaller cities).

	House	City	Seating capacity
1)	Metropole	Geneva	-
2)	Rialto	Lausanne	1,542
3)	* Apollo	Geneva	1,347
4)	Forum	Zurich	1,303
	(action-house)	Zurich	1,289
5)	* Corso	Zurich	1,287
6)	* Le Plaza	Geneva	1,200
7)	* Rex	Zurich	1,155
8)	Alhambra	Geneva	1,135
9)	* Urban	Zurich	1,097
10)	Capitole	Lausanne	1,080

All houses are equipped for CinemaScope. Those marked with an asterisk are also equipped for four-track magnetic stereophonic sound.

Swiss Status Quo: 4-6 A Year

By GEORGE MEZOEFI

Zurich April 8.

Production activity in Switzerland this year looks to remain within the usual limited boundaries, i.e. four to six features may be shot. Top and longest-established producing company is Praesens-Film Zurich (Lazar Wechsler). Gloriafilm Zurich (Max Dora) is second, followed by Neue Film A.G. (founded last year), plus a brand new outfit, Unitas-Film, also in Zurich, which has yet to start production.

First Swiss picture this year will be Praesens' "It Happened in Broad Daylight," from an original screenplay by Swiss playwright Friedrich Duerrenmatt (whose "Visit from an Old Lady" is skedded for Broadway as "The Visit," with the Lunts in late April.) "Daylight" is in German with German actors Heinz Ruehmann and Gert Froebe, plus Swiss-French screen star Michel Simon. An as-yet-uncast femme role may go to a Spanish actress. Ladislao Vajda, who did Spain's prize-winning "Marcelino Pan y Vino," is directing. Film will be in black-and-white, standard size. The plot is a present-day whodunit involving a child murder, a wrong suspect etc. The offbeat story line promises a change-of-pace in locally-made pix which, in recent years, have been restricted to popular comedy-drama and filmizations of classical Swiss country-life novels. Praesens hopes to have "Daylight" ready for showing at the Berlin Film Festival next June, as Switzerland's official entry.

Pix in Future

Gloriafilm's production plans are all tentative with no vehicles lined up. However, one or two features are likely to go before the cameras this year.

Neue Film A.G., whose initial entry, "The 10th of May," was released at beginning of the 1957-58 season to moderate results, will follow up this summer with a screen version of classical Swiss writer Jeremias Gotthelf's peasant novel. "Die Kaeserei in der Vehfreude." Latter was brought back to public attention via a successful radio serialization. Richard Schweizer will do screenplay.

Newcomer Unitas-Film starts shooting its maiden effort sometime this month (April). Tentatively titled "Golden Ox Inn," it will star Schaggi Streuli, a big favorite here due to his starring in a string of moneymaking pix in recent years. Unitas' second project is a semi-documentary drama, "Glacier Pilot." It is set for fall production. Dr. Oscar Dueby, former production veepee of Praesens-Film and Gloriafilm, is Unitas' exec. Praesens is distributing both Neue Film A.G.'s and Unitas' product.

All the foregoing is in German tongue. Production is non-existent in the French- and Italian-speaking parts of Switzerland.

So far, only two color pix, Praesens' "Heidi and Peter" and "Between Us the Mountains," latter a commercial failure, and one wide-screen pic ("10th of May") have been produced in Switzerland. All others were in black-and-white, standard size.

There exists one single film studio in this country, the Rosenhof Studio in Zurich, which boasts all of one stage, with limited technical facilities. Major part of local filming is done either on location or in "improvised" studios such as inns, school-halls, gyms etc.

Swiss films which have succeeded in foreign markets and particularly in the U. S., are:

"The Search" (Praesens, 1948; released world-wide by M-G). (Copped a string of Hollywood foreign awards, including three Hollywood Oscars. It is, by a long shot, the most successful Swiss release ever to hit the international market.).

"Marie-Louise" (Praesens, 1944) (Academy Award 1945).

"The Last Chance" (Praesens, 1945) (Golden Globe Award).

"Heidi" (Praesens, 1952) (Several international awards).

"Heidi and Peter" (Praesens, 1954) (released in the U. S. by UA).

"Ull the Farmhand" (Gloriafilm, 1954) (in the German-speaking market only).

"Ull the Tenant" (Praesens, 1955) (ditto).

Gloriafilm's "Policeman Waeckerli," a top grosser locally, did moderate biz in Germany and Austria, on generally good reviews. The same firm's "Upper Town Street" and "Bakery Zuerrer" are lined up for German-Austrian releases.

All Swiss pix exported to Germany and/or Austria have to be dubbed into "Hochdeutsch" (proper German), being in the Swiss dialect which is the colloquial lingo here, but sounds like Chinese to most non-Swiss ears.

GERMAN PRODUCERS ON FOREIGN 'LOCATION'

Frankfurt, April 8.

Just as American film companies are seeking foreign locations for authentic backgrounds, so for the first time since the war German companies are going outside the fatherland for foreign locales.

Liselotte Pulver, who just finished a film for Universal in Hollywood, is going to Paris to film "Der Spieler" (The Player), based on a Dostoievski novel, opposite Gerard Philippe, in May.

German actor Hardy Krueger is filming "Einer kam durch" (One Came Through) for Rank in London, with German director Wolf Rilla also set for the production.

Copenhagen is the setting for the filming of "Ein Seemann Geht am Land" (A Sailor Goes on the Land), starring Karlheinz Boehm and Annie Rosar and Georg Thomalla. Arthur Maria Rabenalt is directing, for Constantin release.

German comedian Heinz Ruehmann is also filming later this summer in Copenhagen. He'll play the lead in "Fuer zwei Groschen Zaertlichkeit" (Affection for Two Pennies). This is to be a Danish-German co-production.

Finally, Romy Schneider, who just returned to Germany from the States, where Disney is releasing her film "The Story of Vickie," now goes into a German film to be lensed in Paris. Titled "Christine," it's a remake of the Arthur Schnitzler dramatization called "Liebelei." Robert Siodmak, Hollywood director, has been signed by Gloria films to direct this pic, with Vittorio De Sica as Miss Schneider's co-star.

EXPORT
FILM
BISCHOFF u. CO
présente:
L'AUBERGE DU SPESSART
(Das Wirtshaus im Spessart)
avec
Liselotte Pulver
Carlos Thompson
un film de Kurt Hoffmann
déjà sorti à Paris:
CALL-GIRLS
avec
Ingmar Zeisberg · Claus Holm
Mise en scène: A.M.Rabenalt
prochainement:
VIOLENCE SOUS LES TROPIQUES
avec
Claus Holm · Erica Beer
Bernhard Wicki
Mise en scène: Paul May
XI. FESTIVAL CANNES
de la nouvelle production:
LES DERNIERS SERONT LES PREMIERS (Die Letzten werden die Ersten sein)
avec O. E. Hasse, Ulla Jacobsson, Max. Schell
LE COMTE DE LUXEMBOURG (Der Graf von Luxemburg)
avec Germ. Damar, Gerh. Riedmann, les Jumelles Kessler
LES DIABLES VERTS DE MONTE CASSINO (Die grünen Teufel von Monte Cassino)
avec Joachim Fuchsberger, A. Geerk, Ewald Balser
IDYLLE A SALZBOURG (Salzburger Geschichten)
avec Marianne Koch, Paul Hubschmid
EXPORTFILM BISCHOFF & CO., München 25, Forstenrieder Straße 73 · Telegr.: Exportfilm

CCC-FILM

presents some of the films of its 1958 and 1959 program

COMPLETED:

THE COUNT OF LUXEMBURG
After Franz Lehar's world-famous operetta.

. . . AND TO THE SCALA AT NIGHT
A film about one of Europe's biggest variety theatres. Starring CATERINA VALENTE, Gerhard Riedmann, Ruth Stephan, Silvio Francesco.

IN PRODUCTION:

GIRLS IN UNIFORM
Starring Romy Schneider and Lilli Palmer.

PETERSBURG NIGHTS
Starring Ewald Balser, Johanna von Koczian and Ivan Desny.

IN PREPARATION:

POLIKUSCHKA
After Leo Tolstoi. A German-Italian-French coproduction with Folco Lulli, Antonella Lualdi and Ellen Schwiers.

THE CZARDAS KING
(The Emmerich Kalman Story)
Starring Gerhard Riedmann, Elma Karlowa, Gunther Philipp, Paul Hoerbiger.

THE TIGER OF ESCHNAPUR and
THE INDIAN TOMB
With International stars. Directed by Fritz Lang.

SOLDIER SCHWEJK
After Jaroslav Hasek's famous novel.
Starring Heinz Ruehmann. Directed by Rolf Thiele.

THE TWO SISTERS
Starring Ruth Leuwerik, Lilli Palmer, Carlos Thompson.

SUCH A GIRL YOU DON'T FORGET
Starring Caterina Valente.

PEER GYNT
Starring Curd Juergens.

GRAND HOTEL
After Vicky Baum's stage play.

BACK FROM OUTER SPACE
With Carl Mohner and Ann Savo.

THE HAPPIEST WOMAN
Starring Ruth Leuwerik. Directed by Helmut Kaeutner.

The CCC owns the biggest and most modern studios in Europe. Its facilities consist of seven stages on a compound comprising 35,000 square metres and situated on a lake. The studios have been equipped with all technical novelties, including installations for underwater shooting in a particularly large (1,350 square metres) stage. The CCC is operating all through the year and always ready to rent its facilities to guest companies.

CCC-FILM ARTUR BRAUNER

Berlin-Spandau, Verlaengerte Daumstrasse 16

UA

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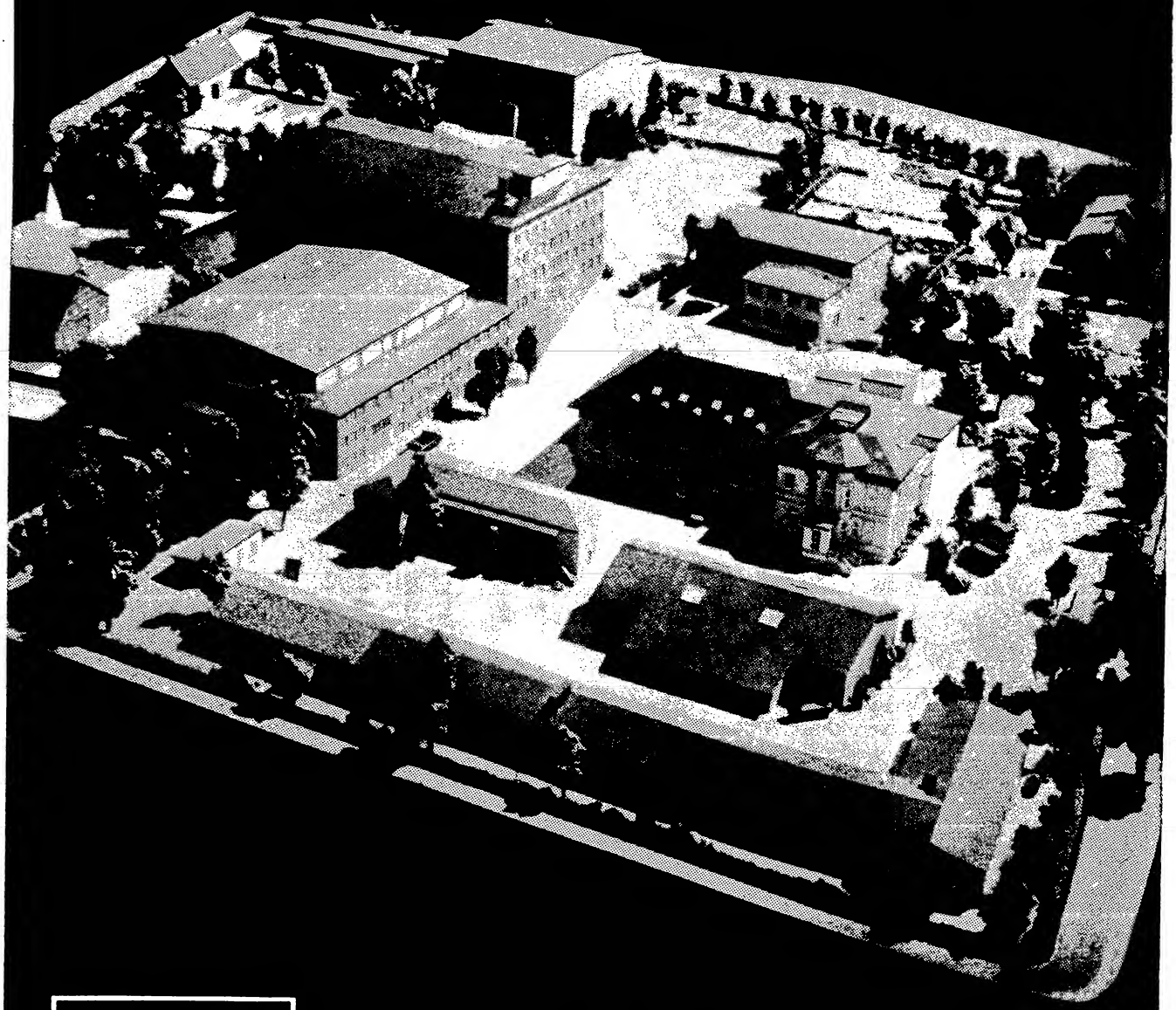

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3
Outstanding German Pictures

TRANSOCEAN-FILM

GIRLS IN UNIFORM

A color film

starring Lilli Palmer · Romy Schneider

based on the novel by Leontine Sagan

directed by Geza Radvanyi

A German-French co-production of CCC-Film / Gloria / Les Films Modernes

★

THE DOCTOR OF STALINGRAD

starring

O. E. Hasse · Eva Bartok

based on the novel by Heinz G. Konsalik

directed by Geza Radvanyi

A Divina / Gloria production

★

THE TRAPP FAMILY

A color film

starring Ruth Leuwerik

directed by Wolfgang Liebeneiner

A Wolfgang Reinhardt Production of Divina / Gloria

GLORIA FILM

World Distribution

TRANSOCEAN-FILM

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Cables: Transofilm München

BERLIN-CHARLOTTENBURG

Mommsenstraße 7 · Telefon: 91 16 44

Cables: Transofilm Berlin

FONO-FILM
G M B H

LAST PRODUCTION:

DEVIL IN SILK

(Teufel in Seide)

STARRING LILLI PALMER, CURD JUERGENS

Federal Award 1956

IN PREPARATION:

DREAM OF GOLD

(Der Traum vom Gold)

The Adventurous Life of Heinrich Schliemann, the Discoverer of Homer's Troja

EARLY TO BED
after the novel by Anne Piper

AN ANGEL COMES TOO LATE
after the stage-play "The Spider" by Gabor Vaszary

LITTLE MAN, WHAT NOW?
after the novel by Hans Fallada

A MAN IN HIS BEST YEARS
after the novel by Rudolf Schneider-Schelde

FONO-FILM

HERMANN SCHWERIN

-- BERLIN-GRUNEWALD --

AUFERSTEHUNG
(Resurrection)
Based on the Novel by Leo Tolstoi
Horst Buchholz, Leo Mossari
Antonio Cifforiello, Jean Murat
Directed by Rolf Hansen
Gabrielle Dorziat
In Colour

VERGISS MEIN NICHT
Marianne Koch,
Ferruccio Tagliavini of the Metropoliton Opera New York and Scala Milano
Directed by Arthur Maria Rabenalt
In Colour

HERRSCHER OHNE KRONE
(King Without Crown)
O. W. Fischer, Horst Buchholz
Odile Versois
Directed by Harald Braun
In Colour

BEKENNTNISSE DES HOCHSTAPLERS FELIX KRULL
Based on the Novel by Thomas Mann
Horst Buchholz, Liselotte Pulver
Directed by Kurt Hoffmann

. . . UND ABENDS IN DIE SCALA
Caterina Valente, Gerhard Riedmann
Directed by Eric Ode
In Colour

MENSCHEN, TIERE, SENSATIONEN
Claus Holm, Elma Karlowa
Germaine Damar, and the Circus Williams
Directed by Harald Philipp
In Colour

GERMAN FILMS OF INTERNATIONAL FAME THROUGHOUT THE WORLD BY

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Two Films Directed by
FRITZ LANG

DER TIGER VON ESCHNAPUR

DAS INDISCHE GRABMAL

In Colour

CASINO DE PARIS
Caterina Valente, Vittorio de Sica
Gilbert Becaud
Directed by Andre Hunebelle
In Colour

POLIKUSCHKA
Based on the Novel by Leo Tolstoi
Folco Lulli, Ivan Desny
Franco Interlenghi, Antonella Lualdi
Directed by Carmine Gallone

NASSER ASPHALT
Horst Buchholz, Martin Held
Maria Perschy, Gert Frobe
Directed by Frank Wisbar

PETERSBURGER NACHTE (OCI CZIORNIA)
Ewald Balser, Ivan Desny
Johanna v. Kocian, Claus Biederstaedt
Boy Gobert
Directed by Paul Martin
In Colour

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AND PRINT[illegible]
FILMS IN BLACK AND WHITE AND
COLOUR, FU[illegible]
MATTE-WOR[illegible]

ALL OTHER [illegible]
STAFF[illegible]

EXTER[illegible]

BAVARIA FILMKUNST AG · MÜNCHEN-GEISELGASTEIG · GERMANY

Berlin Regains Status As Film Centre

Continued from page 63

of the Nazi regime. This pic didn't make much capital, but Brauner regards it still as one of his best. (He plans to reissue it.) His next films were "King of Hearts" and "Girls Behind Bars." In 1950, he made three films, one year later, five films, seven in 1952, eight in 1953, twelve in 1954 and also twelve in 1955. His "The Rats" walked off as the winner (as voted by the public) at Berlin's 1955 Film Festival, same success was registered with "Before Sundown" one year later. His "Girls Behind Bars" won a prize at the 1949 Venice Festival, while domestic awards were also given to "20th of July," "Hotel Adlon," "Morituri," "Don't Play With Love" and "Sinful Border."

Brauner has own studios at Berlin-Spandau consisting of seven stages and his property comprises some 35,000 square meters. A number of stages are constantly being rented by other German companies. Last year, Universal shot most of "There's a Time to Love and a Time to Die," here.

Berlin owes much to Brauner, who stuck here. CCC employs 400 people (without the artists) on its playroll. Its 1958-1959 list consists of 27 titles, some coproductions.

CENTRAL-EUROPA

Central-Europa, headed by Waldemar Frank, was established in 1951 and produced quite a number of vidpix before it turned entirely to theatrical product. Company, which has a branch office in Wiesbaden, has been dedicating itself to musical films. Its last films were "Viktor & Viktoria" (a remake) and "If Women Are Lying."

DELOS-FILM

Delos-Film is headed by Bernhard Schmidt, was set up in 1953 and has made a dozen pix so far. One of outfit's best remembered films is "Lili Marlene" which could be sold to several countries. Delos plans the making of "Berry and the Chance" and "The Fathers of My Children," both adapted from novels. Both will roll in Artur Brauner's CCC studios.

FONO-FILM

Dr. Schwerin's Fono Co. made a name via the successful (both with critics and audiences) Lilli Palmer-Curd Juergens starrer, "Devil in Silk." Release has already been exhibited in a number of countries and is due for U. S. exposure. Schwerin now plans a feature on Heinrich Schliemann, 19th Century German archaeologist. Titled "Dream of Gold," this film is to be made in conjunction with an American partner and will be a tinter. Also in prospect is "Early to Bed," adapted from Ann Piper's book. Schwerin has film rights of Hans Fallada's novel, "Little Man—What Now?." This will be a remake. Also on Schwerin's list is a comedy with Grete Weiser, his actress-wife.

Last September, Dr. Schwerin's Fono-Film signed a deal with three other independent producers, Inter-West (Berlin), Corona-Film (Munich) and Filmaufbau (Berlin) for reasons of coordination. The four firms set up the so-called "Filmring GmbH." Latter represents the interests of the four companies. Latter will continue producing on a separate basis, it's true, but their aim is to march together.

MELODIE-FILM

Melodie-Film is another prominent Berlin producer. Headed by Peter Schaffer and Aldo von Pinelli, it dates from 1952 and has made 15 features (mainly musicals) as of end of 1957. Outfit's 16th film, the Hildegard Neff starrer, "Madeleine and the Legionary," was made for UFA release. Melodie-Film, incidentally, belongs to those local producers who are particularly eager to use big foreign names in their films. Maurice Chevalier, Stan Kenton orch, Josephine Baker and several other prominents have been in Melodie films.

In conjunction with Sandrew Bauman Film (Stockholm), Melodie produced also "Swedish Girl" two years ago. Schaeffer is also the owner of a music publishing house (with branch office in N.Y.)

HD-FILM

HD-Film, headed by pic director Hans Deppe (an oldtimer in the German film industry), was set up in Berlin during 1952 and produced strictly for the domestic German language market.

FRITZ GENSCHOW

Fritz Genschow-Film is the producer of children's films. A number of his full-length fairy-tales have rated recognition.

REAL-FILM

Real-Film in Hamburg was founded by Walter Koppel and Hungarian-born Gyula Trebitsch in January, 1947. To them goes credit that Hamburg became one of the three most important German film towns. Real's initial pic in 1947 was "Ark Noah" and it has produced 41 films until the end of last year. Real-Film, which is associated with Europa-Film (top distrib in the land), has made a number of outstanding German film successes of which "Captain From Koepenick" and "Devil's General" perhaps were the most successful with reviewers and customers.

The current season will see the making of at least eight pix, Carl Zuckmayer's "Schinderhannes" of foremost mention. Under the direction of Helmut Kaeutner, it will star Curd Juergens. To commemorate the 100th birthday of Selma Lagerloef, famed Swedish poetess who died in 1940, Real will make a filmization of her novel, "The Girl From Moorhof." Cast hasn't been set up as yet, but Gustav Ucicky will direct. Also on the list is a musical with Marika Roekk who celebrated a nearly sensational comeback (via "At Green Cocktatoo By Night") last year. Entitled "Stage Free for Marika," this film will again be directed by Georg Jacoby, her husband.

Besides making films on its own, Real rents facilities to other companies. It has eight stages, among the most modern in Europe. Company's special pride is an ultra-modern Mitchell back-pro installation which Gyuala Trebitsch bought in N.Y. last year. Besides other facilities, Real also owns three dubbing studios. Walter Koppel himself is one of the strongest personalities in the German film industry. Acknowledging his great contributions to the latter, Koppel was awarded with the Great Federal Cross of Merit in July 1956.

FREIE

Speaking of Hamburg, notice is owing the newly set up Freie Filmproduction GmbH (Free Film Production Ltd.). This company, project of three top film directors (Helmut Kaeutner, Wolfgang Staudte and Harald Braun), intends to make art-slanted pix. Some of the reasons why Hamburg was picked as headquarters are the convenient location and the up-to-date Real studios in which interiors for their films are to be made; the friendly relationship between them and Real chief, Walter Koppel; and the fact that Europa-Film, which is going to release their product, is also located in Hamburg.

UFA

Special attention must be dedicated, of course, to the new UFA which has own studios here at Tempelhof. UFA hasn't yet started its own production (except vidpix) but it has been financing quite a number of films, including "Italian Journey—Love Included," "Star of Africa," "Madeleine and the Legionary" and "Spring in Berlin."

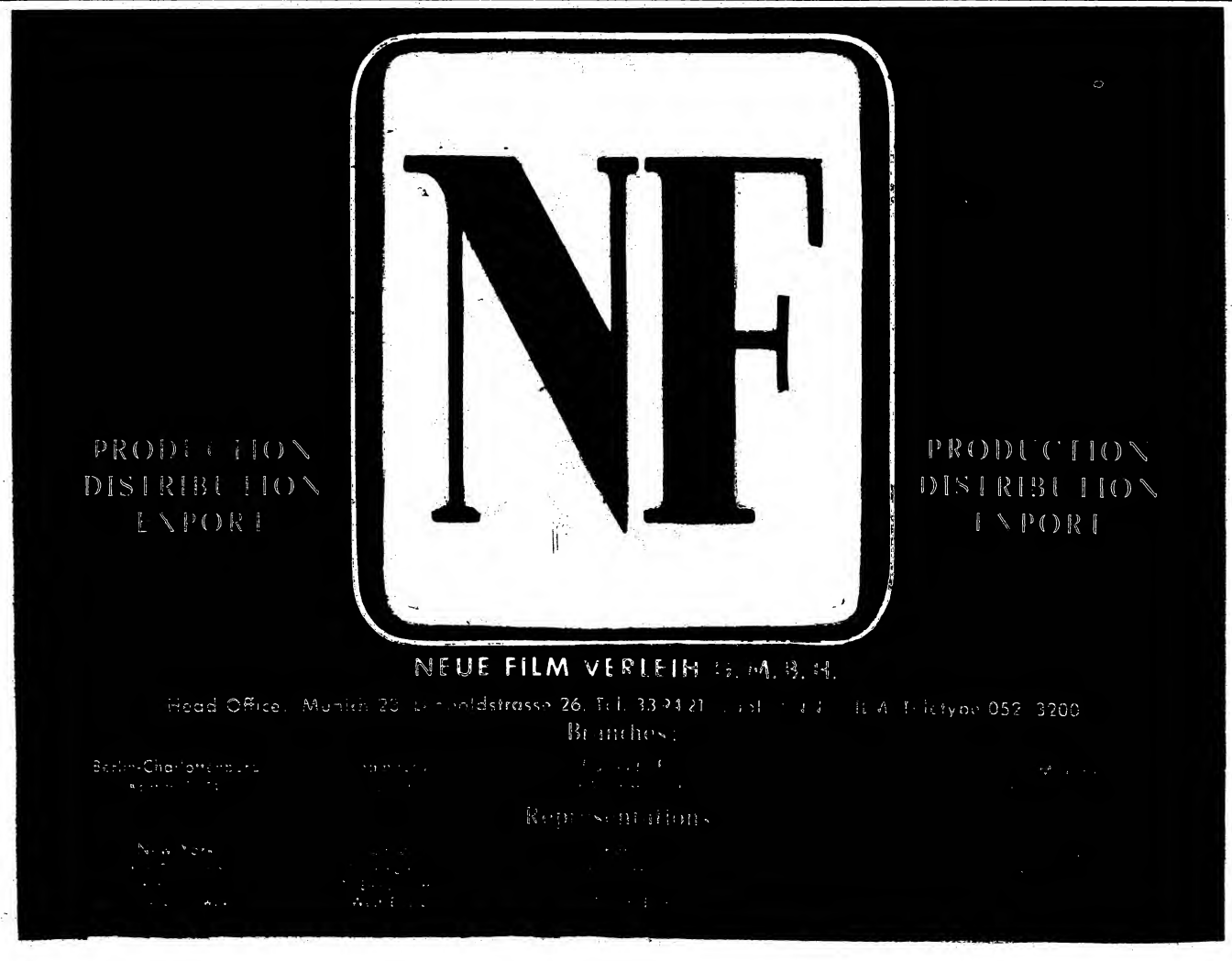
UFA has regained a powerful position in this country. Dozens of cinemas are riding again under the old UFA setup. Its 50th house has just been inaugurated in Hamburg.

Although everything is going on the slow, a considerable number of films are in prospect—40% based on prestige novels. Reportedly, six comedies, three musicals and nine dramas are on draughting boards. In addition, three foreign films will bear the famous UFA rhombus. Maria Schell, Vittorio De Sica, Martine Carol, Folco Lulli, Serge Reggiani and Antonella Lualdi (under the direction of Wolfgang Staudte, Alexandre Astruc and Ralph Habib) will appear in them.

Two, possibly three of some 18 features will be made by UFA itself, the others will be produced by other firms by order of UFA.

WENZEL LUEDECKE

Among the younger local producers, mention Wenzel Luedecke. He is the head of Berliner Synchron GmbH, a dubbing outfit in the huge Mosaik Labs here. He's serviced television films and is German representative of the American CBS series "San Francisco Beat." And, not least, he is the head of the local Inter-West film producing outfit which has made four theatrical films so far. Initial film was the Maria Schell starrer "Master Over Life and Death" directed by Victor Vicas. Other three were "Die Halbstarken" (The Half-Strong Ones), "Terminus-Love" and "Wet Asphalt." Horst Buchholz, idolized star of the German teenage set, headed the cast in all three pix. Buchholz is not under contract with Luedecke but latter has priority rights on him. (In the U. S. Buchholz is known as Henry Bookholt). Luedecke is mainly interested in making teenage exploitation features.



ARG. PRODUCERS 'PROTECTED'

Debris of Peron Film Rackets

Buenos Aires, April 8.

As duly reported in many issues of VARIETY during the past two years, the fire finally lighted under the trousers of Juan Peron has cast doubt upon some of his favorites who were big muscle boys in the film industry here. Efforts are in progress to re-activate the Argentine producers (always charging the film fan and the theatre operator to collect the necessary subsidy) and a new spurt of activity is probable later in 1958.

The invidious question is the same: why is the Mexican film industry so much more successful in producing marketable feature films than its Argentine equivalent? Favoritism and government angles are not unknown in Mexico, but by and large the Mexicans have been the finer cinematographic artists. A number of Mexican releases and stars have drawn favorable notice in Cannes, Venice and Berlin. Argentine scarcely has ever been in the international festival running.

It is hard to separate sheep from goats just now in Argentine film producing enterprises. Listed below are many "shadow" organizations, some in actual bankruptcy. Those names marked with asterisks are the more important. Here's the catalog:

Argentina Sono Film—founded 1933, has five sets with a production capacity of 2-3 pictures simultaneously, 25 individual and two communal dressing-rooms, covers 30,000 sq. metres of land in Martinez, 20 kms from the city. Is now rolling "El Secuestrador" (The Kidnapper) directed by Leopoldo Torre Nilsson and "From the Appenines to the Andes" in co-production with Italo-Mondial-Cine (Folco Quilici). Although this is the best organized of local studios, the Mentasti brothers, who founded and operate it were closely allied with Luis Cesar Amadori in deals with Peron's Dr. Goebbels, Raul A. Apold, and enjoyed a monopoly in production and distribution of news reels, which earned it a place on the "retraint" list during a period of Government probes into the dictatorship's rackets.

Astrum—has one stage and produces telefilms and 16mm. shorts. Has 200 sq. metres 7 kilometers from the center of the city.

Baires—founded 1938, has two sets, 20 individual & two communal dressing-rooms, production capacity 2-3 pictures simultaneously. Has 45,000 sq. mts land 35 kms. from B. Aires at Don Torcuato. These studios are leased to Artistas Argentinos Asociados (AAA) the local version of United Artists. Currently inactive.

EFA (in bankruptcy) production capacity 2-3 pictures simultaneously, four sets, 20 individual & two communal dressing-rooms. ¼ block building 1 km. from Congress building.

Emelco (in bankruptcy)—production capacity 2-3 pictures simultaneously, two sets, 20 individual and two communal dressing-rooms. Had 65,000 sq. metres of buildings in San Isidro, 19 kms from city, now rented to a refrigerator assembly plant.

Film Andes (in Mendoza province)—inactive. Has one set, 10 individual and two communal dressing-rooms, owns four location ground and five covered studio space near Mendoza city in Andean foothills.

Guaranteed — (in bankruptcy), founded 1942 by distributor James Cabouli. Had one set, 14 individual & two communal dressing-rooms and a production capacity of six pictures per annum. Mainly worked in co-production with General Belgrano Pictures. ("La Delatora," "En Carne Viva," "De Niche Tambien se Duerme," "Musica, Alegria, Amor," "La Pecadora," "Springtime of Life" (with Arne Mattson of Sweden), "Of Missing Persons" directed by Pierre Chenal, still unreleased.

Libertador—production capacity 1-2 pictures simultaneously, had studio building 25 kms from center covering quarter block.

* **Lowe**—has three studio buildings and five crews working simultaneously on production of advertising shorts, cartoons and telefilms. Is currently the most active and efficient producer giving consistent employment to many.

Lumiton (in bankruptcy) — founded 1933, with 98 films to its credit. Had four sets, 10 individual and 2 communal dressing-rooms, production capacity of 3 pictures simultaneously. The studio property covers 1½ blocks 25 kms from center, and is rumored to be planning resumption of production.

Mapol (inactive and most of equipment sold or dispersed)—studios were rented to producers, had 3 sets, 35 individual and 2 communal dressing-rooms, own power equipment, production capacity of 2 pictures simultaneously.

Portena Film—founded 1949 by Luis Landini, made four features. Had one set, nine individual dressing-rooms and production capacity of one picture in a studio building 1,500 sq. mts. from center. Leased intermittently to independent producers.

* **San Miguel**—founded 1938 by Miguel Machinandiarena, banker and then operator of the Mar del Plata Casino. Produced 60 pictures including "Cabalgata del Circo," featuring Eva Peron. Had 5 sets, 25 individual and two communal dressing-rooms and production capacity of 2-3 pictures simultaneously on a property covering 2 city blocks 35 kms. from the center at Tte. Gen. Riccheri. Last picture was "El Festin de Satanas" (The Feast of Satan) released compulsorily at Loew's "Metro" in B. Aires early this year.

There are also some 30 producers or production units and three cooperative production crews: Atlante Films, San Miguel and Gong. The producers are:

Araucania Films—Now rolling "Sabaleros" directed by Armando Bo.

Antartida—produces telefilms or shorts.

Aires—founded 1956 by ace director Fernando Ayala, actively mainly in telefilm or short production. Ayala and David Vinas are readying work on "El Jefe" (The Boss).

* **Atalaya**—founded 1954 by Enrique Faustin and Juan Pelish, produced 5 features including "El Ultimo Perro" and "La Muerto Flota en el Rio" (The Last Hound) (Death Floats Up-River). Faustin also has another unit dubbed "Horizonte."

* **Carlos Borcosque** — founded 1954 by the director of that name. Has produced 1 feature and 1 short, both unrealeased as yet.

Buenos Aires Films—founded 1912, oldest Argentine producer with 76 features to its credit. No connection with Baires.

Catrano Catrani—founded 1954, has produced 2 features several shorts.

* **D'An Fran**—founded 1952, has produced eight features, including "Alfonsina."

* **Hugo del Carril**—founded 1954 by the actor director. Produced "Las Agus Bajan Turbias" (Red River and "La Quintrala."

* **Lucas Demare**—founded 1954 by the director of that name. No production as yet.

* **General Belgrano** — founded June 1949 by Luis, Enrique & Nicholas Carreras. Has produced 30 features, including "Edad Dificil." Now rolling "Mientras Haya Un Circo" (While There's a Circus) directed by Carlos Borcosque.

* **Lautaro**—founded recently by director Carlos H. Christensen.

Mirador—founded recently by Leo Fleider.

* **Mar del Plata Films**—founded 1956, produced "Continente Blanco" directed by B. Rolland.

Movyart—founded May 1947, produced six features.

Percossi—founded 1952, produces sports shorts.

Plus Ultra International Productions—founded by Alberto Soifer and Rene Fischer Bauer to co-produce with Mexico and Spain.

* **Prometeo**—founded 1956 by Francisco Petrone and Carlos Rinaldi. Produced "Todo Sea Para Bien" released 1957.

Luis Sandrini—founded 1954, has produced three features starring the actor-producer-comedian. "Cuando los Duendes Cazan Perdices" (When Ghosts Hunt Partridge), "El Hombre Milagro" (The Miracle Man) and "Fantoche." Sandrini generally leases Sono's sets.

* **SIFA**—founded 1946 as an "independent" producer, has made a total of 18 pictures.

* **Soffici, Mario**—founded 1954 by the director-Actor Mario Soffici, has a $25,000 capital, has two pictures to its credit, is now rolling "Isla Brava" in partnership with editor-publisher Julio Korn, of the "Radiolandia" radio and film magazine, formerly much tied up with Amadori.

Sudamfilm—founded 1953 by David Cabouli (distributor), has produced a total of five features, is now in bankruptcy.

Susini, Enrique T. — founded 1943 by a famous laringolist, who has attended all the Colon Opera stars for many years, and is himself a singer-musicologist and theatrical producer. He was engaged by Mussolini to make propaganda shorts in Italy at the start of World War II. Is now reported preparing three films.

* **Tinayre, Daniel**—founded 1954 has produced one picture. This director-producer is the husband of star Mirtha Legrand. Directed "La Bestia Humana" (Sono).

Trossero, Luis A.—of Parana, Entre Rios—Produces a "News Reel of the Northern Provinces."

* **Villareal, Julio A.**—founded 1949—has produced six pictures in co-production with Ceibo Films, including "Horizontes de Piedra" which won critical acclaim.

Vision—founded 1955 by Jesus Montes. Produces documentaries.

Cinematografica Cinco (The Big Five)—formed under the aegis of Raul Apold, Peron's Goebbels, in 1954, grouping Luis Cesar Amadori, Hugo del Carril, Lucas Demare, Julio Korn, Mario Soffici and Daniel Tinayre. Produced five pictures including "La Bestia Humana," "El Curandero," "El Barro Humano," "Barrio Gris" and "Tren Internacional." Is now in liquidation.

Leopoldo Torre Nilsson—planning a historical opus "The Last Retreat," a biography of General Lavalle (of the wars against dictator Rosas), which will be filmed in Salta and Jujuy provinces.

Cooperativa Gong—a cooperative production crew set up by unemployed workers from all the studios. Has purchased the rights to Renee Pereya Oyuela's novel "El Perjuro" (The Perjurer) for production in Salta Province.

Melipal—shooting near Bahia Blanca "Tierra del Diablo" (Devil's Land) directed by Oscar Carchano.

Sergio Motto & Mario Berrondo—now shooting a documentary of the route followed by San Martin in crossing the Andes.

Carlos Rinaldi — collaborated with Hugo del Carril in directing "Red River."

Julio Steinberg—founded 1954, has made three features, one of which "Cinco Gallinas y el Cielo" (Five Hens and Heaven) won an award at the last Karlovy Vary Festival.

(Among the above are producers who owe the Argentine State Bank around $2,500,000 for production loans made to them in the Peron era. They have been virtually inactive since Peron was ousted, alleging lack of capital, and under the new Film Law will be given new credits of 50% of production cost from the 10% box-office tax funds handled by the National Screen Institute.

There are 20 unreleased native features of the 1955/57 production. There was no production in the first quarter of the year.)

Scuttled by Peron, Kurt Lowe Is Back

His Studios for Commercial Films Attracted Cupidity of Dictator's 'Insiders'

Buenos Aires, April 8.

In the two years since the Peron dictatorship was overthrown, Lowe Publicity Inc. has rebuilt, entirely from scratch, the extensive film-advertising business, formerly operated under the Emelco studio seal. Lowe's is providing film advertising shorts to 500 of the country's 2,600 film-theatres, and providing color shorts to an independent subsidiary in Uruguay.

There are now Lowe outfits operating independently in Argentina, Uruguay and Chile, their only link being the common identity of the founder and guiding spirit, Kurt Gustav Lowe.

Lowe came to Argentina shortly after Hitler's advent in Germany, and became an Argentine citizen. By 1945 his advertising shorts were available in most of the Argentine and Uruguayan film-theatres. He flourished and in 1947 launched Emelco studios to make feature films, of which "El Retrato" (The Portrait) and "White Horse Inn" are the best-remembered of a total of 27 features. These were never as successful as the advertising shorts, and ran the company into financial trouble.

Emelco had the best studios in Argentina, at the river-side suburb of Martinez. But to have the "finest" anything was a mistake under Peron, as it aroused the cupidity of the dictator and his henchmen. These maneuvered Lowe into jail on trumped-up charges in 1948, the studios were forced into bankruptcy and Peron's late brother-in-law, Juan Duarte and his Press Minister, Raul Apold, planned to "buy" the studios cheaply at a forced sale. This plan fell through owing to Duarte's sudden death (whether self-inflicted or by murder is unclear to date).

Meanwhile, after months in jail, Lowe was allowed to leave the country. This second expulsion by a dictator was the worst, as the first was directed against many others, but this second one came to nerves already shattered and was of an individual, not collective nature. Notwithstanding, in Chile, Lowe founded his second company, and soon had it flourishing.

Has Staff of 210

After the September, 1955 Revolution freed Argentina of Peron, Lowe returned and set about reorganizing Lowe Publicity, which is now active as ever in the production and marketing of tv and film-advertising shorts. He now has a staff of 210 in B. Airies, between administration and studio personnel, with agencies all over the country, and contracts with 500 of the country's best film-theatres, in which he has playing-time concessions. The shorts are sold to sponsors on a package basis, including production, distribution and playing time.

Lowe produces shorts of three different lengths, at the rate of about 30 to 50 a month, or 1,800 in a year. The company now has a three-story studio building. There is little chance of recovering the Emelco studios at Martinez. Emelco stockholders are in suit to try and recover the property, which is leased to an electrical appliance factory, but the State Bank holds a great deal of paper on it and long years of neglect and pilfering reduced the once-famed equipment to zero value.

ALL OTHER LANDS PUT ON 'QUOTA'

By NID EMBER

Buenos Aires, April 8.

Although Argentina's Provisional Government has only a month left before handing over to President-elect Arturo Frondizi, it is still anxious to do right by the native screen industry.

At least that's the only conclusion to be drawn from the Finance Ministry's maneuvers to restrict foreign film releases, cutting them from 701 in 1957 to around 500 for 1958.

The means used to achieve this was the $5,000 release tax theoretically applied in October, 1957, but which probably will never be collected. Threat of this tax forced the various nations into negotiation, giving the Argentine side the chance to suggest voluntary acceptance of release quotas, in lieu of the tax, plus a pledge from some European countries to distribute Argentine features in the best playing time. In fact, the tax served as a useful weapon.

A 1941 reciprocal trade treaty between the U. S. and Argentina precluded application of such tax to American material, and it wasn't possible to force American film interests to persuade America's exhibitors to release Argentine product. This possibly made for harder bargaining, as after protracted negotiations between Robert Corkery, of the Motion Picture Export Assn., with top Foreign Office and Finance Ministry officials in B. Aires, the Americans have agreed to a voluntary cut in releases from 387 in 1957 to 200 for 1958. They will also advise Argentine distributors on how to market their product in such American states as welcome Spanish-speaking films.

Corkery left for Brazil, without making any statements on the agreement, which awaits Eric Johnston's and the American companies' confirmation, but reliable Finance Ministry sources report that other countries have also agreed to quotas.

The Italians have accepted 35 compared to 58 features released last year. The German figure is put at 15 compared to 16 (and the Germans are talking co-production deals). Soviet Russia will be asked to cut to 10 or 15 instead of 23, and a 50% reduction from 50 last year to 25 this year has been suggested to Britain. Sweden may not be asked to take a large cut, as she only released 12 in 1957. The Mexicans will have to take a cut on their 28 and no mention has yet been made of Spain.

Some circles insist that the insistence on cutting down releases, and the statistics backing them, were inspired by native producers. Arguments in favor of co-production deals obviously emanate from them, and it's not difficult to trace the source of such ideas when repeated in the chaste stone halls of the Finance Ministry. Particularly when anti-exhibitor prejudice is also evident. The abundance of foreign material in the past two years, the officials think, only strengthened exhibitor resistance to renting native product. Even if the latter does involve heavy losses, exhibitors should welcome the sacrifice in the name of "patriotism."

It doesn't seem to occur to these bureaucrats that it's unjust to expect sacrifices of exhibitors, while producers are endowed with the $7,500,000 at which they estimate the annual take from the 10% Screen Institute tax on every ducat sold in a film-theatre. It must be admitted that the native producers have been much more skillful in gaining official ears and influencing officials in their favor.

National Screen Institute chief Antonio Aita is openly criticized by Finance Ministry officials for his neglect or misunderstanding of industry problems. They say all he achieved was to build up an adverse aura around the native product by too candid disclosure of the producers' links with Peron.

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Mr. Harvey and Mr. Haliday of Janus Films will be in Europe from April 20 to June 1, Hotel de Stockholm, 125 Champs-Elysees, Paris. During the Cannes Film Festival: Hotel Carlton, Cannes.

N. Y. State Check List

('58's ALIEN FILMS)

This chart lists the films from a dozen countries that submitted pictures to the New York State censor during the year ended March 31, 1958. Record total of 554 foreign features and 108 shorts were seen by the censor against 383 Hollywood pictures. The 12 top countries together contributed 532 films. In 1956-57, the censor reviewed 477 foreign and 332 American pictures. Listing is the best available index of new films imported into the States and skedded for release.

COUNTRY OF ORIGIN	No. Of Films
Hong Kong	138
Mexico	131
Britain	76
Germany	57
Italy	39
France	34
Greece	18
Russia	15
Argentina	7
Japan	7
Sweden	6
Poland	4
	532

Special-Tracked for U.S.

Following is a sampling of the foreign films that either were dubbed last year or are being dubbed now for future release:

"La Strada" (Italian)
"The Devil's General" (German)
"Vickie" (German)
"A Man Escaped" (French.
"Scandal in Sorrento" (Italian)
"08/15" (German)
"Paris Does Strange Things" (French)
"French Can-Can" (French)
"Marcelino" (Spanish)
"Canaris" (German)
"God Created Woman" (French)
"Teenage Wolf Pack" (German)
"Le Grand Jeu" (French)
"Jonas" (German)
"Rodan" (Japanese)
"Une Parisienne" (French)
"Case of Dr. Laurent" (French)
"Liane" (German)
"As Long As You Are Near Me" (German)

Uruguay Data: Admissions Down

Montevideo, April 8.

Democratic little Uruguay is in the throes of as severe an economic crisis as any South American country has even known. Exhibitors are disturbed over dwindling grosses and attendance. For instance in 1954 the first-run theatres in Montevideo had 7,806,288 spectators, which fell to 7,646,542 in 1955, 7,170,932 in 1956 and 6,762,880 in 1957. This was offset by an increase in the number of theatres from 13 in 1954 to 14 in 1955, 15 in 1956-57. In other words, the first-run houses have lost one spectator in every seven in the past three years.

Total attendance all over Uruguay dropped from 19,484,191 in 1953 to 18,477,636 in 1954, 17,361,202 in 1955 and 17,106,000 in 1956. In other words those who used to attend the movies 10 times a month in Uruguay, now go only nine times. Football (soccer) has always been a serious rival to film entertainment in Uruguay, and increased preoccupation with the sport may account for the decline in attendance at film-theatres.

Television is not to blame, as Montevideo has no outlet as yet. There are some 5,000 sets in Montevideo, which pick up the Argentine telecasts on Channel 7, but this is a drop in the bucket.

Uruguayan exhibitors are inclined to blame the drop on increased admissions due to heavy taxes.

Won't Shave Beard, No Job

Isle of Barra, Scotland, April 8.

James Robertson Justice, a leading Scot actor, has withdrawn from his role of island priest in the new Rank comedy, "Rockets Galore," because he refuses to shave off his beard. Finlay Currie, 80-year-old actor, may take over the role.

Lensing is skedded to start here April 14. Pic is based on the recent novel by Sir Compton Mackenzie.

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OVERHEAD—O'SEAS VEXATION

U. S. Bishops & Censoring

(Following its meeting during November in Washington, the committee of Roman Catholic prelates which guides the National Legion of Decency and the National Office of Decent Literature, detailed its viewpoint on censorship. Here is an extensive excerpt:)

Censorship is today a provocative and sometimes misleading word. It generates controversy by provoking those who would deny in fact any restrictions, legal or moral, upon freedom of expression. It misleads, since few approach the problems of censorship without emotion.

Obviously the State does have some power of censorship. In times of war or great national danger, few will deny it a preventive power. In normal circumstances, however, the State exercises only a punitive function, placing restraint on those who misuse liberty to deny equal or greater rights to others. The State's power of censorship is not unlimited.

Morally, the Church can and does exercise what is called censorship. This right is hers from her office as teacher of morals and guardian of divine truth. Her decisions bind her people but her sanctions upon them are only spritual and moral. She does, nevertheless, express her judgments to all men of good will, soliciting their reasoned understanding and their freely given acceptance and support . . . . . As indispensable as is freedom of expression to us as citizens, it is no less indispensable to the Church in carrying out her mission to preach the gospel . . . Without an unfettered means of communication, the teaching office of the Church is sorely hampered. She counts among her special blessings in our own country the important and fruitful Catholic press.

Because freedom of the press is a basic right to be respected and safeguarded, it must be understood and defended not as license, but as true rational freedom. The kind of uncritical claims for and defense of liberty which so often have been made in our day actually places that liberty in jeopardy. For this reason we feel that light must be thrown not only on its meaning, but also on its limits.

Moral Dimension

To speak of limits is to indicate that freedom of expression is not an absolute freedom. Not infrequently it is so presented. It is alleged that this freedom can suffer no curtailment or limitation without being destroyed. The traditional and sounder understanding of freedom, and specifically freedom of the press, is more temperate. It recognizes that liberty has a moral dimension. Man is true to himself as a free being when he acts in accord with the laws of right reason. As a member of society his liberty is exercised within bounds fixed by the multiple demands of social living. In the concrete this means that the common good is to be served. It will entail, among other things, a respect for the rights of others, a regard for public order, and a positive deference to those human, moral and social values which are our common Christian heritage. It is within this context that freedom of expression is rightly understood . . .

Ideally, we could wish that no man-made legal restraints were ever necessary. Thus restraint on any human freedom would be imposed rather by one's own reason than by external authority. In any case, restraint's best justification is that it is imposed for the sake of a greater freedom. Since, however, individuals do act in an irresponsible way and do threaten social and moral harm, society must face its responsibility and exercise its authority. The exigencies of social living demand it.

In his recent Encyclical of September 8, 1957, Our Holy Father has spoken not only of the competence of public administrators, but also of their strict duty to exercise supervision over the more modern media of communication and entertainment—radio and television. He warns public officials that they must look on this matter not from a merely political standpoint — but also from that of public morals, the sure foundation of which rests on the natural law. What he has said applies with even greater force to the older media—the press and motion pictures—since they have been and continue to be subject to even greater abuse and supply so much of the material used in the programs presented through the more modern media. "Nor can it be asserted," Pope Pius XII writes, *"that this watchful care of the State's officials is an unfair limitation on the liberty of individual citizens, for it is concerned not with the private citizens as such but rather with the human society with whom these arts are being shared."*

Although civil authority has the right and duty to exercise such control over the various media of communication as is necessary to safeguard public morals, yet civil law, especially in those areas which are constitutionally protected, will define as narrowly as possible the limitations placed on freedom . . . In practice the exercise of any such curbs by the State calls for the highest discretion and prudence. This is particularly true in the area of the press. For here an unbridled power to curb and repress can make a tyrant of government, and can wrest from the people one by one their most cherished liberties . . . Between the legally punishable and the morally good there exists a wide gap. If we are content to accept as morally inoffensive all that is legally unpunishable, we have lowered greatly our moral standards. It must be recognized that civil legislation by itself does not constitute an adequate standard of morality.

An understanding of this truth together with the knowledge that offensive materials on the stage and screen and in publications have a harmful effect moved the Bishops of the United States to set up agencies to work in the field—for motion pictures, the National Legion of Decency; for printed publications, the National Office for Decent Literature.

The function of these agencies is related in character. Each evaluates and offers the evaluation to those interested. Each seeks to enlist in a proper and lawful manner the cooperation of those who can curb the evil. Each invites the help of all people in the support of its objectives. Each endeavors through positive action to form habits of artistic taste which will move people to seek out and patronize the good. In their work they reflect the moral teaching of the Church. *Neither agency exercises censorship in any true sense of the word.*

The competence of the Church in this field comes from her Divine Commission as teacher of morals. Moral values are here clearly involved. Her standards of evaluation are drawn from revelation, reason and Christian tradition and from the basic norms of the moral law . . .

Who can deny that in modern American life there are many grave moral problems? This is not the judgment solely of the Catholic Church. When the Select Committee of the U.S. House of Representatives calls pornography big business, a national disgrace and a menace to our civic welfare; when the National Council of Juvenile Court Judges attacks vicious and evil publications as a major cause of the change of juvenile delinquency from the thoughtless and mischievous acts of children into crimes of violence, armed robbery, rape, torture and even homicide; when the New York State Joint Legislative Committee at the end of its five-year survey assures us that by actual count trash and smut on the news stands have the advantage of numbers and that those same stands reflect an acceptance of and growing concentration on lewdness—in the face of all this we can only say that we are confronted with conditions which are fraught with peril . . .

U.S. DISTRIBS IN SAVINGS MOOD

Question of how to effect foreign market economies without imparing operating efficiency is bothering the major companies and is a topic of extended discussion among the distributors.

Some lean to the view that "combinations" aren't necessary and that the closing up of certain branches is sufficient for the moment. Others feel that, particularly in the smaller markets, it'd be wise to make reciprocal distribution deals under which one company handles the other's product. A third group takes the position that three or four companies must get together and operate jointly in the smaller territories.

There are negative and positive aspects to all of these ideas. The only fact none questions is that distribution costs abroad are high and still going up, and that the selling overhead overseas is too high to continue on present levels; particularly in the light of the fact that the companies are determined not to give ground in the vital foreign market.

Individual outfits are taking action. Virtually every company is reexamining its branch structure, and several have shuttered exchanges. Universal has done so in Europe. Paramount and Columbia both are shuttering branches in Britain, where Warner Bros. already has taken the lead, eliminating all exchanges and servicing exclusively out of London. Par also is considering pruning its setup in Italy, where the companies each have maintained about 13 branches. Some of these aren't more than 50 miles apart.

On a different tack, Par and Metro are understood to have made a deal under which Par will distribute Metro in Denmark and M-G will handles the Par films in Norway. Metro already has a similar deal with 20th-Fox in several countries.

Several of the other outfits don't see such a combination as a good thing. "If one company distributes very economically, and the other has a high overhead, who gains by combining the two operations," asked one foreign topper. "If the 'cheap' operation takes over the expensive one, the result simply will be that the overhead of the former will go up."

Some argue that, if a company finds that a market can't support a distribution organization, it's better to pull out. This isn't done, for the most part, because of the distribs' competitive spirit. "Instead of doing what's good for us individually, we keep watching the other fellow," was one comment: "Nobody wants to give an inch, even if the status quo costs us money."

One additional problem, particularly in Latin America and also in Europe, is the profusion of labor laws under which it's expensive to discontinue a setup.

With RKO shuttering its distribution organization and concentrating on selling alone (the Rank Organization will do the physical work), the other companies feel that some drastic revamp of the overseas setups is due, probably during the course of the year.

VAF, British Equity In Fight Over Actors

London, April 8.

The British Actors' Equity Assn. and the Variety Artistes Federation are at loggerheads. Comedian Jimmy Edwards, chairman of the VAF has accused Equity of trying to smother the VAF and to draw his members into its own, larger organization. It has 2,800 members and Edwards insists that Equity, with its 9,000 members, is preventing vaudeville performers from doing film work. If a member of the VAF wanted to do a film job he was told that he must join Equity, Edwards claims.

VAF has decided to seek a meeting with Equity at which it will inquire how it obtained members "outside union rules."

Showmanly Handling—Subscriptions, Jr. League and Other Tieups—Can Create Special B.O. for Pix Imports

By PAUL GIFFORD ANGLIM

In recent months there has been much written about the broader use of foreign motion pictures in American theatres. Various ideas have been proposed to provide greater playing time for foreign product, these range all the way from buying theatres as showcases for the product of a country—such as the recent proposals of the French Film Office—to greater persuasion with buyers bookers and circuit operators for more playing time.

For the first time recently someone acknowledged the theory that there is such a thing as a special type of audience for a special kind of motion picture and that a somewhat limited audience can be very profitable if the product is guided towards that special outlet.

There is no doubt that the audience for intelligent unusual films, now normally shown in our so-called "art houses," is growing and will be a solid fact in the future of film theatre operations. However, it cannot be abused as it is at present or it will turn away to other interests.

For the past year, covering much of the country and surveying cities for potential new art operations and inspecting theatres of all kinds, some glaring faults and some bright rays of encouragement in the overall picture have come to the fore.

One great mistake being made currently is the stress on films with strong s.a. (Bardot, et. al.). A little profit like this and all exhibitors rush to show any sort of sex film—including many of Miss Bardot's flops — with the result that community church and civic groups are up in arms and theatres may be restricted from showing this type of product.

A sound "art" operation will offer a well balanced program. It may present a "God Created Woman" now and then, but in between it will present such fare as "Richard III" or "Madame Butterfly" as well as "The Albert Schweitzer Story" to name a few. The sexy item can thus be offered as an example of a foreign point of view as part of an overall program of "Motion Pictures From All Over the World."

Fox-Intermountain's Success

A little over a year ago, the writer spent two years with Fox-Intermountain Theatres as director of a series of special film festivals and operator of a firstrun art house in Denver. The result was most favorable and strongly points out the most practical way to offer more playing time to overseas film product. Out of a total of 35 towns and cities in which Intermountain operates some 90-odd theatres, a "Film Festival" was presented in about 22 with results that ranged from tremendous success to failure-but the failures lost less money than the regular run-of-the-mill product in the same town.

Six programs were offered for an average price of $5 every other week, with some towns using two sets—or 12 pictures—a year. These were all towns that had not previously been available for any sort of an art film booking.

The result is that Fox now uses art films regularly in many of these towns and film earnings to the producers have been considerable augmented beyond the regular art house outlets for their product.

This plan was not unique with Fox, but it was the first time that a major circuit had invested in the time and talent to do a major job of organizing this audience and working out a plan for buying and booking the product into an area that covers seven Rocky Mountain states.

Walter Reade Jr. had previously been successful with his "Tonight at 8:30" showings of art films in his Jersey theatres. Others had tried it now and again but no one had previously given it a really thorough trial.

Results: in Butte, Montana, where the Tuesday average for the Montana Theatre was about $150 for previous years, the art series were a complete sellout (900 subscribers). The Tuesday average now runs from $450 to $600 (depending on how many series ticket holders turn up for the show). The local Junior League makes from $1,000 to $1,500 a year for its charity work, the community is completely happy about the whole thing, and a wide array of film fare is brought to town that otherwise would never see a screen.

The potentials of this plan nationally are such that film rentals can be multiplied many times. A solid, steady audience can be organized to support a series of films in cities and towns of all sizes. This will go on, once organized, year after year with continuing and growing success.

It will take cooperation of the foreign film distributor but further it should be financed by a joint fund from all foreign countries. After several years of basic organizing work, costs would drop to a minimum needed to administer the 1,000-odd festivals that are a conservative estimate of the national potential.

Paramount and Naify Also

In addition to the Fox operation in this field, the writer has also served as special consultant for AB - Paramount's Intermountain Theatres and aided in the organization of similar festivals in four situations in the Salt Lake City area. Later the same effort was tried out with Robert Naify Jr. and tested in several towns of the California Circuit.

These tests prove it is workable anywhere, if properly planned and administered. It must be consistent and given a thorough trial over a period of at least three years.

The Festivals are all organized with the aid and support in ticket-selling of one or more local organizations. Percentages of tickets sold are paid to the local sponsor and this can be on a year-to-year basis or a one-shot tieup. The film programs are carefully balanced and come from all sources. No one distributor is favored with a possible poor run of films between a few good ones. Only the best is bought and in some areas the print is taken over by the circuit and routed for a month or more from town to town until the tour is completed.

Typical of the type of balanced program would be a major Shakespearean film, an opera film, a bright gay English comedy, a heavy dramatic piece such as "Diabolique," and a special item such as "Gate of Hell." The taste and preference of the community is always respected and the local committee provides a film selection committee to work with the theatre manager and his home office in the overall planning for the season.

The principal secret of success in this operation is that it always remains completely flexible and adaptable to the needs and requirements of the community in question. Some of the Fox towns played the film series one day a week, others had it for two days every other week, a few even played and built it up to three playing days.

Distributor cooperation is of course essential and, for the most part, this was freely given to those working with Fox when this plan was first established.

FURIOUSLY CINEMATIC & LINGUAL MALAYA

Imports 874, Makes 13 Features—Dubbing Boom On

By TOM HODGE
(Cathay Film Services Ltd.)

Singapore, April 1.

For a small country with a population of about 7,000,000, Malaya must hold the record for film imports. The number and variety is astonishing considering that there are no more than 150 cinemas to serve. According to statistics from the local Board of Film Censors, in 1957, a good average year, 887 features were submitted. Only 13 of these were made in Malaya. (There were also 443 shorts, 355 newsreels and 421 advertising filmlets, all imported). These figures are for original prints only. They do not include the extra prints when more than one was brought in. Nor do they include 16m. films of which there were 13 features, 317 shorts and 124 advertising films.

English-speaking features, 393 of them, topped the list for numbers; 323 came from the States, 55 from Britain, 10 from Italy, two from France and one each from Africa, Australia and Germany.

Since half of the people in Malaya are Chinese and Indians, the large number of Chinese features (305) is not surprising. Of these 277 originated in Hong Kong. Others came from Japan (12), The Philippines (5) and Formosa (4). Red China sent six films. One West German film dubbed in Chinese. (The Chinese language has several different dialects and 170 of the films were spoken in Cantonese, 95 in Mandarin, 35 in Hokkien and five in Teochew).

About 1,000,000 Indians here represent one-eighth of the population.—Hence imports of films made in India were fairly substantial. Again local dialects or tongues are a factor: 77 were in Hindi, 45 in Tamil, two in Malayalam and one in Sindhi, 125 in all.

There were 16 films from Indonesia, five from Italy, four from France, and one each from Soviet Russia, Mexico, Sweden and The Philippines. All were in their own languages. Two Egyptian films arrived and were dubbed into Malay.

Local film production (by Keris-Cathay and Shaw Brothers) has remained about the same for several years and in 1957 only totalled 13 features, all with Malay dialog.

Last year witnessed an increase in the number of foreign films dubbed or sub-titled in local languages. Japanese and German films were dubbed into Mandarin, Philippine films were dubbed into Mandarin, Cantonese and Malay, Egyptian into Malay, and French and Italian into English. Chinese films had English sub-titles. Russian films had English sub-titles; German had English and Chinese; Japanese had English; The Philippines had Romanised Malay and the one Mexican film had English sub-titles.

America and Britain produced over 90% of the shorts and all but 3 of the 355 newsreels imported. Over half the Yankee newsreels were commentated in Chinese, whereas all the British newsreels were in English only.

Only six features, all American, were banned by the Censors and later by the Appeal Board. They were "Garden of Eden," "Five Boys and a Gun." "Crime in the Streets," "Untamed Mistress," "Delinquents" and "Crazy Stripped Mambo." Some 186 features were "cut" on Censors' instructions.

Puerto Rico Studio Pends

San Juan, April 8.

Lotsa talk, enthusiasm and interest, but final plans are not inked between Puerto Rico and Lester Cowan, who was here four days last week conferring with government officials, lawyers, etc. re proposed film studio. Producer conferred among others with his attorney Daniel Kelly Jr. and Gilbert Collingwood of Puerto Rico's Industrial Development Co. checking on tax exemption, labor matters and locations.

Cowan is expected to return this month. Some insiders hope studio construction will be rolling by June. Impression was left that several stateside writers are already working on scripts.

'Learning' Vs. 'Being Delighted'

Japanese Found New York Instructive But London Profitable Via Special 'Seasons'

Tokyo, April 8.

Japanese Film Season in London October through January seems to have been everything that the Japanese Film Week in New York was not. Results already tangible; (1) "The Throne of Blood" (Toho) and "Living" (Toho) have been contracted for British exhibition by Curzon Cinema with the first picture to open this month; (2) "The Harp of Burma" (Nikkatsu) and "The Lower Depths" (Toho) are in negotiation for distribution rights; (3) Season sponsors The British Film Institute bought a print of "Four Chimneys" (Shintoho) for non-commercial use; (4) High critical acclaim; (5) A repeat season to begin in Oct. and (6) Possibility of Japan opening an art house in London.

Back from Europe where she acted as liaison for the Season, Mrs. Kashiko Kawakita, Uni-Japan (overseas film booster) counciler, declined comment on the New York fest which she did not attend other than to remark, "I think they learned a lesson. They gave us good advice. Next time it will be better."

But she did not hesitate to point out how London was "right" for Japanese product while New York was "wrong."

Most importantly she considered selection of product which for the London Season was done by critics who had seen most of the Japanese pictures at various European festivals and was not selected by Japanese producers.

English By The English

Another plus, she related, was that she heard no complaints on sub-titles. Reason for this was simple, she let the English write English. "We made the preparatory sub-titles here," she explained and we sent them with scripts to Derek Prouse, programming director of the Institute. He corrected all the sub-titles, returned them and we printed them. In that point, we were very lucky."

Best of criticism compared significance of current Japanese product with that of post-war Italy. "The Tokyo Story" (Shochiku) was regarded by aisle-sitters as best entry because of universal tug of emotions by old couple in plot.

Screened at the National Film Theatre during period were 15 different Japanese features and seven shorts. Institute admits by membership only and Mrs. Kawakita revealed that cardholders hiked from 35,000 to 40,000 during Season.

It was not insignificant that four of the features, "Throne of Blood," "Living," "Seven Samurai" and "The Lower Depths" were directed by Akira Kurosawa of "Rashomon" fame. Kurosawa, who writes his own scripts, is Japan's most popular director abroad. Mrs. Kawakita, trying to explain his overseas appeal when his pictures do not always ring solidly at home, said, "His style is not Westernized, but his way of editing is more compact. His pictures haven't the slowness that is typically Japanese."

Mrs. Kawakita thinks Japanese film production, although reduced by 70 to 450 last year, should still be cut in half. She thinks they should be fewer and better and more in accordance with capacity of equipment, personal and audiences. Heavy production here is due to companies' ownership of theatrical chains which they feel obliged to fill with double-feature programming.

She said that Japanese producers have only recently awakened to the need for overseas appeal since domestic income used to bring sufficient income. If idea for London art house goes through, it will be a new theatre opening this fall based on the Studio d'Etoire in Paris which showcases Japanese product 30 weeks a year.

Mrs. Kawakita is also the wife of prez Nagamasa Kawakita of the Towa Film Corp., a distributing company, and she herself is v.p. of that company. Towa, which is celebrating its 30th anni, controls half of the non-American foreign film import licenses in Japan. Company handles 14 licenses of its own plus eight of the British Commonwealth Film Corp. giving a total of 22. Other 22 non-U. S. foreign film import licenses are divided among a number of smaller companies.

In adition to British, Towa imports include French, Italian, Spanish and German product which compete favorably with the U. S. product in urban areas of Japan, but Mrs. Kawakita admits American films do better in rural areas mostly because of greater star b.o. appeal.

BARDOT RESENTMENT VS. CANNES REVEALED

Paris, April 8.

Producer Raoul Levy and director Roger Vadim sent a formal letter to Cannes Film Fest (May 2-18) prexy Favre Le Bret from Hollywood declaring that they would not show their latest pic "Les Bijoutiers Du Clair Du Lune" (The Night the Sky Fell In) (Col) to the festival selection committee, and the pic would definitely not be screened at Cannes.

Reasons given were that too much electioneering between the polls had already been going on for other pix, and the general hostility against the film's star, Brigitte Bardot, by Cannes since her refusal to attend last year though she was nearby. She refused due to the cavalier treatment she supposedly received from the Cannes' authorities during her starlet days.

Brussels to Americans Via USIA Cooperation

Washington, April 8.

United States Information Agency is setting up special facilities to bring the Brussels Worlds Fair to the U.S. televiewers and film audiences. Agency is providing film, radio and press coverage of U.S. events to the 80 countries where it has posts, plus to radio, tv and theatre newsreels in this country.

Voice of America will beam broadcasts about American participation, which includes a number of show biz events, to people behind the Iron Curtain.

Fair opens April 17 and runs through October 16.

'Gone With Wind' Finally Set In Copenhagen

Copenhagen, April 8.

David O. Selznick's "Gone With the Wind" is finally going to be exhibited in Denmark. Since 1945 literally several hundreds of thousands of Danes crossed by ferry to Swedish towns to view the feature excluded from Denmark because of this country's policy of limiting film rentals to 30% of gross.

Carl Dreyer, former director of many art films and now operator of the 800-seat Dagmar Bio in City Hall Square, is the showman who will break the long impasse. He's made the booking as of next September. Dreyer is one of the 14 Danish exhibitors who some months ago broke ranks to negotiate with American distributors, the Danes being starved for Hollywood product.

His Dagmar Bio has since had several long-runs with Hollywood product. "Carmen Jones" (20th) rated four months and "East of Eden" (WB) is now in its 23rd week.

Dreyer has "Rose Tattoo" (Par), "Solid Gold Cadillac" (Col) and "Seven Years Itch" (20th), lined up before the "GWTW." Booking was made by Olaf Borgesen as one of his last jobs as MGM manager before taking a new job at Nordisk Films Kompagni.

2 Bismarck Pix in Germany

Frankfurt, April 1.

Just as complications beset the film world in 1956 when an American and a Germany company both made pictures based on the life of Anastasia, it looks as if a new row is brewing since two companies have announced films concerning the sinking of the Bismarck.

Kurt Ulrich is going to make the film in Germany for Gloria release under the title "Der letzte Fahrt" (The Last Trip) while 20th-Fox has announced a pic, "Sink the Bismarck." Company has assigned author C. S. Forester to do the script. Both companies plan to make the film as soon as possible.

Yanks File for 18 Spanish Permits

First Steps Taken Following End of Long 'Boycott' By U.S. Distribs

Madrid, April 8.

On the heels of decision taken by the Motion Picture Export Assn. to lift the film embargo on Spain, the U. S. companies have submitted 18 applications for film import licenses to Spain's Ministry of Commerce.

Applications were presented by each of the seven U. S. branches for two pix per company pending final word from MPEA in New York on allocation of remaining four. It is thought here Allied Artists will get one of the four and three of the seven companies will be allotted an additional pic under the Gotham formula that will compensate the underprivileged in the future and establish film import parity for the seven U. S. distrib majors when a pact with Spain is eventually signed.

While no agreement has yet been signed between Spain and MPEA, insiders here say Mediterranean MPEA rep Frank Gervasi reached a handshake deal with government officials for the immediate entry of 18 Yank pix, with pact negotiations to be resumed in Rome after the holidays.

MPEA bargainer Gervasi left the clear impression in official circles and along Film Row that he will pursue a dual policy of making considerable goodwill concessions to Spanish film authorities and the local industry while limiting U. S. branch managers to their essential function of exploiting Hollywood films imported.

Radiant MPEA action in eliminating embargo prior to pact-signing contains several offshoots. It means MPEA has finally accepted the Spanish government's Aug. '55 dictum that U. S. companies will distribute a local film feature for every four imported. Also implied, is that Yank companies will temporarily unbloc and deal with film ministries individually on par with Spain distribs.

Of particular significance were Gervasi parleys with some of the leading Spanish distribs. MPEA rep accepted principle of splitting annual U. S. film import quota in an eventual accord with local colleagues and then went on to offer them MPEA product on percentage terms U. S. companies enjoy in Spain. Aware that MPEA has a three-year reserve of top quality pix withheld from Spain during the embargo years, reports here say prestige local companies such as Dipenfa-Filmayer, Charmartin, Cepicsa, Mercurio and others were very receptive to the Gervasi approach.

Worthy of note is reliable info here bracketing Dipenfa-Filmayer, formerly a bulwark of resistance to any pact with MPEA, with other banners generally regarded friendly to Yanks or neutral during long conflict.

Gervasi's trump card acceptance of MPEA participation in Spain's San Sebastian Int'l Film Festival this coming July, rounds a series of steps manifesting a new, positive MPEA attitude to Spain-U. S. film friendship and cooperation.

Dramatic news that U. S. distrib wheels were about to turn again in Spain was relayed by Gervasi in Madrid to U. S. branch managers in Barcelona via a phone-mike hook-up last Tues. (April 1). Gervasi told Barcelonites to submit their import applications, refrain from all comment or intervention, curtail individual trade jockeying and pull together from here in.

Only chill note came from Spanish distributor's prexy Montero who protested to Sindicato and commerce toppers his organization had been bypassed in decision to yield 18 import licenses to American companies. Montero also heads big-time distrib CIFESA which very recently entered an agreement with J. Arthur Rank to release nine Rank pix yearly. Offsetting the chill were statements from important industry personalities endorsing current Spain-MPEA rapprochement.

Gervasi will initiate next round of negotiations in Rome next week, when Spain officials wing in for final and less friendly Spain-Italy film pact talks. Observers here see end of April as date stage will be fully set in Madrid for Spain-MPEA pact-signing ceremonials.

Interim Permits To U.S. in Spain

Spain has issued a small number of permits (2 per co.) to carry U. S. companies to the beginning of the new year, which starts in September. Issuance of the licenses came as part of the agreement under which the Motion Picture Export Assn. lifted its embargo on shipments to Spain.

It's understood that a new Spanish deal remains to be worked out, though the companies appear to have received certain assurances in that connection.

The interim licenses are few because the summer months mean very little business in Spain and the season really only starts in September.

"Hatful of Rain" (20th), a critical hit but a b.o. disappointment in the States, also is having tough sledding abroad, but for different reasons—no dope problem overseas!

...WHILE AT NBC BOBBY RESTED

CBS-TV's Nine Lives

CBS-TV is undergoing a case of acute executivitus, with no less than nine—count 'em—nine changes taking place on the vicepresidential-and-up level at the web within the period of a month. It all started with the surprise appointment of Lou Cowan to the presidency and the shifting of Merle Jones into the new CBS Television Stations division, followed by some rapid-fire changes at the programming level.

Rundown on the changes looks like this:

Lou Cowan tapped to become president of the CBS Television Division, replacing Merle Jones.

Merle Jones moved from prexy of CBS-TV to presidency of the new CBS Television Stations Division.

Jim Aubrey quit ABC-TV to replace Cowan at CBS Inc. as v.p., creative services.

Harry Ommerle upped from v.p., network programs, N.Y., to v.p., network programs, supervising both coasts under exec v.p. Hubbell Robinson Jr.

Mike Dann resigned presidency of Henry Jaffe Enterprises to become CBS-TV v.p., network programs, N.Y., succeeding Ommerle.

Howard Meighan quit as v.p. in charge of Coast operations for CBS-TV to form his own tape production companies.

Al Scalpone quit as v.p., network programs, Hollywood, to become an indie producer under contract to CBS-TV.

William Dozier upped from general program exec on the Coast to v.p., network programs, reporting to Ommerle on the program front but absorbing Meighan's other Television City duties.

Guy della Cioppa upped from director of programs, Hollywood, to v.p. and director of programs, Hollywood.

'We've Sunk So Low There's No Place to Go But Up': Schaffner

By BOB CHANDLER

"To offend no one is to stimulate no one." That's the view taken of the estate of television dramatics by Franklin Schaffner, one of the medium's pioneer and prolific directors. To Schaffner, television's a medium of ideas, and he feels the networks and sponsors, in underestimating what their so-called mass audience will watch at home, has eliminated the stimulation of ideas from their programming product.

"Remember the Army-McCarthy hearings? The public ate them up, and the networks and sponsors were all pop-eyed at its impact. But this was serious stuff, a vital issue, and the public watched it avidly and learned from it. This is what television was supposed to do in the first place, it was supposed to be the medium that would capture human drama and give mass-scale exposure to human idea. Just look at it now. If there's any cause for optimism, it's just that we've sunk so low there's no place to go but up."

Too many well-placed executives still evaluate the medium in terms of motion pictures and the theatre, Schaffner believes, instead of as a medium unto itself. That's why, for example, sponsors and networks have tended to "undervalue the intelligence and recep-

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CBS Pay Scales Are Readjusted

CBS Inc. has instituted a cross-the-board 5% increase for its salary-grade employees in New York, effective last week (31), and has established maximum salary rates in each job classification. Employes has asked for a 7% hike.

The vast majority will get the 5% increases, but those over or near the newly established maximums will get a 3.7% cost-of-living increase instead. Hereafter, any employees at maximum will be eligible only for cost-of-living increases. However, CBS will give prime consideration to those at maximum salaries for promotion to higher classifications.

New maximum rates (CBS never had 'em before) represent a 50% "spread" over the minimums, compared to the normal spread from minimum to maximum of about 35%. Web will also give merit raises above and beyond the general increases, with employees rated in the upper third of their departments eligible. Minimum merit raise is $2 weekly, but eligibility has been widened from the upper one-fourth of each department last year.

Benny's Special Emmy

Hollywood, April 8.

For his valiant efforts and contribution to the broadcasting industry through the years, Jack Benny will be presented with a special "trustee award" by Academy of Television Arts and Sciences on Emmy Awards program April 15.

Jane Wyatt will make presentation.

Ballcast Sponsor Picture Brightens For N.Y. Market

With the batter-up season imminent, WPIX, N. Y., has completed negotiations for full sponsorship of its entire pre and post-game shows around its hypoed schedule of 141 New York Yankee baseball games, at home and on the road.

WOR-TV, which will be telecasting the only national league baseball to be seen in the New York area, via its hookup with the Philadelphia Phillies, says it has three orders in the house for its 78-game schedule. Station still is sitting on identity of sponsors, maintaining that the Phillies want to clear up the local Philadelphia sponsor picture prior to release

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Ohio Bell Telephone Cries 'Help' as WHKK Shows Overload Lines

Cleveland, April 8.

The Ohio Bell Telephone Co. has threatened to discontinue service to WHKK because of overloaded lines stemming from listener participation programs.

The station, however, has been granted a restraining order by Judge Frank Harvey pending a final hearing. Ohio Bell charged the station's "Sound Off," "Answer Man" and "Tel-a-tune," in which listeners are asked to call the station, resulted in engineering problems, and that eight of the station's 12 lines should be cut off. Ohio Bell officials said the station refuses to change its procedure of conducting the "call back" program.

WHKK officials maintained the programs are in the public interest, informative and educational, and consequently should be continued in their present manner.

BOTH CBS, ABC IN REORG TURMOILS

By GEORGE ROSEN

The tv network top echelon reorganizations, notably at CBS and ABC (NBC is sitting 'em out this time around), reflect the troublesome state of affairs in the attempts to upgrade the programming, ratings and financial plight of the webs.

The week-after-week checkerboard maneuvering is obviously inspired by a more solid three-network competition in a recessive climate and at a time when it's still conjectural as to whether, costs for time and programming being what they are, television can support a three-network economy.

Particularly at ABC and CBS, Leonard Goldenson & Co. and the Frank Stanton-Bill Paley top command, respectively, are confronted with the cold hard facts that the '57-'58 semester was hardly an occasion for rejoicing. There's little attempt to conceal furrowed brows, with a wholesale realignment of program schedules on tap in the wake of an unprecedented list of casualties. (Outside of the westerns, there weren't perhaps more than two or three hits all season, and it's an interesting commentary that CBS' standout attraction was inherited from ABC—the Danny Thomas show.)

On the premise that a network is only as good as the people who run it, here's the blow-by-blow on the administrative reshuffle of recent weeks:

CBS

Upping of Lou Cowan to the prexyship of CBS-TV (with Merle Jones shifted over to the presidency of CBS Stations in the creation of a separate division) accents the Columbia "era of the programming braintrusters." Subsequent developments found Mike Dann coming in as veepee in charge of programming in the east as successor to Harry Ommerle, with the latter elevated to head of national programming, thus ostensibly freeing exec veepee Hubbell Robinson Jr. from day-to-day problems in order to "mind the creative store." On top of that, Jim Aubrey (ex-CBS on the Coast) was brought over from ABC to take over Cowan's former 20th floor corporate veepeeship in creative services.

Almost day-and-date Howard Meighan announced his resignation as head of west coast operations for CBS to stake his future in videotape. From then on in some one apparently got his signals mixed. Out of 485 Madison Ave. hq. came the leak that Al Scalpone, program chieftain on the Coast, would succeed Meighan, with Bill Dozier stepping into Scalpone's shoes. But two days later came the official announcement from the Coast that Dozier would not only head up Coast programming but would coordinate all Hollywood departments. As for Scalpone, he went the "Harry Ackerman way"—a two-year contract to operate as an indie producer to deliver two CBS-financed pilots a year. Guy

(Continued on page 94)

BRITISH COM'L TV'S 18,500,000 VIEWERS

London, April 8.

The steady and continued growth of the commercial tv audience in Britain is pointed up in a new report prepared by Television Audience Measurement. The company reckons that the indie tv programs can now be seen by more than 18,500,000 viewers.

The survey shows that more than 71% of homes equipped for tv in the commercial areas are now able to select both channels. The number has grown form 4,185,000 six months ago to 5,405,000.

TAM also reports a steady expansion in Scotland, where the number of homes equipped to receive commercial tv has grown from 187,000, when transmission started last summer, to 396,000.

No Immediate Hope of Settlement Seen As Technicians Strike CBS

Kup's Capers

Chicago, April 8.

Irv Kupcinet, Sun-Times columnist and a WBBM-TV contractee, performed the unprecedented last Friday (28) when he reviewed his station's newest show on its own airwaves. On his regular late-night gabfest, Kup gave frank criticism of "In the Bag," which preemed earlier that evening and on which he is a regular panelist:

"The show has fine potential, which it will realize after the panel improves its questioning and learns not to talk over each other. The panel's questioning wasn't sharp enough . . . I felt we didn't ask direct, penetrating questions . . . Asking such questions is a real art."

Only local of the International Brotherhood of Electrical Workers which did not go out on strike against CBS and its owned & operated stations was the one in St. Louis, where both the radio and television engineers are seeking a referendum. But on Monday (7), at 1 p.m. approximately 1,300 other rank-and-filers left their cameras and switches and walked out of CBS shops in six cities. Union doesn't see any immediate hope of settlement.

Strike is in effect in New York, where the militant Local 1212 was pushing for a strike as early as last Friday, and in Chicago, Los Angeles, Milwaukee, Hartford and Boston.

On Friday afternoon, officers in the national headquarters of IBEW in Washington were accused of "dragging their feet" rather than okaying a strike. A member of the New York local swore at the time the group wanting a strike "would sit there all night if necessary" to get the national officials to go along. Later, it was explained, the national officials were "browbeaten" into sanctioning the strike.

Employees of IBEW at CBS' St. Louis' operations remained uncertain about joining in the strike during the union session in Washington. The uncertainty and the failure to follow the other locals out is the cause of the planned referendum.

The results on CBS are clearly evident in the fouled-up progamming. Moreover, the National Assn. of Broadcast Employees & Technicians, which has been bargaining concurrently at NBC and ABC, almost certainly will suspend all further dickers with those webs until the outcome of the IBEW strike is determined.

CBS, in a statement following the walkout, said "striking technicians have been offered the most generous contract"—a $185 base pay after three years service and an average annual pay and overtime for a majority of IBEWians would "exceed $10,000 a year." Plus that, CBS disclosed, union in the network's "final offer" was given four weeks of vacation for technicians with the web 15 years. CBS said the contract increases it was willing to make would cost it an additional $1,600,000 a year or over $1,200 a man.

One of basic reasons for the walkout, according to authoritative unionites, is that clear lines of video tape jurisdiction were not drawn up in the dickers. Another factor is that the union has been seeking a shorter work week.

"The strike doesn't look as

(Continued on page 92)

GM's Hour Canada Drama Series May Also Ride ABC-TV

Toronto, April 8.

Negotiations are under way whereby the American Broadcasting Corp. will also carry the all-Canadian tv weekly drama show tagged "General Motors (Canada) Theatre," the 26-week series to be carried this fall over the trans-U. S. ABC network as well as the continued coast-to-coast setup of the State-operated Canadian Broadcasting Corp. Should negotiations be completed, this will be the first time a live Canadian tv show will be simultaneously seen in the U. S.

General Motors executives of both countries are currently meeting here to plan this fall's program schedule but neither they nor their Toronto advertising agency (MacLaren's of Canada) will comment. "GM Theatre" would be carried by the ABC network every Tuesday this fall as presented live from Toronto that night over 39 stations of the CBC setup, with the 60-min. segment currently in the 9-10 p.m. slot.

Canadian writers on "General Motors (Canada) Theatre," who

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Cleve. Rhubarb: Are Adv. Abuses on TV Worse Than Dailies?

Cleveland, April 8.

Another rhubarb between radio and newspaper personnel popped with Bud Wendell of KYW's "Program PM" taking issue with Cleveland News columnist Sidney Andorn.

Writing that tv commercials "are making us flee tv, commercials in number and inelegance, double spotting, tv with no scruple permits spots in quadruble," etc. Andorn said that "advertising agencies are running the tv business, and the result is a bombardment of offensiveness which triggers an abrupt departure from the screen the moment a commercial begins." Andorn, onetime executive at both WERE and WJW-TV, also noted wide violations of the NAB code.

Wendell, taking issue with Andorn comments, particularly with his unfavorable remarks, said that the Cleveland News, the day of Andorn's column "had a total of 36 pages, only three were completely without ads; 18% of the paper's pages were full-page ads; 59% of the paper was made up of advertisements, leaving 41% for news, features, etc. Concluded Wendell, 22% of our schedule is devoted to advertisements; 78% to entertainment, news, etc. Our schedule had no code violations.

Dozier's Bid For Schary, DeMille

Hollywood, April 8.

Newly-appointed CBS program v.p. William Dozier has launched a drive to sign top film and stage producers for one-shot assignments on "Playhouse 90" next season. Thus far those overtured by Dozier include Dore Schary, Cecil B. DeMille and Kermit Bloomgarten.

However, Dozier is meeting resistance from a number of w.k. producer-directors and producer-writers who feel the risk of a one-shot on tv is great, particularly in view of the coin involved—comparatively small for the type of talent Dozier seeks.

Schary and Dozier conferred Friday, and Schary said later that he was "thinking it over." "Consideration wouldn't be the money. It would be whether to try a particular show," said the producer-writer.

Martin Manulis, producer of the series this season, moves to 20th-Fox with a producer ticket next fall.

D.C. PROBERS IN STINGING REBUKE OF INDUSTRY, FCC; URGE CODE OF ETHICS

Washington, April 8.

Fraternization between the broadcasting industry and the Federal Communications Commission came in for strong censure in a stinging interim report last week by the House Subcommittee on Legislative Oversight. Elements of the industry were attacked for "excessive entertainment" of commissioners and the latter were critilized for spending so much time at industry meetings.

Conduct of some of the commissioners, as disclosed at hearings, "has seriously undermined public confidence" in the Commission, said the report. And practices of the industry in connection with entertainment of commissioners, it asserted, are "unsavory" and "utterly indefensible."

Report recommends legislation providing (1) a code of ethics for the FCC; (2) a ban on acceptance of honorariums; (3) prohibition of ex parte contacts with respect to pending cases; and (4) specific power to enable the President to remove a commissioner for "neglect of duty or malfeasance in office."

On the subject of Commission relationships with industry, the report expresses doubt of the value of "wholesale attendance" by agency members at certain functions while various problems, including network regulation, remain unsolved.

With respect to acceptance of per diem in connection with attendance at meeting in which the industry pays hotel bills, the report finds "an urgent need" for clarification of the regulations of the Comptroller General.

With regard to the channel 10 Miami case, the report declares that pressures revealed to have been brought on "some members" of the Commission "cannot be tolerated." It points out, in this connection that delays in reaching decisions contribute to such pressures.

Those Cuffo Sets

As to the furnishing of color sets and other equipment to commissioners, the report asserts that such practices are "undesirable" and expresses "serious doubt" whether some of the equipment is needed to enable the agency to keep up with developments. The Commission itself, the report suggests, should examine this subject, "applying the most stringent standards of propriety, and take such action as will remedy a situation which has brought on much public

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Quinlan's Blast At ARB; Cancels Out

Chicago, April 8.

WBKB has dropped its subscription to American Research Bureau service for reasons, in the words of Sterling (Red) Quinlan, "that it is short-changing television in its measurement of daytime sets in use." Quinlan ABC veep in charge of the station, said that radio salesmen are using ARB gleefully to demonstrate that almost no one watches tv by day. "Nielsen proves this isn't so, says Quinlan, "and it only points up a basic fault in ARB's diary system—a fault that is costing the industry millions of dollars. Women tend to be careless in filling out the daytime part of their diaries. They don't always pay attention to what the children are watching, and often they make deliberate omissions from guilty consciences."

For the nonce, WBKB is going with Nielsen only and will take its chances on losing business from agencies that buy by ARB. Quinlan is in New York this week visiting media buyers to try to raise Nielsen acceptance on Madison Ave. As representative for his network in Television Bureau of Advertising, Quinlan said he is going to take up the ARB matter at the next TvB board meeting on April 24.

Quinlan said he would be willing to renew business with ARB when the alleged deficiencies are corrected.

'Disneyland' for Britain

London, April 8.

The Walt Disney organization has made a deal with ABC-TV to present a once-a-month "Disneyland" show, starting on June 15. A Mickey Mouse Club program will be presented on the other three weeks each month and ABC claim that other programs will enter the homes of 5,000,000 viewers.

"Disneyland" will be a 60-minute show. "Mickey Mouse Club" offering will run for 30 minutes and will be programmed sometime between 4 and 5 p.m. on Sundays.

Frieda's 'On Last' Zinger; A Tough Act to Follow

Washington, April 8.

Former Federal Communications Comr. Frieda Hennock brought some life—as of yore—into the final hearings last week of the current phase of the inquiry by the House Subcommittee on Legislative Oversight.

Never one to shrink from expressing herself, the blond attorney (now Mrs. Simons) made no bones about her feelings at not being reappointed to office when her seven-year term expired in 1955. Nor did she fail to remind the Subcommittee (which includes six Republicans) that the Administration replaced her with Richard Mack, recently resigned. Miss Hennock, a Democrat who has been active in the party, was appointed by President Truman. Mack has been generally regarded as "an Eisenhower Democrat" but denied this before the Subcommittee.

Monopoly forces, meaning the networks and A.T.&T., she said, kept her from staying on the Commission. "Having fought the interests in control of the entire field," she testified, "I didn't stand the least chance of reappointment. And I was not in the least surprised."

Asked who are these interests, she replied:

"The monopolistic forces that control the entire field of tv and radio—the three tv networks, A.T.&T., and all the other monopolistic interests in this field. My feeling is that they control this entire industry."

How could the networks control White House appointments to the FCC?, Chairman Oren Harris (D.-Ark.) asked.

"You can draw your own conclusions," Miss Hennock responded. "The fact is I was not reappointed—and I fought those interests. All I know is that I was kicked off unceremoniously because Commissioner Mack was so badly needed."

The networks, she said, fought UHF and are responsible for there

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DE GRAY'S ABC-AM HELMING OFFICIAL

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, has made Edward J. DeGray's appointment as new chief of ABC Radio official. After Robert Eastman's formal resignation as president of the radio network, DeGray was simply described as "head" of ABC Radio.

DeGray came to ABC in 1955 as director of radio station relations, and was tagged as a veepee last year.

Eastman finalized his settlement with Goldenson on the five-year contract given him last May. Nature of the payoff was not disclosed, but Eastman is believed to have had a pact from AB-PT to run the radio web at $85,000 annually (plus a percentage of whatever profits his regime showed). The former head of John Blair radio reppery is expected to set up his own station rep biz.

CBS Stations in Chi Make Like Newspaper With 34-Man Staff

Chicago, April 8.

Probably the first attempt on any level to departmentalize a radio-tv newsroom like a newspaper organization was made last week by Bill Garry, head of the 34-man news shop of the two CBS stations in Chicago. Garry has drawn up a plan that would eventually make experts of ordinary reporters, enabling them to analyze as well as to report the news.

First two specialists to be appointed were Dick Etter as science editor and Irvin Lewis as business editor. These two fields Garry classifies as "major spheres of public interest, outside of straight news." Both men have considerable preparation for the assignment, having previously worked in or studied their respective fields. Other headings in Garry's new table of organization are Labor, Education, Human (or Race) Relations, Medical (as divorced from Science), and possibly State Politics.

The newsmen will be working on one general news show per day for either WBBM or WBBM-TV and will spend the remainder of each workday researching, making contacts and in general learning more about his specialty. In creating experts Garry expects to develop a number of sidebar stories for the regular news shows but moreover figures to be amply prepared for thorough analytical coverage should there be a crisis or major news break in any of the fields.

John Daly's SRO As ABC Incepts Late News Strip

ABC-TV has been successful in pushing a precedental late night network news strip. Slated for next fall, John Daly will do a nightly 10:30 to 10:45 p.m. news show, and already the stanza is SRO.

P. Lorillard bought three nights with Daly, Tuesday, Wednesday and Friday. The Wednesday night newscast will appear after the Miles-Mennen-sponsored fisticuffs and before 11 p.m., depending for its length on how close to 11 the fights run.

Whitehall Pharmacal inked for Monday and Thursday. The Lorillard deal for Daly was arranged at the same time it inked for half of the new "Rough Riders" series on Wednesdays at 9:30 on ABC.

There is some doubt about the return of Daly's 7:15 p.m. news strip next season, in light of this new development. The decision about its return has not been made, although Daly, veepee in charge of news as well as being an on-the-air personality, is all in favor of keeping both programs going.

An ABC exec said that the problem of station clearances on the 10:30 news package have not been taken up with affils as yet, but he believed that it won't prove very difficult clearing the required minimum asked by Lorillard and Whitehall. He said that since the sponsors asked such a minimal percentage of national coverage, the necessary clearances will be easy to come by.

ABC figures that stations will be able to begin local feature film shows at 10:45, after Daly's newscast, thereby getting a jump on the local film competition.

Historical twist to this situation comes when it is recalled that it was ABC (first with "Disneyland" on Wednesdays) which put into operation the pre-8 p.m. half and full-hour program concept, forcing news back into a pre-7:30 time slot.

'The Bellringers Are Coming'

Minneapolis, April 8.

In his company's three television and two radio stations in this territory, including WLOL here, President Larry Bentson, as a public service has launched a "Bellringers" campaigns for the purpose of "counteracting all of the gloomy business talk being heard currently."

On all of the stations' newscasts bell ringing is followed by a recital of favorable trade developments designed to show that "economic conditions still are pretty good."

Chamber of Commerce bodies and businessmen themselves have been asked to furnish the stations with information anent encouraging economic factors and these are used on the newscasts accompanied by the bell ringing.

Campaigns' theme, chosen by Bentson, is "business is good in WLOLand" or the particular station's area. Newscasters' recitals have to do with increased sales, production and employment when it occurs as well as expansion of facilities, opening of new buildings and other business items "that reflect the economic news' bright and optimistic side."

And, asserts Bentson, there is plenty of this good news.

"Although it may be true that some sections of the country are experiencing economic difficulties, there are many signs that in this area conditions are still favorable," he says.

"Our 'bellringer' campaigns represent an effort to point out this basically happy picture hereabouts, build confidence that will loosen pursestrings and thus stimulate buying and dispel some of the gloomy talk which generates gloom even when it might not have any basis in fact."

In addition to WLOL here, Bentson's BFR Broadcasting Corp. operates KELO-TV and KELO Radio, Sioux Falls, S. D.; KDLO-TV in the Huron-Watertown-Aberdeen, S. D., area, and KPLO-TV in the Pierre-Chamberlain-Mitchell, S. D., area. Theatre circuit owners Eddie Ruben and Joe Floyd along with Bentson are principal owners.

Subsequently the advertising council has decided to incorporate the Bellringer Crusade into its own anti-recession campaign.

'Music 'Til Dawn's' Unique Status In Achieving a 5-Year Milestone

Considering that it was established in the blackest days of radio, American Airlines' unique "Music 'Til Dawn" network-spot pattern is taking on something of a milestone status in celebrating its fifth year on the air next week (14). That five-year standing should mark something of a record in terms of modern-day radio.

The "Music 'Til Dawn" pattern consists of sponsorship of separate all-night good-music shows on five CBS Radio o&o stations, along with four independents purchased by American and its Lennen & Newell agency on a spot basis. Show runs six hours a night (eight on Saturdays), six nights a week, and because of the clear-channel locationing, can reach about 90% of the U. S. population in mid-morning. That's a lot of radio, particularly over a five-year stretch.

Cumulatively, it's a lot of money too, but not on a cost-per-thousand basis. The CBS group is bought on a package basis (stations never had a rate card for the middle of the night, since they used to shut down at 1 or 2 a. m.), and the four

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'PLAY YOUR HUNCH' NEWEST TV GAME

Still another game show, "Play Your Hunch," has been tapped for daytime duty on CBS-TV starting June 30. "Hunch," a Goodson-Todman package, will replace the Garry Moore show at 10 to 10:30 a.m. on that date.

Stanza involves couples competing against each other for prizes, the competition taking the form of guessing which of three objects is the correct one for the question involved. Emcee hasn't been set yet.

NABET's Rallying Point: A Shorter Wk. at NBC, ABC

Though the feelings of the national membership will not have been completely polled until tomorrow (Thurs.), there are definite indications that the National Assn. of Broadcast Employees & Technicians will use a shorter work week demand as the "rallying point" in future contract negotiations with NBC and ABC.

Union has been assessing the attitudes which caused rank-and-file engineers to reject the latest NBC-ABC offers. Without a strong bargaining point to unify the membership, NABET negotiators face a difficult situation vis-a-vis NBC and ABC, since the engineering contracts with the networks were only "marginally rejected." NBC engineers, on a national scale, managed to defeat the contract by only 50 votes. At ABC, the national margin was 85.

After the objections are tallied, the unions' local boards will review the reasons why offers were rejected by such a small majority, thereafter the contract demands will be adjusted accordingly. Shorter work week, so far, seems to be a substantial problem and probably will take precedence in the dickers over most of the other gripes.

Talks with the networks should be reconvened after the review. But this much is held certain by union sources: Since International Brotherhood of Electrical Workers struck CBS, the NABET dickers will not begin again until CBS and IBEW settle their strike; NABET seeks to be in a position to assess IBEW's gains before making its own final offers.

Fleischl Ankles WMCA In Tiff

M. M. (Mort) Fleischl, executive vicepresident and general manager of WMCA, quit after differences with Nathan Straus, the president and owner of the N.Y. radio indie. Fleischl, who had been with the indie for 17 years, seven of them as administrative topper, told station employees before resigning that he was "in disagreement with the basic policies set by Mr. Straus.

Fleischl refused to comment further on his reasons for ankling, but it was generally held that the tiff concerned future programming Station is essentially a music and news operation with about 10% of the programming going to public service shows, a field which Straus reportedly holds dear.

Recently, top management at the outlet has held a series of program conferences on how to further upbeat audience interest, but it wasn't until Wednesday (2), the day before Fleischl made his resignation formally to Straus, that any one seemed aware of any sharp differences. Fleischl did say that he made up his mind to leave WMCA "reasonably quickly."

So far, station has not chosen Fleischl's successor as general manager. Sales manager John McSweeney and new program chief Peter Straus reportedly will operate as a joint command, under the senior Straus' general aegis, for the time being.

MADISON AVE. RUNS SCARED

The Helffrich Merry-Go-Round

For somebody who's not a performer, one of NBC's most prolific space-grabbers in the consumer press is Stockton Helffrich, web's continuity & acceptance director. What with tv censoring a major issue for newspapers and magazines, Helffrich has been on a literal merry-go-round of writing and being written about and stands a fair chance of becoming one of the best-known gents in broadcasting.

A compilation of interviews and published pieces on or by Helffrich since the first of the year shows no less than 17 pieces on him, along with a radio and a tv guest shot (on NBC, natch). That lineup includes trade stories and his own actual VARIETY piece, but also such breaks as Parents mag, Cosmopolitan, Herald Tribune TV Mag (in the works),N.Y. Journal-American, San Francisco Examiner, Nashville Banner, Louisville Times & Courier-Journal.

Helffrich, natch, doesn't go out of his way to get the news breaks, nor does the NBC Press Dept. pitch him for interviews. But Helffrich's candidness, along with his both-sides-to-every-story approach to censorship, has made him the irresistible object of every newsman with a bone to pick or praise on network program content.

Broadcasting Foundation's 29-Nation Program Exchange Via Tape & Film

Judith Waller, retired NBC mid-west public service director, has been engaged as program consultant of the Broadcasting Foundation of America, the organization designed to bring about an exchange of recordings on tape and film between the U.S., Europe and the Far East via radio-tv outlets of some 29 countries.

Trustees of the BFA met yesterday (8) at NYU's Town Hall Club and had on the agenda the hiring of Basil Thornton, former BBC director in N.Y., as executive director of the non-profit, tax-exempt organization. Thornton is currently advertising manager of BBC publications.

The BFA also announced the appointment of several new members to its board of trustees, among them Dr. George Schuster, president of Hunter College; Henry Morganthau, III, WGBH-TV Boston, and Mrs. Scott Bullit, owner of KING-TV, Seattle, and other stations. Other trustees are Frank N. Freeman, U. of California; Lewis Hill, KPFA; Richard Pack, veepee, Westinghouse Broadcasting Co., Robert Redfield, U. of Chicago; Seymour N. Siegel, director of communications, Municipal Broadcasting System, N.Y. and George E. Probst, Thomas Alva Edison Foundation.

It is expected that the interchange "of expressive utterance

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'Wonderful Town' Set For CBS-TV

CBS-TV has tied up television rights to "Wonderful Town" and will present the musical as a two-hour spec next fall with Rosalind Russell recreating her Broadway starring role. Web has already sold off half-sponsorship in the show, to General Time and expects to sell the other half in a matter of a couple of weeks with Pepsi-Cola as the hottest current prospect.

The "Wonderful Town" tv situation has been a compound of some confusion in past weeks, what with three separate parties offering rights to the show. One was Herbert Ross, who staged the recent revival at N. Y. City Center and sold tv rights to that (with Nancy Walker starring) to the Mills-Park-Milford packaging firm, which in turn was in negotiation with NBC. Another deal was made by Talent Associates earlier.

However, CBS' deal is with Joseph Fields, who coauthored the book with Jerome Chodorow and who is said to have priority on the rights. Since rights in another medium customarily reside with the author, Fields felt safe in making the deal. What complicated the situation was the presence of so many collaborators (three producers, composer, librettist, two book authors and the original novel on which the musical was based). While CBS sewed up the Fields deal, it also negotiated a deal with Miss Russell to play the lead.

Toni, Lever To Share Tab on Groucho Marx

Toni Co. will share sponsorship of Groucho Marx with Lever Bros. when the show shifts to Thursdays at 10 next fall. Impression had been given that Lever had taken over the show on a solo basis, but actually Toni was in there with a renewal of the alternate week it has held down for the past three years with DeSoto.

Tatham-Laird repped Toni on the deal.

Buick's 'Pursuit' May Substitute Chrysler 'Climax'

Hollywood, April 8.

Hollywood tv stands to lose two live hour shows and gain one if current jockeying by agencies with CBS reaches the firming stage. Buick is reported interested in buying CBS-TV's hour show, "Pursuit," to be slotted on Thursday night in the "Climax" time. If "Studio One" loses its Westinghouse sponsorship, the web may replace it with a live hour Garry Moore show from N.Y.

McCann-Erickson, which acquired the Buick account after dropping Chrysler, is said to be in hot pursuit of "Pursuit" but on condition that it is given the "Climax" time. It is still indefinite that the new agency for Chrysler, Young & Rubicam, or the corporate agency, Leo Burnett, will recommend renewal of "Climax" for next season.

Two pilots have been made of "Pursuit," a detective series, which are now being marketed. "Pursuit" would have a Hollywood origination.

Bob Hope 'Overset' Footage for Allen

Hollywood, April 8.

Because he decided to have his show last Saturday consist entirely of footage shot during his recent trek to Moscow, Bob Hope has sold a sketch originally planned for his seasonal closer to Steve Allen, who will use it April 20.

It was a baseball skit, in which Hope banters with diamond stars, and runs around 12 minutes.

Maine's Big Stick

Portland, Me., April 8.

The tallest tower in Maine is planned for WGAN-TV.

Gen. Mgr. Creighton E. Gatchell said the proposed tower would be at Gray and 1,107 ft. high, 791 feet higher than the present tower at West Falmouth.

EXEC SALARIES DOWNGRADED

Pinch of rising costs and the recessive outlook is causing a mild form of executive panic along Madison Ave., with a number of agencies and public relation firms last week instituting salary slashes among $10,000-a-year-and-up executives. At other agencies, it's being reflected in outright firings in all salary grades.

One agency, Kenyon & Eckhardt, instituted a cross-the-board 10% slash for all execs making more than $10,000 a year, with a graduated slash for those in the $30,000 and up classification. Other agencies and some p.r. houses have instituted similar slashes. Salary cuts in these cases are being made to avoid firings, since none of the agencies want to let people out at present, and also feel they might have problems rehiring once the economy begins to expand again.

What's got Madison Ave.'s middle-range executive worried is the fact that this is the first general agency cutback since the war. What with television expanding, the mild economic recessions of 1949 and 1954 didn't touch the agencies, which then were hard-put to find bigger & better execs to handle the burgeoning business. But with television no longer the exciting new medium it was and no longer a must on any large advertiser's budget, it hasn't acted as the cushion it once did.

Fact is that between rising costs, declining ad budgets and that old 15% commission bogey, the agencies aren't showing the nice fat profits they've turned out since the end of the war. And, as in any other business during the recession period, they've decided to cut fat, either in excess personnel or in the bigger salary brackets.

'20th Century' Safe As a Rock on '58-'59 Prudential Bankroll

Prudential Insurance has renewed CBS-TV's "The Twentieth Century" for another go-round next season, and the network's public affairs dept. is afready putting another 26 shows in the series on the drawingboards. Prudential pattern will copy this season's in that besides the 26 "Century" shows, it will also buy around five or more news-public affairs specials on the order of this year's "Where We Stand" and "Ceiling Unlimited." Time slot is the same, 6:30 Sundays.

New series of 26 will operate on same general format, but will use more foreign-made footage, giving greater emphasis to other countries and less on the U. S. Moreover, CBS will send more crews overseas to shoot new footage for the series. Production setup will remain the same, with Burton Benjamin as producer and Ike Kleinerman associate producer on the historical-old footage shows and Al Wasserman and Stephen Fleischman handling those shows done live or requiring new shooting. Walter Cronkite returns

ABC-TV Mulls Byron Half-Hour Live Series

ABC-TV is mulling use of a half-hour live series next season produced by Ed Byron and called "Diagnosis: Murder." Initially, Byron, who produced "Mr. District Attorney" on radio, planned the "Diagnosis" series for telefilm but it seems the web is more interested in a live half-hour drama.

Network has not committed itself to Byron yet, but if ABC goes through with its plans, "Diagnosis," revolving around the work of a big city medical examiner, will be the net's first live drama in some years. Marc Brandel penned the initial script.

WGA Squabble May Cut Off U.S. Shows for Armed Forces O'seas; Retaining of Com'ls Held Violation

As the result of a squabble between Writers Guild of America and the three television networks, U. S. armed forces personnel abroad will probably be deprived of kinescopes and films of American web shows. WGA last December discovered that the commercial messages were being left in the programs delivered to military posts overseas, a tactic which the union said was in direct violation of its basic network agreements.

WGA contract allows the networks to deliver the shows without demanding any extra payment for the additional exposure provided the blurbs are deleted. Right after discovering the webs were sending the stanzas abroad without complying with the editing procedure, the guild called a meeting with the webs and members of the Department of Defense to iron matters out. WGA gave the nets until the end of the contract on March 31 to make the necessary changes, but three days earlier on March 28, CBS sent a letter to the Department of Defense saying, "If the Defense Department or the advertisers of the programs are willing to pay editing charges, the prints could be decommercialized and you could continue to receive these programs. However, our past experience has led us to believe that relatively few advertisers would be interested in making a financial contribution to this project if their commercial messages are to be deleted."

A copy of the letter fell into the hands of WGA and Erik Barnouw, guild's national chairman, informed the press that the union "cannot believe advertisers consider only the gain to be derived from commercial messages in opposition to benefiting servicemen and women stationed with the armed forces abroad."

Westinghouse Bides Time on 'Studio 1'

"Studio One" has gotten a month's lease on life, with a decision on its future not due from Westinghouse Until May 1. If Westinghouse decides not to continue the dramatic show, it will probably purchase an alternate-week hour plus two alternate-week half-hours on CBS-TV to keep its 60 minutes weekly total exposure intact.

Westinghouse is tied to a firm time contract till next September, but its program option was up April 1. It requested and received a month's extension prior to the deadline.

ABC-TV Accents Fri. Nite Shuffle; 'ESP' Show Set

In the new program spot for only a week, ABC-TV veepee Thomas Moore already has a fairly good idea of the network's fall program plans, and he's leading off, in an obvious area, with a major Friday night shuffle.

ABC-TV just sold Chesebrough-Ponds on a July 11 start of "ESP," a live paneler to take the Friday 9 to 9:30 slot. C-P bought a 52-week pact, with the usual 13 week options, so that if the stanza (which is also jumping on the home viewer giveaway train with a $100,000 gimmick of its own) doesn't click, they can back out by fall. In any event, ABC wants to hold 9-9:30 open for a paneler or something else in the lighter vein such as a situation comedy.

Moore's plans, worked up with ABC-TV prexy Oliver Treyz, also call for dropping "Jim Bowie" at 8 and substituting another telefilm package. The most likely 8 p.m. prospect at this juncture is Screen Gems' situation comedy series to star Donna Reed, although ABC did consider moving "Colt 45" into the 8 slot for a brief time.

From 9:30 to 10:30, Moore is prepping Warners' "Public Enemy."

Treyz and Moore have decided to concentrate on Friday rather than Monday, which apart from Lawrence Welk (9:30 to 10:30) is another weak night. Plans to jazz up all of Monday have been delayed for at least another season, on the principle that it doesn't make sense disturbing Ralston-Purina's "Bold Journey" and Firestone's musicaler, which come before Welk, just to push for big ratings. Web feels both sponsors will be back next season, even though the shows are not ratingstrong.

Between 7:30 and 8:30, Moore hopes to plant two half-hours,

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All-Star Lineup For Tony Awards on TV

American Theatre Wing and WCBS-TV, N. Y., have corraled a group of top name stars for the station's telecast of the Wing's Tony Awards ceremonies Sunday (13) at the Waldorf-Astoria. Lineup includes Mary Martin, Tyrone Power, Judy Holliday, Phil Silvers, Greer Garson and Walter Slezak.

Show will again be sponsored by Pepsi-Cola Metropolitan Bottling Co., with Bud Collyer emceeing, Mindy Carson and Bill Hayes handling the singing

'Lucy' Returns To Mon. at 9 Stand

Those "I Love Lucy" reruns will have been all over the CBS-TV map by fall. "Lucy" will shift from its current Wednesday night perch in June over to Mondays to serve as the summer replacement for the Danny Thomas show, then in the fall will probably move to Fridays at 7:30. That makes a total of five days of the week that have seen "Lucy" in their schedules over the years.

Series started in its now-historic Monday at 9 spot. First of the "Lucy Reruns" series ran on Sundays, then on Saturdays the following year. Now they're going Wednesdays, with the Gold Seal sponsorship lapsing at the end of the month. General Foods has bought them to replace Thomas for the summer, and after that, CBS is planning to install them Friday nights. Web is pitching several sponsors on the Friday proposition, on the basis that since they've done well Wednesdays, they ought to walk off with the Friday 7:30 honors, where the competition isn't so rough. Also, since CBS now owns the negatives, they can be priced out reasonably for a good cost-per-thousand.

The summer stint for the Thomas show comes as something of a belated twist. While it was in first-run in its old Monday at 9 slot (now occupied by Thomas), the "Lucy" show never ran during the summer, saving its repeats for a second network run in another time. So now that it's a rerun series, it's doing summer duty in its old time slot after all.

Sy Weintraub's Major Expansion; $3,000,000 Sol Lesser Takeover

Sy Weintraub, who recently bought controlling interest in Sol Lesser Productions, is in the market for major properties and talent for telefilm and feature production, as part of his overall plans of expansion.

Weintraub in investing more than $3,000,000 for controlling interest, the deal including theatrical and tv rights to the "Tarzan" character, as well as other properties owned and controlled by Sol Lesser Productions. Weintraub, a vet film distribution and station operator, became prez of the firm, stjll bearing the same name, with Lesser becoming board chairman.

Lesser Productions, according to Weintraub, will aim at a national sale operation in tv. The "Tarzan" pilot film, starring Gordon Scott, has been completed and will be pitched shortly. Other major properties coming with the takeover are tv rights to Thornton Wilder's "Our Town" and tv and motion picture rights to C. S. Forester's "Captain Horatio Hornblower" stories. Weintraub said the latter would be filmed in England.

Weintraub sees the company also expanding in the merchandising and music publishing field. He said that Lesser Productions will either buy up an existing music publishing firm, or get in the biz itself. Incidentally, outfit also owns a substantial interest in "Bold Journey" and "I Search for Adventure."

In the feature field, company will stick to either the big A's or the exploitation, quick low-budgeters. Weintraub says he's looking into James Jones latest entry "The Pistol" for a possible feature entry, as well as a Broadway play.

Deal also includes negative rights to 45 features, including 14 "Tarzan" pix produced by Lesser in the past 15 years. The "Tarzan" films include "Tarzan and the Lost Safari," presently in release by Metro, and the recently completed "Tarzan's Fight for Life," which is scheduled for release by Metro in August. Additionally, the deal also takes in real estate holdings in Encino, Buena Park and Van Nuys, Calif.

Weintraub was most recently prez of Telestar Films, selling out to Bernard Schubert. Previously, he was exec v.p. of Flamingo Films and prez of KMGM-TV, Minneapolis. He's presently prez of radio station WKIT, Long Island.

'Bickersons' As A Telepic Series

Phil Rapp is reviving "The Bickersons" as a telefilmed comedy series next season and starts shooting the pilot at California studio April 19. Bernard Shubert is financing the trial film and will handle its sale. Set for the leads as the "battling Bix" are Lew Parker, who formerly sparred with Frances Lanford in the radio version, and his wife, Betty Kean. Rapp created, wrote and produced the comedy series for radio 12 years ago.

"Bickersons" has been in litigation for the past three years when Rapp filed suit for $2,000,000 against CBS and Jackie Gleason, who was charged with burlesquing his characters in "The Honeymooners." Pre-trial examination is set for next month.

Rapp will have another comedy entry for next season in "Deputy Seraph," a fantasy being scripted for piloting by George Beck.

3 NETWORK TV'ERS INTO SYNDICATION

A new group of off-network skeins are due to be turned over for a syndication ride.

Series include 78 episodes of "Jim Bowie," coming off the ABC-TV net, which will be open for syndication via ABC Film Syndication in the fall.

Others will be the "Eve Arden Show," 26 episodes, and "Adams & Eve," 78 episodes, to be handled by CBS Film Sales.

Shainmark Exits Guild

Lou Shainmark has ankled as vicepresident in charge of advertising and public relations for Guild Films. A longtime associate and friend of Reub Kaufman, the telefilm company's former president, Shainmark resigned only two weeks after John Cole was named new prexy of Guild.

Shainmark joined the production-distribution outfit in the summer of 1953, shortly after Kaufman formed it. Before that, he was managing editor of the Chicago American and the Hearst Washington Bureau. The former Guild flackchief didn't announce his immediate plans.

'Robin Hood' Into Syndication; 600G RKO O&O Deal

A $600,000 order by RKO Teleradio o&o's will kickoff "Robin Hood" in syndication next fall.

The order take in RKO o&o's in N.Y., Los Angeles, Detroit-Windsor and Boston. Official Films will definitely release the Sapphire production for a rerun ride in syndication, no matter what the network decision may be.

Wildroot, one of the alternate network sponsors, has bowed out on the series, telecast Monday nights on CBS-TV at 7:30 p.m. The other sponsor Johnson & Johnson hasn't made a definite decision on the show, now finishing up its third year, although chances of network continuance are slim.

If it remains on the network, there will be 94 episodes available for syndication, the overall series being retitled "The Merry Men of Sherwood Forest" so as not to have a title conflict.

GALLO WINE EYEING 'N.Y. CONFIDENTIAL'

Gallo Wine, now riding with "The Millionaire" on WCBS-TV, N. Y., looks likely to be the alternate week sponsor of "N. Y. Confidential."

Television Programs of America show, bought by the CBS-TV, N. Y. flagship, will be slotted Saturday nights at 7 p.m., beginning at the end of September. It will replace "Millionaire" in the slot, now partially sponsored by Gallo Wine. Station is in the midst of negotiating with the wine company to ride "N. Y. Confidential," starring Lee Tracy, which will be shot in N. Y., beginning next month.

Station currently is telecasting two first-run syndicated properties, Ziv's "Sea Hunt," and MCA TV's "Mickey Spillane's Mike Hammer."

CBS-IA in Huddles On Newsfilm Cameramen

In the midst of its larger negotiations, CBS met again last week with the newsfilm cameramen of International Alliance of Theatrical & Stage Employees. It is reported that a general pay increase of about 9% was asked, but no agreement was reached by the network and the union.

CBS and IA expect to meet again sometime this week to negotiate further. Date was left open, it's reported, because CBS was still facing major dickers as of last week with International Brotherhood of Electrical Workers.

Maxwell's 'Mask'

Hollywood, April 8.

"The Mask," a new telepix adventure skein, is being readied by Robert Maxwell Associates in association with TPA for production early in April.

Series will be lensed partly in L. A., partly in Europe, and will be produced by Rudy Abel, with Maxwell to be exec producer.

Telefilm Chatter

Bob Morin has ankled Associated Artists Productions to join National Telefilm Associates as account exec in the latter's national sales department . . . Eighteen scripters are now at work on original teleplays for "New York Confidential," being produced by TPA . . . Passport Division of U. S. State Department is using an episode of "The New Adventures of Martin Kane" in its training program for American Foreign Service officers going abroad . . . Sterling Television at the upcoming NAB convention will have a continuous screening of its new cartoon groups . . . **Bernard L. Schubert's** "Counterspy" telefilm starts shooting this week at Goldwyn Studios in Hollywood . . . **Marilyn Weiner** promoted from secretary to press rep for National Telefilm Associates' public relations department . . . WOR-TV, in promoting the upcoming "Million Dollar Movie" feature "Romeo and Juliet," has made extensive tie-in with schools and educational leaders . . . Alfonso Cardenas appointed manager of the Los Angeles office of Wilding Pictures Productions.

In VARIETY's recent Vidpix issue, name of **Ira Marion** was omitted from credits of "The Friendly Town," listed among 50 outstanding free tv films. Marion wrote, produced and directed the documentary for Herald-Tribune Fresh Air Fund. It was photographed by **Herman W. Kitchen.**

George Cannata into Robert Lawrence Productions as storyman and creative designer . . . **Edward Lawson,** lately with Rank Film Distributors of America as an educational film consultant, becomes Associated Artists' supervisor of publicity under ad-pub-promo chief **Jay Smolin.**

'Last Notch' As Series for M-G

Hollywood, April 8.

"The Last Notch," which appeared in 1954 on "U. S. Steel Hour" and last year found its way to theatrical screen as "The Fastest Gun Alive," will return to tv as a series.

MGM-TV is now prepping new series, based on the Glenn Ford feature production, to be produced by Jack Dunning, film editor on "The Brothers Karamazov," as his initial production stint. George Cukor will do tests on series, for which Louis L'Amour has completed first draft of pilot teleplay.

FOUR STAR 'WANTED' AS CBS-TV ENTRY

Hollywood, April 8.

"Wanted—Dead or Alive," joint venture of Four Star Productions and Malcolm Enterprises, has been bought by CBS for next season.

Dick Powell, prexy of Four Star, has named Vincent Fennelly exec producer on series. Malcolm is a Fennelly firm. Steve McQueen stars in series. Web bought 13 vidpix with options for more, and production gets under way in May.

Four Star is also shooting a pilot, "Dateline—Tomorrow," a newspaper meller, with Fennelly producing for packager Larry White. Bruce Gordon stars.

'Ivy' Suit Settled

Hollywood, April 8.

Barbara Merlin's suit against Hall Productions Inc., for residual payments on teleseries, "Halls of Ivy," was settled out of court.

Scripter gets full rerun payments on 22 of 35 shows and partial payment on balance.

So Who's Right?

About 80% of all the actors in Screen Actors Guild and American Federation of Television & Radio Artists hold cards in both unions, an unofficial AFTRA count indicated recently.

But SAG says "the actual figure is nowhere near as high as 50%."

Essential value of knowing the count on card interchangeability would be for purposes of affecting a merger of SAG and AFTRA.

Two-Coast Teleblurb Operation Concept Grows; MPO's Expansion

Features for Japan

Tokyo, April 8.

NHK (Japan Broadcasting Co.) has purchased 19 U.S. and British feature films for tv through Guild Films.

Package includes London Film product and indie U.S. films initially released through United Artists. Group includes both pre-war and post-war productions.

Poll Bullish On Filming in N.Y.; City Eases Way

There has been a complete change in the degree of cooperation from N. Y. officials to telefilm and motion picture producers filming in the metropolitan area, according to Martin Poll, prez of Gold Medal Studios in the Bronx.

Currently, N. Y. officials are eager to court such production, cutting red tape and making on location shooting feasible for the first time. Poll, comparing the telefilm and feature shooting now going on and planned shortly with that of previous years, predicts a renaissance of film production here.

His studios, which were the old Biograph Studios taken over in '56 by Gold Medal, now is working at 85% of capacity.

Poll is associated with scripter Jim Cavanagh in the production of "Johnny Cordes," via Television Programs of America. TPA will be utilizing the studio for "N. Y. Confidential." Other telefilms being produced in N. Y. include "Decoy," "Phil Silvers Show," "Rendezvous," "The Great Montague," and pilots by Official Films Screen Gems, and Pyramid Productions.

Most of the Gold Medal biz currently are cinematics, with 20 devoted to commercial film production. The studios' crews now have a flexibility ranging from operating on a $1,700,000 budgeted feature to a half-hour telefilm series.

SWEETS RENEWS ON 'TEXAS RANGERS'

Sweets Co. of America (Tootsie Roll) has renewed Screen Gems' "Tales of the Texas Rangers" with next season marking its third year of sponsorship on the western (General Mills was the initial sponsor). Series is current on ABC-TV, but Sweets and its agency, the Harry Eisen Co., have not decided yet which web to place it on for fall.

Production on 13 new segments gets underway in late spring or early summer for the fall start.

TPA Names Ward For Program Slot

Albert Ward, until recently with BBD&O as tv account exec and producer, has joined Television Programs of America, in the newly-created post of eastern program drector.

Ward was with BBD&O from 1947 until a few months ago, where he also handled Revlon as an account exec. In his new post, Ward will be responsible for developing new shows, working with clients and ad agencies in developing new formats, and coordinating production activities with the sales department.

Troyer's Com'l Film Slot

Colorado Springs, April 8.

Alexander Film Co., whose National Division headquarters here, has appointed William L. Troyer veepee repping the tv commercial film company in the Pacific Northwest, with Seattle as a base. Troyer's appointment is part of the firm's expansion of its National Division.

MPO Productions, the telefilm commercial - industrial production company based in New York, is opening a fullscale Coast operation. MPO prexy Judd L. Pollock made a deal with Republic Pictures for use of the Republic lot and facilities there and hired Mel Dellar as executive producer in charge of the new west coast operation.

Move pinpoints a recent concept among teleblurberies. Many of them produce for ad agencies on both coasts at present and a few of them have spoken of setting up permanent bases in Hollywood. Some time back Robert Lawrence Productions organized a Hollywood tieup, but this step by MPO marks the first company in some time to establish a permanent Coast operation. (Most recent similar setup was by Filmways, wich dropped its McCadden Productions affiliation and set up shop for itself.)

Fact that MPO committed for a Coast setup only highlights the new importance of maintaining a two-Coast teleblurb operation. It was only a few months back that MPO opened its new production centre in New York's Lincoln Square area and not too long after it acquired the ATV production centre in Long Island.

As it stood, before the Republic deal, MPO found that agencies, wanting to capitalize on the better weather on the Coast and the variety of new locations for outdoor filming, were asking members of its N. Y. production crew to wing coastward to do additional filming. With the new permanent operation, MPO figures it can obviate some of the coast-to-coast shuttling, although it expects that some of it will still have to be done to satisfy advertiser demands. Two-coast arrangement further gives MPO easier access to lab facilities on both coasts, thereby quickening final processing.

Importance of the measure also keynotes the first stages in the disappearance of the hot-and-heavy competition between Coast teleblurberies and their counterparts in New York. The bigger companies, who are getting the lion's share of the new commercial biz, are all expected to establish two-coast arrangements before too long a time has elapsed.

MPO has already taken office space at Republic, and prexy Pollock says that the deal with the major permits MPO to take as much of the space at the 24-studio lot as it needs. It is a sliding arrangement. Incidentally, Revue Productions, the MCA telefilm program subsidiary, rents space at Republic too as does Jack Webb's Mark VII Productions.

'Underground' As Sapphire Series

London, April 8.

Sapphire Films is to produce a new tv series based on the exploits of the Maquis in occupied France during the last war. Mrs. Hannah Weinstein, executive producer of the telefilmery, is currently in Paris finalizing scripts for the new skein.

The series, to be titled "Underground," will be filmed on location in France, but studio work will be completed in Britain. It will be a British quota series for British and American distribution. A starting date has not yet been determined.

Metro TV Gets Rights To 'Skagway' Series

Hollywood, April 8.

Metro TV has acquired rights to a new vidseries, "Skagway," an adventure series by David Greggory and Dick Donovan.

Greggory and Donovan have been assigned to write the pilot script.

Deal for the writers was made by Dick Irving Hyland of Frank Cooper Associates with Metro tv v.p. Charles C. (Bud) Barry and Adrian Samish, Metro tv producer who may helm the new entry.

VIDFILM 'SUPER-MARKET' ERA

Chi 'Academy Award Festival'

Chicago, April 8.

However it may serve to promote the motion picture industry, Hollywood's Academy Award presentation probably will be no bane to television. One Chicago station, in fact, is making capital of the awards in a way that no local filmery is able to do.

In the wake of the recent televised giveout of the statuettes, WBBM-TV has instituted the "CBS Academy Award Festival," a nightly showing of features from its own stockpile of oldies that were honored in one category or another. Series is running 15 consecutive weeknights, with such titles as "Gentleman's Agreement," "All Quiet on Western Front," and "Big House." Though some of the features are firstrun on the station, series gives WBBM-TV an excellent excuse for showing reruns.

'Rebel Slate' Portends a Hot Election for SAG Council Seats

Election for council seats, which is usually a placid affair in the New York local of Screen Actors Guild, promises to be a hotly contested matter. Hostilities started yesterday (Tues.) and are expected to carry on until election day next November.

Caucus of Performers in Filmed Television Commercials, a group organized a few months ago to assert a "pay-for-play" principle on wild spots, plans to present a rebel slate for council seats. Caucus, which began with less than 80 dissident SAG members, now claims to represent "over 1,000" members of the Gotham local. And yesterday (Tues.) it was finishing up a letter to be sent to the some 3,000 members who comprise the local's total cardholder list.

"The plain truth," the blueprinted letter read, "is that the new agreement (with ad agencies and the Film Producers Assn. of New York) has painted the performer into a corner, for it permits his earnings to go down the same old drain of 'no pay for wild spot replay,' and it gives management the same old free ride at the performer's expense." Paranthetically, the original Caucus members stated that spot tv rates are far too low to be realistic and in keeping with the big increases in national spot biz and the slow decline of network tv program work.

"Unhappily," the letter continues, "our SAG leadership has proven itself to be faltering and tired, remote from us, blind to the deep changes which have occurred, and unresponsive to the views and needs of the members who are directly and vitally affected." Caucus, in effect hopes to boot out current leadership, first in New York and then nationally. Group said a "vitalized leadership" would only come by giving the New York

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WPIX Payoff On Russ Revolution

WPIX, N. Y., in its telecast of "The Russian Revolution" pulled one of the neatest audience catching stunts of the season in the seven-station N. Y. market.

The hour program, well publicized in all media in advance, drew a 25.8 rating, beating network fare from 9 to 10 p. m. such as "Red Skelton Show," "To Tell the Truth" and "Meet McGraw." According to special American Research Bureau report, it's closest competitor was WCBS-TV, which drew a 15.7 with Skelton.

The Tuesday (1) telecast was sandwiched in between a telefilm of Bishop Fulton Sheen on Communism and a rerun of "Schools, Satellites and Survival." Essentially footage drawn from the "Tsar to Lenin" theatrical documentary, plus a new sound track and commentary, the telecast upset at least one tradition—a public service show, a documentary at that, outdrawing all "entertainment" fare.

The WPIX experience has made "Tsar to Lenin" a hot property and station is understood to be negotiating for another run.

Revue's 'Way of The West'

Hollywood, April 8.

Latest pilot to get under way at Revue is "Way of the West," formerly tagged "Belle Starr."

With Abby Dalton starring, vidfilm is now shooting, with David Butler as director. Plans are to showcase the pilot in Revue's Schlitz Playhouse series.

Nix 'Purple Heart' On Vancouver TV As 'Propaganda'

Vancouver, April 8.

CBUT-TV has scratched "Purple Heart," a 20th-Fox wartime release about Japanese trials of GI personnel, from station's feature film roster, on the grounds it is "outright propaganda."

Film, as part of an NTA package bought by the Canadian Broadcasting Corp., was slated for late-night showing this month. Film is not one of those proscribed by Japanese American Citizens' League last year.

CBUT-TV policy, regards wartime pix with race-bias aspects, is to pre-screen and judge the flickers "on their entertainment value only," said a station official.

"Lifeboat" another 20th production of war years, objected to by local German embassy, is slated for airing this month or early May. With such films, CBC tries to delete any possibly offensive lines of dialog. Dr. Liebrecht, German consul, says. "I know they intend to show this picture. But you see, I can't say anything about it until it has been shown."

Diplomat means he is limited by embassy's protocol procedures.

KOENIG TO PREXY NEW EMPIRE SETUP

Hollywood, April 8.

Edward L. "Ned" Koenig has resigned as veepee in charge of sales for Hal Roach studio to become prexy of Empire Productions, which will sell off 100 Roy Rogers half-hour westerns made originally for General Foods and aired over NBC-TV. W. Arthur Rush, manager of Rogers, will be board chairman of Empire and Rogers will also be an officer of the company.

Assets of Empire are quoted at $5,000,000 in films and story properties. Next season the company will produce six specs, reportedly for Chevrolet, and a new filmed series with Rogers. Devision to market its own product was made, according to Koenig, "in the interest of reducing high distribution charges with which advertisers, agencies, stations and producers have been unnecessarily burdened." Films will go into immediate syndication.

Rush disclosed that a flat offer of $2,000,000 for the 100 Rogers vidpix had been rejected.

Y'GOTTA HAVE A BRAND NAME

What has emerged importantly as the fall buying season approaches for a national telefilm sale, as well as key regional and local syndication deals, is the concept of a brand name.

On the national level, because of tightened budgetary tx expenditures, the time has gone when an ad agency, pleased with a pilot, will give the go-ahead signal for full scale production — without knowing who the producer is, what is his past performance, and who are his associates.

It's no longer the time for buying a "pig in the poke" in the form of a pilot from a comparative unknown and taking chances on a national sale. Ad agency execs are now tuned to buying the "brand name" of telefilm outfits, as well as seeking story outlines of postpilot episodes, and giving a good look-see at the track record of the telefilm outfit.

The development is another reason why so many indies no longer are on their own, producing a pilot bringing it in a can for Madison Ave. screenings. Now, for their own protection, most of them have affiliated with a major distribution organization in order to gain the "name" benefits from such an association, as well as other reasons.

The chances of a comparative unknown, no matter how "hot" the particular property may have been, has never been as good as the established producer. But now, with the advertiser seeking the greatest circulation mileage for his tv dollar, he has set up all sorts of hedges against risk-taking, a primary one buying from an established house.

The situation in terms of fresh approaches, new initiative in story development and material, may not be all to the good. Unknowns have been known to take chances and to hue a path rejected as unsafe for the market by the majors. But in today's instability, the shopping is for the known brand on the shelf, and there's more chance of selling via the "super-market" majors than via the corner-store indies.

A similar situation, but as yet not nearly as pronounced, holds true of syndication. There, too, stations and regional and local advertisers are buying brand names. But in syndication, once production is underway on a series, the smaller outfit can show samples of more than one episode.

RKO Teleradio's 85 Post-'48 Pix

The RKO Teleradio Pictures o&o's, including WOR-TV, N. Y., and KHJ-TV, Los Angeles, now have 85 post-'48 features available to them.

These are the pix which came with the RKO backlog when Howard Hughes sold out, and which have been cleared by the various talent guilds. The talent guilds payment formula was worked out by Matty Fox, of C & C Television, which bought the backlog from RKO Teleradio. In turn, RKO reimbursed Fox for the proportionate share covering o&o markets for which RKO held on to the backlog.

Titles of the cinematics include "Underwater," "Dangerous Mission," "Double Dynamite," "Macao," "The Racket," "Where Danger Lives," "Born to Be Bad," "Wagonmaster," "Dangerous Profession" and "Woman on Pier 13."

The above pix are separate and apart from the 18 post-'48 pix being readied for tv distribution by RKO Teleradio. Latter group is composed of indie cinematics initially released theatrically by RKO, Radio Pictures.

MCA's Pattern on Par Features; For Sale Singly or in Bundles

Music Corp. of America has formalized its sales plan for its pre-'48 Paramount backlog, it's been learned, and will make the pictures available on a completely flexible basis. Under the plan, stations can buy anywhere from a single feature all the way up to the complete library.

Naturally the library will be priced out so that the more valuable films, which would ordinarily constitute single-pic acquisitions, would carry a considerably higher pricetag than the run-of-the-mill features. Consequently, based on the individual pricing of each film, the full-library deals will average out to better price-per-pic status than any single-film arrangements. It's understood MCA is planning to issue a published pricelist for each film in every market, first time this has been done by any distrib.

Naturally, the Dept. of Justice figures heavily in MCA's decision to make the backlog available on a single-film-purchase basis. For one thing, D of J already has an antitrust suit in the hopper against the top features-for-tv distributors (MCA is not a defendant, since the only features it had were the old Gene Autry and Roy Rogers pix), accusing them of block-booking techniques in their package sales. Subsequent to the D of J accusations, Metro-TV made its backlog available on a per-picture basis. For another, MCA itself is under D of J and FBI scrutiny for possible antitrust violations in the talent field, and MCA is treading carefully in all of its moves in every area of its operations.

No negotiations on sales of the backlog have begun, though MCA has already held informal talks with both CBS and NBC officials, the webs in each case interested in buying up the backlogs for their o&o stations. It's anticipated that MCA will begin serious negotiating sessions with CBS and NBC within the next 10 days, buckling down to matters of price, term of contract, number of runs, etc. A deal for all seven CPS-TV o&o's, if consummated, is expected to run about $10,000,000, a fifth of MCA's overall purchase price of the films. This, however, could not be used by MCA to make its down payment to Paramount, since the usual pattern is for the purchaser (CBS in this case) to make a small down payment (no more than 25% of the total contract) and pay out the rest in monthly installments over he entire term of the contract.

Chi Loves Bette Davis

Chicago, April 8.

Ten of the feature films made by Bette Davis for Warner Bros. have played on WGN-TV here in the past few months and each, in turn, gave an unladylike working over to the competition on the three network stations.

WGN, an indie with an extensive feature film policy, skedded the shows at 10 p.m. where they collectively amassed a respectable 44% share-of-audience against all competing programming, according to ARB figures. Average cumulative rating for the Bette Davis flicks distribbed by Associated Artists) was 14.9, nearly twice the 7.8 of the nearest competition at the time. Other two channels garnered 6.7 and 4.5 averages.

WBC Buys Zulli First Semester For 5 O&O's

Westinghouse Broadcasting Co. has made a deal for Dr. Floyd Zulli's "Sunrise Semester," covering Westinghouse o&o's and kines encompassing the first semester consisting of 16 weeks.

Because of the print problem, the early morning literature course on WCBS-TV, N. Y., still is not available for general syndication. CBS Film Sales feels that it would need at least a 20-station lineup before it could make the stripped program available for the syndication market. It would cost a station about $250 a week for print servicing and the only way to beat this rap would be to set up an effective bicycling method of distribution.

Westinghouse is utilizing two master prints, one furnished by WCBS-TV, for bicycling among its five stations.

The deal marks another milestone in the saga of the New York U. professor. The Heritage Club recently made him commercial, by inking for a half-hour stint, four Sunday afternoons, on WCBS-TV, beginning Mal 11. Each half-hour will be devoted to a single classic novel, and the entire series will be used by the Heritage Club to kick off a new series of classics.

PYRAMID ACQUIRES CRIME CLUB TITLES

Pyramid Productions has acquired the tv rights to Crime Club from Derel Producing Associates.

Established in 1928 by Doubleday & Co., the Crime Club series includes more than 1,600 titles. Everett Rosenthal, Pyramid's exec producer, will supervise the Crime Club pilot film when it's made in N. Y. at the end of April. Gene Feldman of Derel will serve as associate producer.

NTA 'Double Impact' Buy for Carter Products

Carter Products has lined up for a $350,000 buy on the NTA Film Network's "double impact" rerun ride of the "20th-Fox Hour."

Deal was close to signing yesterday (Tues.), via SSC&B. The double exposure plan encompasses 63 markets for 13 weeks.

Under the deal, Carter is alternating one and two spots per week for the 13-week ride, for a total of 18 spots.

AAP Stockholders To Vote on Buyout

A special stockholders meeting of Associated Artists Productions to act on the offered buyout of AAP stock, assets and debentures, by the recently organized United Artists Associated, Inc., is expected to be held next month.

United Artists Associated is an indie UA affiliate company, which is due to enter into an agreement with United Artists Corp. under which United Artists Corp. will furnish services and funds. United Artists Corp. also would have an option to buy United Artists Associated stock.

The complications involved in the acquisition of AAP apparently grow out of peculiar problems of UA which prohibit a straight acquisition by UA, or by an outright UA subsid corporation.

The move for the takeover of AAP stems from the 700,000 shares of the Louis Chesler group sold last December to Gotham Corp. According to a statement filed with the Securities and Exchange Commission, Gotham would sell its shares to United Artists Associated. The Gotham-Chesler deal still is being challenged in the courts by National Telefilm Associates, which is suing

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Agencies Now Demanding More Than A Single Pilot in Firming Up '58-'59—On Other Ad Fronts

By JACK BERNSTEIN

With the economic screws tightening around the ad agencies and the clients demanding a "guaranteed network hit," the agency tv program executives are demanding more from the packagers of tv shows and the days of buying fare based on one pilot are gone.

Some of the agencies have gone on record as saying that they want to see subsequent episodes of a projected series but the majority of ad executives feel that at $50,000 a crack, this is unreasonable. But, in no instance will the agencies settle for the pilot alone. The most common demands by the agencies are for scripts of the series and if the scripts aren't available the minimum demand is for a continuous storyline.

Nick Keesely, Lennen & Newell's tv topper, said: "We don't ask to see more than one pilot but we insist on scripts and storylines, especially, if I am dealing with a projected comedy series where you have to allow at least six months for writing and re-editing before the program is ready to be aired. That's partly why we buttoned up the 'Magnificent Montague' so early."

Keesely also stressed that it is particularly important to know where the producer is going in the development of a story. "Too often a projected series will have a hit pilot and after the sale to the agency, the remaining scripts are not properly planned. That's why many tv shows have floundered and failed.

"After a property has been bought it's necessary to have continuous meetings with the producer and others for presenting constructive criticism and to settle matters of policy before the shooting starts. In most instances, the latter avoids fault finding in the third, fourth or fifth show.

Phil Cohen, Sullivan, Stauffer, Colwell and Bayles tv prexy, feels that one of the most important guarantees that the agency should secure is that the production staff, the writers and directors who have made the pilot, will continue on in the series. Cohen says that too often the makers of the original film will turn out a fine pilot and then move on leaving the agency stuck with second and third grade writers and the whole flavor of the pilot and the projected series will have changed. Cohen says that his agency doesn't ask for more than one film in a series but he does demand to read all scripts and they request storylines.

Lloyd Whitebrook, tv head of Kastor, Farrell, Chesley & Clifford, says that he likes to see two films of a projected series. "This way we avoid getting a lot of rehash. We also read scripts. Many times we find out that a packager will throw everything into the original pilot and for the remaining weeks you're hard pressed for something different."

Seymour Frolick, who is in charge of Fletcher D. Richards tv dept., claims that the agency doesn't demand a second film unless the agency is on the verge of buying a show or in some instances where the pilot is not a typical story.

The demanding of storylines and scripts by the agencies and in rare instances, the second film in a projected series, is the latest step in the tightening process by the ad men and acts as another precaution against possible tv disasters. While the ad men are the first to agree that the system isn't foolproof, they feel that it minimizes the risks that the agency and clients have to take.

Slicing Up the Pie

Agency observers feel there is a growing trend on the part of national advertisers with more than one brand to refrain from putting all of their eggs in one basket with more and more agencies getting a slice of the pie especially when new products are introduced into the market.

The selection of more than one agency by a national advertiser, say the ad executives, has acted as a stimulant to middle sized and small agencies who for the first time are getting a crack at billings formerly handled in the larger shops. Instead of the "giants" handling the three or four brands of a national advertiser, the medium-sized agencies in recent years are being named to handle at least one of the brands.

Sponsors, with competitive brands within their own firm, claim to get better service in addition to creative work and ideas in marketing and merchandising, when various accounts are placed within different agency houses. Not only do they claim to get freshness and originality, but the sponsors say that it serves to keep the agencies on their toes if more than one agency is representing them.

Armour and Colgate employ nine agencies to handle their various products. In the tobacco field, Brown & Williamson, American Tobacco Co. and Philip Morris all employ three separate agencies to handle their brands. In the toiletries field, Bristol-Myers has three agencies representing various products as does B. T. Babbitt, makers of soap detergents.

Selection of more than one agency, according to the ad executives, has been a break for the medium-sized agencies who in addition to getting important billings and brand names to handle, are getting the opportunity to show their creative ability to other national advertisers.

Doherty, Clifford, Steers & Shenfield, representative of a medium-sized agency, handles Ipana Tooth Paste, Minit Rub and Vitalis as well as other products for Bristol-Myers with Young & Rubicam and BBD&O handling other goods of the Co. Maxon Agency is the advertising organ for Cameo Copper Cleaner for B. T. Babbitt while other larger agencies have a slice of the Babbitt business. Still another example is the Gumbinner agency which does the advertising for American Tobacco's Herbert Tareyton cigarets.

While many national advertisers are naming new agencies when coming out with a new product, the promotion of new products itself say the ad men is undergoing significant changes. With television, via visual perception, new wares on the market have almost instantaneous identification. The field of packaging has taken on added sgnificance also with brands now easily able to change color or size and still maintain product identification. Advertisers, who were previously leery of coming out with a new colorful wrapper, now find it a hypo to sales if properly supported marketing wise.

SHORTS: Compton Advertising has completed a merger agreement with Carvel, Nelson & Powell in Portland, Ore. Details of the merger are still being finalized. Compton executives state that Carvel, Nelson & Powell will maintain its name and operational procedures.

Wexton Co. states agency billings have been doubled since Jan. 1 to $3,000,000.

LOST & FOUND: Doherty, Clifford, Steers & Schenfield has been named to handle the estimated $750,000 C. F. Mueller account formerly handled by Calkins & Holden.

MacManus, John & Adams has landed the $750,000 billings of the Michigan Consolidated Gas Co. Fred M. Randall is the former agency of record having housed the account for the last 32 years.

Compton has snared the Eversharp account, makers of Schick injector razor.

Fuller & Smith & Ross has been appointed to handle the Waring Products Corp., a subsidiary of Dynamics Corp. of America. F&S&R is slated to handle advertising and promotion for the Waring blender and Drink-Mixer as well as other Waring products.

Gruen Advertising named as agency for Philomel TV Productions, D-Day Realty and Frances Miller Real Estate.

Wexton has picked up the billings of Harmon-Kardon, makers of high fidelity equipment.

SWITCHES: Herbert J. Stiefel has resigned from the Blaine-Thompson agency to join L. H. Hartman as senior veepee and partner.

Robert S. Marker, upped to veep's post at MacManus, John & Adams. Marker is supervisor for General Motors' "Wide Wide World."

Don Blahut, formerly associated with Edward Kletter as radio-tv director and associate radio-tv director of Parkson, has been named head of the department at Parkson.

Alfred Goldman has earned veepee stripes at Reach, McClinton.

CAMPAIGNS: King Kone Corp. coming out with a new product, Pizza-rino, via a spot tv campaign nationally.

Plymouth is initiating a radio campaign built around the use of musical jingles. N.W. Ayer is handling the drive which started Monday, April 7.

A kitty of $2,000,000 will be used by Standard Oil of California in a campaign that will change the name of its gasoline from Calso to Chevron.

Ritz Furs, New York City, has contracted with WOR, New York, for sponsorship three days per week on the "Luncheon At The Astor."

P. Lorillard Co. for Kent has purchased 177 game slate of Milwaukee Braves. Lorillard will split programming with Miller Brewing and Clark Oil Refining Co. Brave tilts to be aired on 40 stations in three states; Wis., Minn., and Michigan.

Peters, Griffin, Woodward has prepared a 20-minute presentation on the use of radio as a primary advertising medium. Presentation due to make agency rounds next week.

Blair TV has come up with the first of a series of direct promotions highlighting the teenage market and its significance to television advertisers.

Katz Agency is said to have quietly dropped its sales development department and placed emphasis on programming councel for the stations it reps.

Headley-Reed slated to move to 750 3rd Ave. on April 14.

Blair-TV has landed station WNHC-TV, Hartford, New Haven. Appointment puts all Triangle stations under Blair management.

LOST & FOUND: William Esty has been added to the list of agencies handling Chesebrough-Pond's products in the firm's reshuffling of its agencies. Other agencies working on Chesebrough products are McCann - Erickson, J. Walter Thompson, and Compton. Chesebrough recently created a domestic marketing division centering on a brand-manager operation.

Esty picks up the Vaseline Petroleum Jelly account formerly handled by McCann-Erickson with the latter agency having been assigned several prospective new products. J. Walter Thompson has lost Pond's Angel Skin to Compton but the agency has been earmarked to handle other new products of Chesebrough.

Donahue & Coe has snared the ad account of the Engineered Machinery Div. of the York Corp. a subsidiary of Borg-Warner. Account was formerly handled by G. M. Basford.

Chi Agencies

By LES BROWN

Chicago, April 8.

San Francisco office of Abbott Kimball Co., sole holdout when that agency's offices merged with Grant Advertising last month, has capitulated and joins the Grant fold this month. Alfred Ducato, prez of Abbott Kimball in S. F., takes the new title of v.p. and manager of the Grant Bay Area bureau. Combined billings of the merged agencies will bring Grant near the $100,000,000 level.

Motorola Inc. is tieing in with Kellogg's Woody Woodpecker picture puzzle contest, with its Hi-Fi in Fiber Glass the only merchandise prizes in the corn flakes promotion. Both are clients of the Leo Burnett agency. The Motorola set will get pictured on the cereal box, blurbed on the seven Kellogg tv shows, and featured in point of sale displays. In turn, Motorola will participate in the print media advertising.

Leo Burnett has added three new account execs: Robert P. Leonhard, ex-McCann-Erickson, who'll work on the Chrysler Corp. account with headquarters in the new Burnett Detroit offices; Robert D. Williams, formerly of Needham, Louis & Brorby; and Ross Hoy, another NL&B aiumnus and onetime member of ABC's sales service staff. Latter two will work in the agency's Chi shop.

TV-Radio Production Centres

IN NEW YORK CITY . .

A. W. (Bink) Dannenbaum, Westinghouse Broadcasting Co.'s national sales v.p., and **Wilmer C. Swartley,** WBC Boston v.p., named to the company's board of directors . . . Theatre Network Television's **Frank S. Greenfield** getting hitched May 31 to **Judy Mae Nevwirth** . . . **Varel & Bailly,** current at the Empire Room of the Waldorf-Astoria, do their fourth guest shot on the Garry Moore show May 9 . . . WCBS' **Art Maier** and tv model **Carolyn White** to marry April 19 in Summit, N.J. . . . **Lester Fletcher** on the Coast to do a "GE Theatre" and a "Schlitz Playhouse" during the next two weeks . . . WCBS g.m. **Sam Slate** named honorary special chairman for the radio-tv industry in the 14th annual National Sunday School Week observation . . . "Today" fashion editor **Lissa Charell** named to the Coty American Fashion Critics Award jury to judge the year's outstanding fashion designers this summer . . . Fourth child, a son, for the **George Scanlons;** he's sales service manager at WCBS . . . META program chief **Dick Heffner** speaks on educational television today (Wed.) before the American Assn. of University Women at Vassar . . . **Morris Silver,** former p.r. director for Walt Framer Productions, named exec v.p. at Hank Meyer Associates in N.Y. Meyer's the w.k. Miami flack . . . **John Newland** tapped to direct five "Rendezvous" vidpix for CBS-TV, currently shooting under producer **Howard Erskine** in N.Y. . . . **Hume Cronyn** to the Coast to star in "Ah There, Beau Brimmel" in "GE Theatre," on which shooting started this week . . . **Sidney Carroll,** who adapted one short story already for "Rendezvous," tapped for another adaptation assignment, **John Cheever's** New Yorker story, "The Enormous Room."

Emilio Azcarraga Jr. and his French bride on an extended three-month honeymoon to Egypt and the Far East following the marriage of the Mexico City tv-radio tycoon in Paris last week.

Cesar Romero returning for another guest stint on **Patrice Munsel's** ABC-TV'er Friday (11), joined by **Mel Torme** . . . Thrush **Undine Forrest** into **Art Ford's** "Greenwich Village Party" on permanent basis . . . Television Bureau of Advertising personnel: **Robert Levenstein** to new position in research; **Michael Wiener** into production department . . . ABC secretary **Jean Otis** recently appeared on **Herb Oscar Anderson's** radio stanza under her pro name Jean Ash to plug her MGM "Imagination" album . . . **Valerie Bettis** into "Night Beat" Friday . . . WNYC-and-FM began new series, "Living Opera," Easter Sunday, with **Alan Wagner** hosting . . . **Dorothy Hart** will be permanent (all summer, that is) panelist on "Pantomime Quiz," via ABC-TV on Tuesdays.

Mutual has inked **Edmund Stevens** as its Moscow headquartered correspondent for the Soviet Union . . . **Dorothy & Dick Kollmar** will vacation from their daily gab series on WOR starting April 21. During their two-week absence, **June Havoc** will present an interview with a special guest each morning . . . Annual spring cocktail party of the Catholic Apostolate of Radio, Television and Advertising (CARTA) will be held Wednesday (16) at the Commodore Hotel . . . **Claude Kirchner,** host on WOR-TV's nightly "Terrytoon Circus," will move into the center ring at Ringling Bros. Barnum & Bailey Circus on Sunday (13).

Bert Farber replaced **Robert Allen** as pianist on CBS Radio's "Peter & Mary Show." Allen is writing the music for a Broadway show . . . **Dennis James** resumed plugs for Kellog's on "What's My Line." . . . **Hugh Downs** of **Jack Paar** show signed to emcee a new and participation package, "I Know You," to be produced by **Paul Kasander** of Kasander-Taines office . . . Video **Virginia Vincent** finished her role in "Black Orchid on Paramount lot last week and started in "Barbara Graham Story" playing Susan Hayward's girlfriend, shooting at Goldwyn Studio.

Theodore Bikel to star on Kraft's "Angry Harvest" Wednesday (23) . . . **Ted Hudes** back in town after six weeks in Amsterdam, Paris and London lining up foreign video producers to rep here . . . ABC-CBS-NBC bowling championships held at Roxy Bowling Center last night (Tues.); there was no winner at press time . . . "Cardinal's Program," special live musical for N.Y. Catholic Charities on WABC-TV Sunday (20), from 10 to 10:30 p.m., with **Brian Sullivan** as soloist and the Symphony of the Air under **Julius Rudel's** baton.

IN HOLLYWOOD .

Fred Wile bestirring himself and planning a tv series with **Temple Fielding,** travel authority and lecturer . . . **Donald DeWolf,** NBC's first engineer in Hollywood, retired after 30 years . . . Richfield Reporter, oldest newscast on the Coast, goes Spanish on KWKW, Pasadena, for L.A.'s 600,000 Latinos . . . Rumors of KPOL sale to **Gordon McLendon** were nailed as a base canard . . . **A. E. Hamilton,** veepee of merchandising for Desilu, joins Lever Bros. as tv consultant . . . KLAC's **Mortimer Hall** and **Mort Sidley,** and agency exec **Howard Tullis** laying out $150,000 for Fresno radio station KEAP. **Herbert Edelman,** also a partner, is quitting KDAY to manage the station . . . **Howard Barnes,** CBS radio program veepee, in town to brief his Coast charges on the medium's biggest upsurge next season . . . The **Art Linkletters** will be off for the Brussels Fair next week. Son Jack and Jack Slattery fill for two weeks on "House Party" . . . **Dwight Whitney,** mag correspondent in Hollywood, joined TV Guide . . . **William Dozier,** new program head in Hollywood for CBS-TV, N.Y.-bound for high level confabs on new fall shows.

IN CHICAGO .

Wayne Wille and **Royce Blair,** two CBS publicists who joined the local shop when **Herb Grayson** ran the dept., gave notice last week and are joining a p.r. firm and ad agency respectively . . . WMAQ's **Etta Moten** taking a leave of absence from her Sunday night show to make personal appearances . . . Three WBKB shows are notching their first year this month, slightly unusual considering the general rate of turnover: **Norm Ross'** "VIP" has its anni next Sunday (13), and "Here's Geraldine" and **Marty Faye's** "Morgue" has theirs a week later . . . **P. J. Zerler,** WGN's gal publicist, taking a dancing part in South Shore Country Club's Follies this Saturday (12) . . . **Les Crystal,** CBS news writer, back from six month hitch in the service . . . **Lawrence M. Rosenthal,** veep of Alexander Film Co., transferred from the Chi office to Los Angeles . . . NBC's **Fran Clark** and her husband are off on a four-week vacation in Hawaii . . . **Dan Q. Posin** of De Paul U. physics dept., the showman-educator, doing new pubaffairs series for WBBM-TV titled "Out of This World" . . . **Robert Snedigar,** Brookfield Zoo's curator of reptiles, joining "Phil Bowman Show" on WMAQ as a Monday and Friday regular . . . **Dick Etter,** science editor of the CBS newsroom here, combining a vacation with official business to Cape Canaveral and the Pentagon . . . Deejay **Jim Mills** doing his WMAQ shows this week from bedside at Passavant Hospital after undergoing minor surgery .

IN BOSTON . . .

John J. Davin, WHDH-TV newsreel photog, seriously injured when blown from 20-ft. seawall shooting surf shots in wild northeastern at Beachmont, but saved 20-ft. of 16m shown on Channel 5 at 11 p.m. while he was in Mass. Gen. hosp with fractured heel . . . **Howard Jeff Forbes,** dir. film production unit WNAC-TV, back at desk after prolonged hospital stay . . . **Louis M. Lyons,** Harvard U. news commentator

(Continued on page 86)

IT'S IN THE NAME
With Art Hellyer, James K. Robinson, Carmelita Pope, Claudian Curtis, Bob Trendler orch, others
Producer: Harvey Jerome
Director: LeRoy Olliger
30 Mins., Thurs., 8 p.m.
NATIONAL TEA CO.
WGN-TV, Chicago
(Rutledge & Lilienfeld)

The question "What about local live programming?" is being answered in Chicago currently by a rash of carbon copies of inexpensive network shows. Revised, the question is now "Well, what about fresh ideas?"

There is nothing offensive about "It's In the Name." Even the commercials are all right. The Bert Claster package is suspenseful and well executed, and it even ought to stack up okay against such network competition as "Climax," "Pat Boone," and "People's Choice." But there's nothing different about it either.

Two contestants, each at a blackboard, have to race each other in limited time to see how many words they can make from the letters contained in a familiar name. On the outing caught (3) the names were Mary Martin, Aaron Burr and Dorothy Dix. The prizes are $1 per letter for every three and four letter word and $2 per for every one over five letters. Winner of each bout stays to take on the next contestant. Fellow named Claudian Curtis has been on three weeks straight, ever since the show started, and has now amassed more than $500 as the constant winner. This would be exciting achievement except that his competition has been garden variety housewivery with no noticeable talent for words. Nevertheless he manages to look good in winning.

The race to make words is dressed up with the standard suspense music (by Bob Trendler's six-piece orch) and by emcee Art Hellyer's excited whispering. While Northwestern English prof James K. Robinson figures up the scores, the commercials come in along with a scrambled wordgame for home viewers. This game merchandises the National Stores newspaper ads and really amounts to a lottery. Prizes are $50, $25 and $10.

Hellyer is generally satisfactory as emcee, although his interviews with the oncoming contestants—which give him his best opening for a show of personality—are perfunctory and unrewarding. Carmelita Pope is a visual asset and is pleasant on the blurbs. Best casting, though, is Prof. Robinson who, as one of those good-natured but square-ish academicians, has the right balance of warmth and reserve and who, more than the others, seems to enjoy the whole thing. *Les.*

SPECIAL PASSOVER PROGRAM
With Ruth Jacobs, Merrill E. Joels, Bobby Breen, Lee Fields, Stan Porter, Sue Coleman, Jody Lane, Miriam Kressyn, Seymour Rechtzeit, Zvee Scooler, Abe Ellstein, Jan Bart, Temple U. choir directed by Cantor Leopold Edelstein
Producer-Director: Sholom Rubinstein
60 Mins., Thurs.; 3 p.m.
Participating
WATV, N. Y.

In observance of the festival of Passover, regularly scheduled Jewish programs were cancelled by WATV, N. Y., Thursday (3) in favor of a "gala one hour holiday celebration." Taking part in the program were all of the station's Jewish artists who ably caught the mood and spiritual atmosphere of the occasion.

While the gala presentation obviously was of more interest to Jewish viewers, nevertheless it had values for those of other faiths who may have been unacquainted with the ritual of Passover. Perhaps the program's highlight was a reenactment of a Seder or traditional family gathering, where the Haggadah or the story of the Exodus from Egypt is recited.

Ironically, this special religious airer may well have been a farewell for the participating talent since National Telefilm Associates, which recently bought the station from the Irving Rosenhaus interests, has expressed intentions to drop all foreign language shows upon its formal takeover.

Ruth Jacobs, who along with Merrill E. Joels conducts "The Jewish Home Show," was a pleasant femcee. There was lotsa group singing to mark the joyful season of the year, and a 40-voice choir from Philadelphia's Temple U. also provided a vocalistic lift. Visually, however, the choristers were handicapped by their black robes which made an overly dark background.

Picking up the tab were several participating sponsors including Maxwell House Coffee, Mott's Apple Juice and Sunsweet Prune Juice. Credited for the table setting was Black, Starr & Gorham and an imposing one it was. *Gilb.*

NO WARNING!
(Emergency)
With Elisha Cook, Peggy Webber, others
Producer: Al Simon
Director: Fletcher Markle
Writer: Harold Swanton
30 Mins., Sun., 7:30 p.m.
ROYAL MCBEE, P. LORILLARD (alt.)
NBC-TV (film)
(Y&R, Lennen & Newell)

There may just be a mite more strength in "No Warning!" at 7:30 on Sundays over NBC-TV than there was in "Sally," but this half-hour telefilmed drama did not seem sufficiently powerful in its first outing (6) to effectively counteract the competing hourlong dramatics, in the form of "Maverick," on ABC-TV.

"No Warning!" is a continuation of "Panic," the skein which played on NBC for part of last season. Royal McBee, which co-sponsored "Sally" with Chemstrand, has teamed up the latest show with P. Lorrillard to present 14 films never shown before and eight reruns of "Panic."

The first stanza, called "Emergency," was only briefly suspenseful. It stretched credulity and once the gimmick was sprung, it fell into the category of under-par melodrama. "Emergency" was the tale of a taxi driver who falsely identified an accident victim as his son, so that the doctors could proceed with a life-and-death operation.

Hope was that audience interest would hinge on whether it really was his son or someone else's. Yet the excitement lay not in that but in the almost inadvertent effectiveness of Elisha Cook in essaying the role of the taxi driver. Perhaps from long association in the role of weak-willed neurotics, it was nigh impossible to think of Cook as a principaled well-doer. Instead his shifty portrayal created a more definite impression of a potent crank who could as easily have destroyed a boy by his arbitrary action as saved him.

Few persons were likely to "buy" the idea that duty-bound medics would not pursue critical surgery on a minor without the consent of the parents. While in certain places, this may actually be the case, "Emergency" didn't develop the point with conviction.

Photography, and the general level of acting and direction was good in this McCadden Production. And the McBee ads seemed both reasonable and effective. *Art.*

THE COUNT DOWN
With Peter Ustinov, narrator
Producer: United Nation TV
Director: Arnold Rabin
30 Mins., Sat., 2:30 p.m.
WCBS-TV, New York

This was a masterful documentary pointing up the urgent need for effective controls in disarmament agreements and a searing pictorial account of the ravages of war. It was the first 30-minute production fashioned by UN-TV and was presented as a public service by WCBS' Public Affairs Department. UN-TV produced "The Count Down" expressly for the Educational Television and Radio Center, Ann Arbor, Mich.

Many of the film clips were seldom seen before, thus contributing considerably more impact in relating the story of man's almost inevitable destruction of himself with such relentless weapons as the rocket and other missiles equipped with thermonuclear warheads.

The USSR and the U. S. provided special newsreel clips for "The Count Down," the former with film of the launching of Sputnick I. With Peter Ustinov as narrator, it went on to trace the various proposals for disarmaments in the Western Plan, the Plan of the Soviet Union, the Open Sky Plan, the Eden Plan, etc. Pros and cons of the many recipes for disarmament were discussed in film clips of UN debates featuring Selwyn Lloyd of the United Kingdom; Henry Cabot Lodge Jr., of the U. S., V. V. Kuznetsov of the USSR, and Sir Leslie Munro of Australia, president of the 12th General Assembly.

Particularly telling were the shots of the atomic bombing of Hiroshima, the previous nightmare destruction of civilian life in China, Ethopia and Spain. Ustinov traced the attempts of both the Hague Conference, the League of Nations and the present Disarmament Commissions of the UN in the almost hopeless battle to curb man's mastery in the not-so-fine arts of death.

Ustinov did an illuminating job and "The Count Down" deserves as wide an audience as possible both here and abroad. Its message directed against the cackle of atomic annihilation of civilization rates more than a Saturday afternoon playdate in one American city. *Rans.*

WINGO
With Bob Kennedy, emcee, others
Producer: Dave Brown
Director: Kevin Joe Jonson
30 Mins., Tues., 8:30 p.m.
SELF HOME PERMANENT
CBS-TV, from New York
(North)

"Wingo," in its original form, isn't going to precipitate any great changes in CBS-TV's Tuesday-at-8:30 status. There were three faults with the half-hour as viewed during the premiere (which fell on April Fool's Day): The format was confusing, and didn't promise much hope of a contestant ever reaching the $250,000 grand prize; the master of ceremonies, even allowing for first night jitters didn't seem particularly suited to his quiz chores; and, in a third point which had nothing to do with the show itself but is important if the sponsor, Self Home Permanent (a Toni division), expects to get any merchandising mileage out of the sponsorship, it had better see to it the commercials are improved, and improved immensely.

Unlike other big money giveaways, "Wingo," on the assumption that ordinary minds should have a chance to win the moolah too, gives away all but a minute percentage of its dough on a gamble and not for knowledge. But the complicated way the show is organized, it's highly unlikely any contestant would go for the big sum. Odds against it are high. Being aware of this the first "champion," a lady named Mary Walsh, settled for $11,090. Gimmick is too fuzzy to explain in detail, but it had to do with blindly matching letters on a big board in an effort to duplicate all the letters in the word "Wingo." To get this far and also in the first $1,000, a contestant had to beat out a competitor in a series of especially difficult questions.

Bob Kennedy once made a pleasant mark on New York television as the singing host of an afternoon variety show on WPIX. Show didn't last long for any number of reasons, none of which particularly had to do with Kennedy, who was good. But as the emcee of a giveaway, he was just plain out of his class. When it came to talking about the big money to be won, Kennedy pitched so hard that he sounded like one of those downbeat caricatures of the quiz show m.c., and to some viewers it wasn't any too certain that he understood the game any better than they. Part of his own confusion may have been due to the fact that the format had been poorly defined in the first place, but the whole role made him appear unusually uncomfortable.

As for the blurbs for the permanent wave, they were incomparably boobish. Photography was standard, but the copy line . . . See for yourself: (A model petting her hairdo and saying) "I love myself—You'll love yourself, with Self," making it look as though Toni named the stuff Self only after a copywriter had gotten to work on the ad message. *Art.*

Easter Shows on TV Run for Cover as Rain Puts Damper on Parade

Heavy rains put a damper on tv coverage of the traditional Easter Parade along Fifth Avenue, but a dial spinner in N.Y. on Easter Day was fed both religioso programming and light chitchat that helped turn the living room into a warm, sheltered enclave.

Lively WATV had the perfect format in light of the miserable weather, a "brunch" 90-minute live telecast from the Hotel Gotham, titled "Easter '58." The show, which began at 1:30 p.m., also had location shots of Fifth Avenue. The co-hosts were Arthur Van Horn and Phyllis Battele. Guests included a roster of N.Y. newspapermen and show biz personalities.

The gab was best when the guest was interesting. Mary Tremain sang a score from "Finian's Rainbow" to not so good effect, apparently troubled by bad mike placement. Wendy Barrie did nicely with chitchat and so did Hildegarde. Leon Leonidoff, producer of the Radio City Music Hall's "Easter Pageant" show, also proved an interesting guest.

WPIX found itself hard put to cover the Easter Parade when there just wasn't any. John Tillman, the drenched-on-the-street commentator, strugged valiantly and he had a model posing some new Easter bonnets, despite the rain. Vocalist Kaye MacDonnell was on hand at the studio for a smart rendition of "April Showers." A short sermon by Rev. Dan M. Potter opened the show.

In the strictly religious vein,

(Continued on page 90)

COSI FAN TUTTE
NBC OPERA CO.
With Phyllis Curtin, Frances Bible, Helen George, John Alexander, Mac Morgan, James Pease
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music and Artistic Director: Peter Herman Adler
Librettist: Lorenzo da Ponte
English version: Ruth and Thomas Martin
120 Mins.; Sun (6), 2 p.m.
NBC-TV (Color), from New York

The NBC Opera Co. wound up its ninth season Sunday (6) in a blaze of glory, offering a vibrant and beautifully-sung version of Mozart's "Cosi Fan Tutte" (Women Are Like That). Not only was the opera moulded into a tv event that had charm and humor, but it was a vocal and musical achievement that rivalled anything that could be heard on the boards of the Metropolitan Opera.

"Cosi Fan Tutte," sung in English as is the custom on this series, makes great demands on the singers. It requires not only fine voices, but the kind of vocal teamwork that is difficult to accomplish. This tv opera offered a superb cast which sang brilliantly. The long string of duets, trios, quartets and sextets in this, one of Mozart's most tuneful operas, came off with clarity and precision, a tribute not only to the singers but also to the musical direction of Peter Herman Adler, who also conducted.

In many respects, this was probably the best of the NBC Opera presentations this season. The singing was matched by the acting and the simple but highly effective sets. Viewers got a front-row seat for a memorable performance that simply couldn't be outdone. Everyone connected with the show deserves kudos and NBC has good reason to be proud. This was television achieving its highest purpose.

Though the cast was uniformly good, Phyllis Curtin, stunningly gowned and a pleasure to eye and ear, stood out. Her soprano voice soared with ease and she sang with dignity, charm and imagination. She was matched by Frances Bible. Between them, the sisters Fiordiligi and Dorabella, put to the test of their faithfulness in this period spoof, concocted a profusion of vocal beauty.

As their suitors, John Alexander and Mac Morgan outdid themselves. Not only did they sound good, but their acting had a lot of merit. James Pease as Don Alfonso was excellent and so was Helen George as the maid, Despina. With the exception of a brief break, this small cast was on continuously and Mozart's music never sounded so good.

Story of this comic opera is a simple one. Ferrando and Guglielmo, engaged to Fiordiligi and Dorabella, bet their friend, Alfonso, that the girls would be faithful in all circumstances. They pretend to go to war, but return disguised as noblemen and woo the ladies. Latter first refuse their attentions, but eventually give in and are almost ready to marry them when the boys stage a return. There's embarassment all around till the moral is plain and all's forgiven in the happy ending.

Ed Wittstein designed the sets and costumes in exquisite taste, giving the cameras a perfect chance to move in and out at ease. Since it was a cast of attractive people, the whole thing was a pleasure to watch as well as to listen to. Kirk Browning directed with a sure and ingenious touch, merging story and music to allow both to flow continuously. It's to Browning's great credit that he found just the right balance between the tv form, in which visual action is important, and the musical content, which was never disturbed, but rather enhanced by the camera movement.

Adler's musical conception of the show brought out all its charm. Only once in a while did one of the singers run away from the orchestra. On the whole, Adler deserves a deep bow, for the artistic values of this performance were tops down the line and the coordination of the voices was the best ever heard on the air. This "Cosi Fan Tutte" was truly an event and it sparkled with freshness and youth. Ruth and Thomas Martin's English text caught the humor of the Lorenzo da Ponte libretto, bringing a better understanding to the mass audience. *Hift.*

Philadelphia—Philco Corp. has appointed Hugh P. Harper to the newly-created post of writer-sales development department. His chores include scripting and directing films and recordings for the company's photographic, recording and motion picture unit, and the preperation of sales training literature.

BOB HOPE IN MOSCOW
With Oleg Popov, Moiseyev Ballet, David Oistrakh, Galina Ulanova, Arkadi Raikin, Ukranian State Ensemble, U.S. Ambassador Lewellyn Thompson, others
Executive Producer: Bob Hope
Producer: Jack Hope
Director-Writer: Mort Lachman
60 Mins., Sat. (5) 9 p.m.
JOHNSON MOTORS, DUTCH MASTERS
NBC-TV (film)
(JWT, Erwin Wasey R&R)

Bob Hope translated his visit to Moscow into a fascinating and entertaining hour television show for U.S. audiences, which was shown on NBC-TV Saturday (5) night. As the first U.S. variety show ever to originate in Russia, the filmed entry was a jampacked, swift-moving 60 minutes of top-level Soviet show biz, punctuated by Hope's own running commentary and his inevitable standup comedics.

This portion, delivered during a show in Spasso House, Moscow residence of U.S. Ambassador Lewellyn Thompson, before an audience of U.S., British and Canadian staffers, comprised a nearly 15-minute sequence which found Hope in top fettle for his topicalities in his inoffensive joshing of Soviet customs and mores, counterparted by some equally ribtickling one-liners on the Dulles Set. It was comedy off the top layer of the Hope chest both for the U.S. home viewers and the Spasso pewholders.

But the show's major fascination was in the fore and after-parts, with Hope wisely eschewing any intrusion save for appropriate commentary (and in spite of a single demerit for some needless needling and ridicule which jarred with the impact of the show's panoramic opening), as the cameras ranged over the best that the Soviet has to offer in the way of entertainment.

Crammed into the opening minutes were some revealing shots of Hope's quickie tour through Red Square, the university, a nitery with its all girl-orch and into the Macy's of Moscow.

From a theatre whose stage seemed to dwarf the Radio City Music Hall, came what corresponded to a Soviet spectacular—a Dance of All Nations, with Georgians, Tartars, Wild Cossacks, etc., both in solo and ensemble putting on an awesome exhibition. Then to some of Russia's major show biz personalities: its renowned clown Oleg Popov doing a tightrope turn; comedian Arkadi Raikin, with the Groucho Marx mask and the Sid Caesar brand of artistry; violinist David O'strakh in a demonstration of his world-famous virtuosity and an eye-filling sequence of ballerina Galina Ulanova backed by the equally renowned Moiseyev Ballet.

And the topper was yet to come—some fascinating circus sequences of tightwire acts, aerialists, acrobats, trained bears, the Soviet Olympic tumblers and a Ukraine Spear Dance that, for finesse, dexterity and spirited formations, created movements of fervor and force. In fact, all of the dances had a nationalistic distinction that was unique and exciting theatre.

With the cameras panning on some remarkable shots of kids, Hope closed on a sincere note and a plea for understanding and a peaceful world for these youngsters. A grand show. *Rose.*

THE RUSSIAN REVOLUTION
(Tsar to Lenin)
With Kevin Kennedy, host, Westbrook Van Voorhis, narrator; others
Producers: Herman Axelbank (film), Walter Engels, William Cooper, Jack F. A. Flynn
Director: Herb Homes
Writer: Eldorous P. Dayton
Music: Harry Glass
60 Mins., Tues. (1), 9 p.m.
WPIX, N.Y.

The New York Daily News indie presented an electrifying pictorial panorama of the "10 days that shook the world," to borrow the book title phrase of a buried American in the Kremlin, John Reed.

The footage, initially assembled by Herman Axelbank and shown theatrically in 1937 in N.Y. as "Tsar To Lenin" is remarkable memorabilia of one of the most significant periods in world history. The new narration, as penned by Eldorous P. Dayton and spoken by March-of-Time Westbrook Van Voorhis, was shrill, cliche spotted—yet effective.

For the narration, like everything else about the show, the editing, music, etc., had a real pro touch. And even the scripting and narration—which has an interesting historical sidelight—had its positive sides, interlacing all the multiple facets of the revolution thrown on the screen. If that interlacing was superficial too often, using slogans for want of more

(Continued on page 90)

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

MINNEAPOLIS-ST. PAUL

Stations: KMGM, KSTP, WCCO, WTCN. TV Homes: 364.800. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9-9:30)	WCCO	40.2
2.	Perry Como (Sat. 7-8:00)	KSTP	37.9
3.	Bob Hope (Sun. 8-9:00)	KSTP	35.6
3.	Playhouse 90 (Thurs. 8:30-10:00)	WCCO	35.6
4.	I've Got a Secret (Wed. 8:30-9:00)	WCCO	32.5
5.	Danny Thomas (Mon. 8-8:30)	WCCO	30.9
6.	Red Skelton (Tues. 8:30-9:00)	WCCO	30.2
7.	Person to Person (Fri. 9:30-10:00)	WCCO	29.5
8.	Groucho Marx (Thurs. 7-7:30)	KSTP	29.2
9.	Lassie (Sun. 6-6:30)	WCCO	28.9
9.	Phil Silvers (Fri 8-8:30)	WCCO	28.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Today's Headlines (M-F 10-10:15)	KSTP	31.4
2.	†Wea., Sports (M-F 10:15-10:30)	KSTP	27.6
3.	†Popeye, Misc. (M-F 5:30-6:00)	WCCO	19.3
4.	†Axel and His Dog (M-F 5-5:30)	WCCO	18.8
5.	†News—D. Moore (M-F 10-10:15)	WCCO	18.1
6.	†Wea., Sports (M-F 10:15-10:30)	WCCO	16.5
7.	*Art Linkletter (M-F 1:30-2:00)	WCCO	15.0
7.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WCCO	15.0
8.	*CBS News (M-F 6:15-6:30)	WCCO	14.7
9.	*Queen for a Day (M-F 3-3:45)	KSTP	14.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	29.7	46
2.	State Trooper (Tues. 9:30)	KSTP	MCA	24.2	36
3.	Highway Patrol (Thurs. 10:30)	KSTP	Ziv	21.2	42
4.	Sheriff of Cochise (Sat. 10:30)	KSTP	NTA	20.4	41
5.	Annie Oakley (Sat. 5:30)	KSTP	CBS	19.9	44
6.	Popeye (M-F 5:30)	WCCO	AAP	19.3	47
7.	Looney Tunes (M-F 5:00)	WCCO	Guild	18.8	47
8.	Studio 57 (Wed. 9:30)	KSTP	MCA	18.5	28
9.	Sea Hunt (Mon. 9:30)	WTCN	Ziv	17.5	24
10.	Waterfront (Fri. 10:30)	KSTP	MCA	16.4	33
11.	Honeymooners (Sun. 5:00)	WCCO	CBS	16.2	35
12.	Last of the Mohicans (Sat. 5:00)	KSTP	TPA	15.5	34
12.	Whirlybirds (Sun. 9:30)	KSTP	CBS	15.5	23
13.	Crusader (Mon. 10:30)	KSTP	MCA	15.2	34
13.	Boots and Saddles (Sun. 11 a.m.)	KSTP	NBC	15.2	65
14.	Captain David Grief (Sat. 6:00)	WCCO	Guild	14.9	36
14.	Sky King (Sat. 9 a.m.)	WCCO	Nabisco	14.9	61
15.	Hopalong Cassidy (Sun. 10 a.m.)	WCCO	NBC	14.6	78
16.	Badge 714 (Tues. 10:30)	KSTP	NBC	14.2	30
17.	Harbor Command (Thurs. 9:30)	KSTP	Ziv	13.9	19

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	KSTP	17.2
Wrestling	WCCO	18.2
Charlie Chan	WCCO	11.2
"Shock"	WTCN	14.9
Championship Bowling	WCCO	12.2
Mickey Mouse Club	WTCN	12.7
Fun at Five	WTCN	10.7
Circle Theatre	WCCO	18.2
Studio One	WCCO	23.9
Dr. Christian	WCCO	12.2
Texas Rangers	WTCN	14.5
Basketball	WCCO	17.0
What's My Line	WCCO	26.9
Frontier	WCCO	11.9
⟨Business-Finance	WCCO	4.2
⟨Wild Bill Hickok	WCCO	12.2
⟨News Picture	KSTP	13.0
⟨Wea., Sports	KSTP	12.7
Howdy Doody	KSTP	9.5
5 Star Theatre	KSTP	4.2
⟨9 O'Clock Movie, Misc.	KMGM	13.0
⟨Late Show, Misc.	KMGM	12.0
Playhouse 90	WCCO	37.4

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 217,000. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10-10:30)	WAGA	44.2
2.	Danny Thomas (Mon. 9-9:30)	WAGA	36.9
3.	Have Gun Will Travel (Sat. 9:30-10)	WAGA	33.9
3.	I've Got a Secret (Wed. 9:30-10:00)	WAGA	33.9
4.	Tales of Wells Fargo (Mon. 8:30-9)	WSB	33.2
5.	Zane Grey Theatre (Fri. 8:30-9:00)	WAGA	32.9
6.	Restless Gun (Mon. 8-8:30)	WSB	31.9
7.	December Bride (Mon. 9:30-10:00)	WAGA	31.5
7.	Maverick (Sun. 7:30-8:30)	WLW-A	31.5
8.	Wyatt Earp (Tues. 8:30-9:00)	WLW-A	31.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos 'n' Andy (M-F 6-6:30)	WSB	20.3
2.	†News, Wea. (M-F 6:30-6:45)	WSB	17.7
3.	*NBC News (M-F 6:45-7:00)	WSB	17.2
4.	†World News (M-F 11-11:15)	WAGA	16.9
5.	*CBS News (M-F 6:45-7:00)	WAGA	16.4
6.	†News, World News, Wea. (M-F 6:30-6:45)	WAGA	16.0
7.	*Mickey Mouse Club (M-F 5:30-6)	WLW-A	15.6
8.	*Price Is Right (M-F 11-11:30 a.m.)	WSB	15.0
9.	*Art Linkletter (M-F 2:30-3:00)	WAGA	14.9
10.	*Amer. Bandstand (M-F 3-3:30)-4-5)	WLW-A	14.2

1.	Code Three (Sat. 10:30)	WAGA	ABC	28.2	53
2.	Sheriff of Cochise (Tues. 7:00)	WSB	NTA	24.9	42
3.	Boots and Saddles (Fri. 7:00)	WAGA	NBC	23.9	44
3.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	23.9	39
4.	Studio 57 (Tues. 10:30)	WAGA	MCA	23.5	57
5.	Badge 714 (Tues. 7:00)	WAGA	NBC	22.9	38
6.	Casey Jones (Mon. 7:00)	WAGA	Screen Gems	22.2	42
7.	Gray Ghost (Wed. 7:00)	WAGA	CBS	21.9	39
8.	If You Had a Million (Mon. 7:00)	WSB	MCA	21.5	41
8.	Whirlybirds (Wed. 7:00)	WSB	CBS	21.5	39
9.	Honeymooners (Fri. 7:00)	WSB	CBS	20.5	37
9.	State Trooper (Thurs. 7:00)	WAGA	MCA	20.5	37
10.	Amos 'n' Andy (M-F 6:00)	WSB	CBS	20.3	48
11.	Gene Autry (Sun. 3:30)	WAGA	CBS	17.5	44
11.	Victory at Sea (Sun. 3:00)	WSB	NBC	17.5	50
12.	Joe Palooka (Sun. 6:00)	WLW-A	Guild	17.2	41
12.	Martin Kane (Sun. 7:00)	WAGA	Ziv	17.2	33
13.	Sky King (Wed. 6:30)	WLW-A	Nabisco	16.2	32
14.	Cisco Kid (Sat. 6:00)	WAGA	Ziv	15.9	47
14.	Silent Service (Sun. 6:30)	WAGA	NBC	15.9	36

Your Hit Parade	WSB	15.0	
Badge 714	WAGA	22.9	
Honeymooners	WSB	20.5	
Truth or Consequences	WSB	22.9	
Charlie Chan	WSB	11.5	
Sheriff of Cochise	WSB	24.9	
If You Had a Million	WSB	21.5	
Whirlybirds	WSB	21.5	
Casey Jones	WAGA	22.2	
Gray Ghost	WAGA	21.9	
Boots and Saddles	WAGA	23.9	
Lone Ranger	WSB	24.5	
Annie Oakley	WLW-A	13.2	
⟨Look Here	WSB	15.9	
⟨Wide Wide World	WSB	15.5	
Roy Rogers	WAGA	13.9	
Meet the Press	WSB	12.9	
Lassie	WLW-A	20.9	
⟨News, Wea.	WSB	17.3	
⟨NBC News	WSB	17.0	
Gold Cup Movie	WLW-A	11.5	
Famous Playhouse	WLW-A	14.5	

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 149,900. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	WBRC	52.3
2.	Have Gun Will Travel (Sat. 8:30-9)	WBRC	48.3
3.	Phil Silvers (Fri. 8-8:30)	WBRC	45.8
4.	Zane Gray Theatre (Fri. 7:30-8:00)	WBRC	45.0
5.	Playhouse of Stars (Fri. 8:30-9:00)	WBRC	44.8
6.	Danny Thomas (Mon. 8-8:30)	WBRC	44.3
6.	Ed Sullivan (Sun. 7:00-8:00)	WBRC	44.3
6.	Red Skelton (Tues. 8:30-9:00)	WBRC	44.3
7.	Lineup (Fri. 9:00-9:30)	WBRC	44.0
8.	I've Got a Secret (Wed. 8:30-9:00)	WBRC	43.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†My Little Margie (M-F 5-5:30)	WBRC	26.9
2.	†Mystery Playhouse (M-F 10:30-11)	WBRC	23.5
3.	*Mickey Mouse Club (M-F 5:30-6)	WBRC	21.0
4.	†Circle 6 Ranch (M-F 4:00-5:00)	WBRC	20.9
5.	†Mystery Theatre (M-F 11-11:30)	WBRC	20.7
6.	†Alabama Newsreel (M-F 5:30-5:45)	WBRC	20.6
7.	*CBS News (M-F 5:45-6:00)	WBRC	20.4
8.	*NBC News (M-F 6:15-6:30)	WABT	18.9
8.	†News, Sports, Wea. (M-F 6-6:15)	WABT	18.9
9.	*Verdict Is Yours (M-F 2:30-3:00)	WBRC	16.9

1.	State Trooper (Tues. 9:30)	WBRC	MCA	39.3	66
2.	Sheriff of Cochise (Thurs. 10:00)	WBRC	NTA	38.8	67
3.	Highway Patrol (Sat. 9:30)	WBRC	Ziv	38.3	59
4.	Twenty Six Men (Fri. 9:30)	WBRC	ABC	37.8	70
5.	Sea Hunt (Thurs. 6:30)	WBRC	Ziv	37.3	64
6.	O. Henry Playhouse (Thurs. 9:00)	WBRC	Gross-Krasne	36.3	56
7.	Whirlybirds (Sat. 10:00)	WBRC	CBS	35.3	68
8.	Harbor Command (Thurs. 8:30)	WBRC	Ziv	34.8	51
9.	Annie Oakley (Fri. 6:00)	WBRC	CBS	32.8	65
10.	Boots and Saddles (Thurs. 9:30)	WBRC	NBC	32.3	50
10.	Silent Service (Fri. 10:00)	WBRC	NBC	32.3	61
11.	Death Valley Days (Tues. 6:00)	WBRC	U. S. Borax	31.8	65
11.	Frontier (Fri. 6:30)	WBRC	NBC	31.8	60
12.	Martin Kane (Tues. 8:00)	WBRC	Ziv	31.3	46
13.	Sky King (Wed. 6:00)	WBRC	Nabisco	30.3	60
14.	Gray Ghost (Wed. 10:00)	WBRC	CBS	29.0	55
15.	My Little Margie (M-F 5:00)	WBRC	Official	26.9	65
16.	My Little Margie (Sun. 5:30)	WBRC	Official	25.3	49
17.	Grand Ole Opry (Sat. 6:00)	WBRC	Flamingo	23.3	51
18.	Decoy (Wed. 9:30)	WABT	Official	21.8	36

Susie	WABT	20.5
Men of Annapolis	WABT	19.5
Your Hit Parade	WABT	26.3
Boxing, Misc.	WABT	16.3
Lone Ranger	WABT	21.3
Lux Show	WABT	28.3
Walter Winchell	WABT	16.5
Ernie Ford	WABT	33.8
⟨News, Sports, Wea.	WABT	17.5
⟨NBC News	WABT	17.0
Jane Wyman	WABT	31.8
M Squad	WABT	20.5
⟨News, Sports, Wea.	WABT	17.0
⟨NBC News	WABT	16.5
Circus Boy	WABT	20.8
Adventures of McGraw	WABT	37.3
⟨News, Sports, Wea.	WABT	20.0
⟨NBC News	WABT	21.0
Pat Boone	WABT	24.3
Fun at Five	WABT	14.3
Disney Land	WABT	26.8
Ozzie and Harriet	WABT	22.8
Circle Theatre	WBRC	39.3

JOPLIN, MO.-PITTSBURG, KAN.

Stations: KOAM, KODE. TV Homes: 36,100. Survey Dates: Feb. 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	KODE	48.3
2.	Perry Como (Sat. 7:00-8:00)	KOAM	45.5
3.	Tales of Wells Fargo (Mon 7:30-8)	KOAM	44.8
3.	This Is Your Life (Wed. 9-9:30)	KOAM	44.8
3.	Wagon Train (Sun. 6:00-7:00)	KOAM	44.8
3.	Wyatt Earp (Thurs. 8:00-8:30)	KOAM	44.8
4.	Broken Arrow (Mon. 9:00-9:30)	KOAM	43.8
4.	Groucho Marx (Thurs. 7:00-7:30)	KOAM	43.8
5.	Have Gun Will Travel (Sat. 8:30-9)	KODE	43.5
6.	Adventures of McGraw (Tu. 8-8:30)	KOAM	43.3
6.	Loretta Young (Sun. 9-9:30)	KOAM	43.3
6.	Restless Gun (Mon. 7-7:30)	KOAM	43.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†W'rld N'ws Tonight (M-F 6:15-6:30)	KOAM	37.8
2.	†Sports Today, Wea. (M-F 6-6:15)	KOAM	37.2
3.	†Wea, TV News Final (M-F 10-10:15)	KOAM	30.9
4.	†My Margie, Misc. (M-F 5:30-6)	KOAM	22.8
5.	†Rogers-Autry, Misc. (M-F 4:30-5:30)	KOAM	21.4
6.	*Queen for a Day (M-F 3-3:45)	KOAM	18.9
7.	*Price Is Right (M-F 10-10:30 a.m.)	KOAM	18.1
8.	*Matinee Theatre (M-F 2:00-3:00)	KOAM	17.7
9.	*Comedy Time (M-F 4:00-4:30)	KOAM	17.6
10.	*Tic Tac Dough (M-F 11-11:30 a.m.)	KOAM	17.4

1.	Whirlybirds (Tues. 8:30)	KOAM	CBS	45.3	67
2.	Highway Patrol (Wed. 8:30)	KOAM	Ziv	43.3	61
3.	Sky King (Thurs. 6:30)	KOAM	Nabisco	42.8	81
3.	State Trooper (Tues. 9:30)	KOAM	MCA	42.8	66
4.	Gray Ghost (Fri. 8:30)	KOAM	CBS	41.3	57
4.	Sheriff of Cochise (Mon. 6:30)	KOAM	NTA	41.3	69
5.	Harbor Command (Wed. 8:00)	KOAM	Ziv	40.3	59
6.	Annie Oakley (Tues. 6:30)	KOAM	CBS	40.0	65
7.	Twenty Six Men (Mon. 9:30)	KOAM	ABC	39.8	67
8.	Frontier Doctor (Sat. 10:00)	KODE	HTS	33.8	57
9.	Grand Ole Opry (Sat. 9:30)	KODE	Flamingo	31.3	47
10.	City Detective (Sat. 6:00)	KOAM	MCA	22.8	62
10.	My Little Margie (M-F 5:30)	KOAM	Official	22.8	66
11.	Captain David Grief (Tues. 8:30)	KODE	Guild	22.3	33
11.	Life With Elizabeth (Tues. 7:30)	KODE	Guild	22.3	35
11.	Stage Seven (Tues. 9:30)	KODE	TPA	22.3	34
12.	Headline (Tues. 10:15)	KOAM	MCA	21.5	59
13.	Amos 'n' Andy (Mon. 9:00)	KODE	CBS	20.8	32
14.	Doug. Fairbanks (Sun. 9:30)	KODE	ABC	20.5	33
15.	Frankie Laine (Fri. 6:30)	KODE	Guild	19.8	36

Captain David Grief	KODE	22.3
I've Got a Secret	KODE	27.8
Open House	KODE	9.8
Stage Seven	KODE	22.3
Playhouse of Stars	KODE	30.8
Robin Hood	KODE	18.3
Millionaire	KODE	28.3
Name That Tune	KODE	21.3
Walter Winchell	KODE	20.0
Lawrence Welk	KOAM	25.3
Your Hit Parade	KOAM	35.5
Joe Palooka	KODE	13.8
Cartoon Time, Misc.	KODE	12.0
Whirlybirds	KOAM	45.3
George Gobel	KOAM	41.8
State Trooper	KOAM	42.8
⟨Date-Anglers	KODE	18.5
⟨Johnny Kemm Show	KODE	12.0
Broken Arrow	KOAM	43.8
Bob Cummings	KOAM	42.3
Presenting America	KOAM	34.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,160,300. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8-9:00)	WRCV	43.1
2.	Gunsmoke (Sat. 10-10:30)	WCAU	37.9
3.	Danny Thomas (Mon. 9-9:30)	WCAU	35.9
4.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	35.8
5.	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	31.9
6.	Groucho Marx (Thurs. 8-8:30)	WRCV	31.5
7.	December Bride (Mon. 9:30-10:00)	WCAU	31.2
8.	Restless Gun (Mon. 8-8:30)	WRCV	31.0
9.	Alfred Hitchcock (Sun. 9:30-10:00)	WCAU	29.5
9.	What's My Line (Sun. 10:30-11:00)	WCAU	29.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6-6:30)	WFIL	24.9
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WFIL	22.5
3.	†Starr Theatre (M-F 6:30-7:00)	WFIL	21.6
4.	†News-facenda, wea (M-F 11-11:15)	WCAU	19.5
5.	*American Bandstand (M-F 2:30-5:00)	WFIL	17.2
6.	*Guiding Light (M-F 12:45-1:00)	WCAU	16.0
7.	†Sports Final (M-F 11:15-11:30)	WCAU	15.5
8.	*Search Tomorrow (M-F 12:30-12:45)	WCAU	15.4
8.	†World's Movie (M,W,F 10:45 S.O.)	WFIL	15.4
9.	*As World Turns (M-F 1:30-2:00)	WCAU	14.8

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Popeye (M-F 6:00)	WFIL	AAP	24.9	62
2.	San Francisco Beat (Sat. 10:30)	WCAU	CBS	23.2	38
3.	Highway Patrol (Sat. 7:00)	WCAU	Ziv	22.5	51
4.	Mike Hammer (Tues. 10:30)	WCAU	MCA	21.5	42
5.	Harbor Command (Fri. 7:00)	WCAU	Ziv	20.9	51
6.	Honeymooners (Tues. 7:00)	WRCV	CBS	20.4	45
7.	Frontier Doctor (Thurs. 7:00)	WCAU	HTS	19.5	41
8.	Gray Ghost (Mon. 7:00)	WCAU	CBS	19.2	41
9.	Sheriff of Cochise (Sun. 6:00)	WCAU	NTA	18.9	49
9.	Sky King (Sat. 6:00)	WCAU	Nabisco	18.9	55
10.	Whirlybirds (Wed. 7:00)	WCAU	CBS	18.5	40
11.	Annie Oakley (Sat. 5:30)	WCAU	CBS	17.9	53
12.	Martin Kane (Wed. 10:30)	WRCV	Ziv	17.4	28
13.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	16.9	36
14.	Twenty Six Men (Wed. 7:00)	WRCV	ABC	15.9	34
15.	Boots and Saddles (Tues. 10:30)	WRCV	NBC	15.2	30
15.	State Trooper (Thurs. 7:00)	WRCV	MCA	15.2	32
16.	Popeye (Sat. 6:30)	WFIL	AAP	15.0	39
17.	Silent Service (Sun. 6:30)	WFIL	NBC	13.9	34
18.	Jungle Jim (Sat. 5:00)	WCAU	Screen Gems	12.9	46

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Beat the Clock	WCAU	8.5
Your Hit Parade	WRCV	22.0
Popeye Theatre	WFIL	14.2
Boots and Saddles	WRCV	15.2
Studio 57	WRCV	9.5
Official Detective	WCAU	11.9
State Trooper	WRCV	15.2
Death Valley Days	WRCV	16.9
Reader's Digest	WFIL	10.5
TV Newsreel	WFIL	7.7
Sports	WFIL	7.0
Twenty Six Men	WRCV	15.9
Damon Runyon	WFIL	7.5
Circle Theatre	WCAU	23.2
Gray Ghost	WCAU	19.2
Whirlybirds	WCAU	18.5
Mike Hammer	WCAU	21.5
Frontier Dr.	WCAU	19.5
By Line	WCAU	10.5
Highway Patrol	WCAU	22.5
20th Century	WCAU	13.2
I Search for Adventure	WRCV	7.2

MIAMI

Stations: WCKT, WITV, WPST, WTVJ. TV Homes: 218,200. Survey Dates: Feb. 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Playhouse 90 (Thurs. 9:30-11:00)	WTVJ	40.1	1.	O. Henry Playhouse (Mon. 7:00)	WTVJ	Gross Krasne	30.5	57	Federal Men	WCKT	15.5
2.	Gunsmoke (Sat. 10-10:30)	WTVJ	39.2	2.	Men of Annapolis (Tues. 7:00)	WTVJ	Ziv	29.2	47	Sheriff of Cochise	WCKT	21.5
3.	Climax (Thurs. 8:30-9:30)	WTVJ	34.8	3.	Silent Service (Wed. 7:00)	WTVJ	NBC	28.5	48	Gray Ghost	WCKT	14.9
4.	Perry Como (Sat. 8-9:00)	WCKT	34.2	4.	Whirlybirds (Thurs. 7:30)	WTVJ	CBS	27.5	42	Tic Tac Dough	WCKT	21.5
5.	Robin Hood (Mon. 7:30-8:00)	WTVJ	33.5	5.	Jungle Jim (Sat. 5:30)	WCKT	Screen Gems	24.9	58	Sgt. Preston	WTVJ	13.9
6.	Red Skelton (Tues. 9:30-10:00)	WTVJ	32.9	6.	Amos 'n' Andy (Sat. 5:00)	WCKT	CBS	24.5	59	Annie Oakley	WTVJ	12.9
7.	$64,000 Question (Tues. 10-10:30)	WTVJ	32.2	7.	Highway Patrol (Tues. 10:30)	WTVJ	Ziv	24.2	51	Decoy	WCKT	12.5
8.	Wells Fargo (Mon. 8:30-9:00)	WCKT	31.5	7.	Victory at Sea (Sat. 10:30)	WTVJ	NBC	24.2	50	Your Hit Parade	WCKT	14.2
9.	Lassie (Sun. 7-7:30)	WTVJ	30.9	8.	Frontier Doctor (Sat. 6:30)	WTVJ	HTS	22.9	51	Tops—Sports	WCKT	12.2
9.	Racing (Sat. 4:30-5:00)	WCKT	30.9	8.	State Trooper (Wed. 7:30)	WTVJ	MCA	22.9	34	Wagon Train	WCKT	21.5
										Disneyland	WPST	21.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:45-7:00)	WTVJ	24.7	9.	Waterfront (Sun. 2:00)	WTVJ	MCA	22.5	80	Religion—Life	WCKT	4.5
2.	†Renick Reporting (M-F 6:30-6:45)	WTVJ	24.2	10.	Harbor Command (Fri. 7:30)	WTVJ	Ziv	22.2	34	Big Story	WCKT	20.2
3.	†Jack—Sports, wea (M-F 6:15-6:30)	WTVJ	18.9	10.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv	22.2	37	Studio 57	WCKT	17.9
4.	†News, Weather (M-F 6:30-6:45)	WCKT	18.4	10.	Twenty Six Men (Thurs. 7:00)	WCKT	ABC	22.2	37	Lone Ranger	WTVJ	26.9
5.	*NBC News (M-F 6:45-7:00)	WCKT	18.1	11.	Last of the Mohicans (Sun. 6:30)	WTVJ	TPA	21.9	42	Shirley Temple	WCKT	20.9
6.	†Science Fiction (M-F 5:45-6:45)	WTVJ	17.6	12.	Sheriff of Cochise (Tues. 7:00)	WCKT	NTA	21.5	34	Men of Annapolis	WTVJ	29.2
7.	† News, Weather (M-F 11-11:15)	WTVJ	17.4	13.	Honeymooners (Sat. 7:00)	WCKT	CBS	20.9	40	Boots and Saddles	WTVJ	18.9
8.	†Movie 7 (M-F 5-6:30)	WCKT	16.6	14.	Big Story (Fri. 7:30)	WCKT	Official	20.2	31	Harbor Command	WTVJ	22.2
9.	†Popeye Playhouse (M-F 5-5:45)	WTVJ	14.6	15.	Boots and Saddles (Sat. 7:00)	WTVJ	NBC	18.9	36	Honeymooners	WCKT	20.9
10.	*Capt. Kangaroo (M-F 8-8:30 a.m.)	WTVJ	14.1	16.	Studio 57 (Fri. 7:00)	WCKT	MCA	17.9	30	Sea Hunt	WTVJ	22.2

TULSA

Stations: KOTV, KTUL, KVOO. TV Homes: 95,500. Survey Dates: Feb. 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9-9:30)	KOTV	47.9
2.	Lassie (Sun. 6-6:30)	KOTV	38.5
3.	Have Gun, Travel (Sat. 8:30-9:00)	KOTV	38.2
4.	Wells Fargo (Mon. 7:30-8:00)	KVOO	33.9
4.	What's My Line (Sun. 9:30-10:00)	KOTV	33.9
5.	Restless Gun (Mon. 7-7:30)	KVOO	33.0
6.	Playhouse of Stars (Fri. 8:30-9:00)	KOTV	32.5
7.	Millionaire (Sat. 10-10:30)	KOTV	32.0
8.	Danny Thomas (Mon. 8-8:30)	KOTV	31.5
9.	Groucho Marx (Thurs. 7-7:30)	KVOO	31.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M,T,Th,F-6:6:30)	KTUL	22.4
2.	*CBS News (M-F 6:15-6:30)	KOTV	19.9
2.	†Edit, Wea, Sports (M-F 6-6:15)	KOTV	19.9
3.	†News—J. Morris (M-F 10-10:15)	KTUL	18.9
4.	†Weather, misc. (M-F 10:15-10:30)	KTUL	18.3
5.	*Art Linkletter (M-F 1:30-2:00	KOTV	16.8
6.	*Garry Moore (M-F 9:-9:30 a.m.)	KOTV	16.4
7.	*As World Turns (M-F 12.30-1:00)	KOTV	15.7
8.	†Noon News (M-F 12-12:15)	KOTV	15.6
9.	†Hotel Cosmop'tan (M-F 12:15-12:30)	KOTV	15.3

1.	Sheriff of Cochise (Sat. 9:30)	KOTV	NTA	32.9	53	Your Hit Parade	KVOO	16.9
2.	State Trooper (Tues. 9:30)	KOTV	MCA	30.2	45	Captain David Grief	KVOO	20.4
3.	Death Valley Days (Sat. 10:30)	KOTV	U.S. Borax	25.4	56	First Night Theatre	KTUL	10.7
4.	Martin Kane (Fri. 10:00)	KOTV	Ziv	25.2	46	News—J. Morris	KTUL	16.7
						Weather, Misc	KTUL	16.3
5.	Boots and Saddles (Sat. 7:30)	KOTV	NBC	24.0	36	Perry Como	KVOO	25.2
6.	Whirlybirds (Mon. 8:30)	KVOO	CBS	23.9	34	December Bride	KOTV	29.2
7.	Annie Oakley (Sat. 6:00)	KOTV	CBS	22.9	49	Weather, Sports, News	KVOO	12.0
						Farm News	KVOO	12.3
8.	Highway Patrol (Thurs. 10:00)	KOTV	Ziv	22.7	38	News—L. Morris	KTUL	19.3
						Weather, Misc.	KTUL	18.7
9.	Captain David Grief (Tues. 9:30)	KVOO	Guild	20.4	30	State Trooper	KOTV	30.2
10.	Frontier Doctor (Fri. 7:00)	KVOO	HTS	19.5	32	Trackdown	KOTV	26.5
10.	Sea Hunt (Wed. 8:00)	KOTV	Ziv	19.5	28	Ozzie & Harriet	KTUL	27.9
11.	Silent Service (Wed. 10:00)	KOTV	NBC	19.2	36	News—C. Condon	KVOO	17.7
						Weather, Sports	KVOO	17.0
12.	Harbor Command (Thurs. 9:00)	KTUL	Ziv	18.9	27	Playhouse 90	KOTV	27.9
13.	Popeye (M,T,Th-Sun. 6:00)	KTUL	AAP	18.6	35	Lassie	KOTV	38.5
14.	26 Men (Thurs. 9:30)	KTUL	ABC	18.2	27	Playhouse 90	KOTV	28.2
15.	Gray Ghost (Fri. 9:30)	KTUL	CBS	17.9	26	Person to Person	KOTV	27.5
16.	Badge 714 (Tues. 9:30)	KTUL	NBC	16.5	25	State Trooper	KOTV	30.2
17.	Championship Bowling (Sun. 1:00)	KOTV	W. Schwimmer	15.7	58	Oral Roberts	KTUL	8.5
						NBC Opera	KVOO	5.2
18.	Casey Jones (Sun. 5:00)	KOTV	Screen Gems	13.9	38	Tales of Texas Rangers	KTUL	16.9
19.	Little Rascals (M-F 5:30)	KOTV	Interstate	12.5	30	Mickey Mouse Club	KTUL	15.1

BINGHAMPTON

Stations: WINR, WNBF. TV Homes: 71,400. Survey Dates: Feb. 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	I've Got a Secret (Wed. 9:30-10:00)	WNBF	54.8
2.	Shower of Stars (Thurs. 8:30-9:30)	WNBF	54.5
3.	Playhouse 90 (Thurs. 9:30-11:00)	WNBF	53.0
3.	Trackdown (Fri. 8-8:30)	WNBF	53.0
4.	Danny Thomas (Mon. 9-9:30)	WNBF	52.0
5.	Frank Sinatra (Tues. 8-8:30)	WNBF	51.8
5.	Red Skelton (Tues. 9-30-10:00)	WNBF	51.8
6.	Zane Grey (Fri. 8:30-9:00)	WNBF	51.5
7.	Big Record (Wed. 8-9:00)	WNBF	50.8
8.	December Bride (Mon. 9:30-10:00)	WNBF	50.3
8.	Phil Silvers (Fri. 9-9:30)	WNBF	50.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Carroll Caravan (M-F 6-6:15)	WNBF	32.4
2.	†News, Weather (M-F 6:15-6:30)	WNBF	32.3
3.	†11th Hour News, Wea (M-F 11-11:15)	WNBF	32.2
4.	†Popeye Theatre (M-F 5-5:30)	WNBF	28.0
5.	*Mickey Mouse Club (M-F 5:30-6:00)	WNBF	27.6
6.	*Am. Bands'd, misc (M-F 4:30-5:00)	WNBF	24.9
7.	*Guiding Light (M-F 12:45-1:00)	WNBF	22.6
8.	*Search Tomorrow (M-F 12:30-12:45)	WNBF	22.4
9.	†World's Movies (T-F 11:15 S.O.)	WNBF	21.7
10.	*Love of Life (M-F 12:15-12:30)	WNBF	20.0

1.	Highway Patrol (Wed. 9:00)	WNBF	Ziv	50.3	81	Feature Movie	WINR	11.8
2.	Studio 57 (Wed. 7:00)	WNBF	MCA	43.3	86	Dr. Hudson	WINR	7.3
2.	Code Three (Sat. 9:30)	WNBF	ABC	43.3	74	Gisele McKenzie	WINR	15.3
3.	Sheriff of Cochise (Fri. 10:30)	WNBF	NTA	42.0	80	Boxing, Misc	WINR	10.3
4.	Death Valley Days (Fri. 7:00)	WNBF	U.S. Borax	41.8	81	Love That Jill	WINR	9.8
5.	Harbor Command (Wed. 6:30)	WNBF	Ziv	39.8	84	Hank Hancock	WINR	7.0
						NBC News	WINR	8.0
6.	Men of Annapolis (Thurs. 7:00)	WNBF	Ziv	38.3	76	Real McCoys	WINR	12.3
7.	Mama (Mon. 6:30)	WNBF	CBS	34.8	79	Hank Hancock	WINR	9.0
						NBC News	WINR	9.5
8.	Stage Seven (Thurs. 6:30)	WNBF	TPA	31.3	83	Hank Hancock	WINR	6.0
						NBC News	WINR	7.0
9.	Popeye (M-F 5:00)	WNBF	AAP	28.0	89	Comedy Time	WINR	3.4
10.	Sky King (Sat. 11:30 a.m.)	WNBF	Nabisco	23.8	72	Andy's Gang	WINR	9.3
11.	Hopalong Cassidy (Sat. 11:00 a.m.)	WNBF	NBC	21.8	80	Jim McCoy	WINR	5.5
						Jr. Science	WINR	5.0
12.	Championship Bowling (Sat. 1:00)	WNBF	W. Schwimmer	20.9	68	Cartoon Time	WINR	11.3
						Life With Elizabeth	WINR	8.8
13.	Popeye (Sat. 9:45 a.m.)	WNBF	AAP	19.5	100	No Competition		
14.	Life With Elizabeth (Sat. 11:30)	WINR	Guild	8.8	29	Championship Bowling	WNBF	22.0
15.	Flash Gordon (Sat. 5:00)	WINR	Guild	7.8	20	Texas Rangers	WNBF	31.0
16.	Dr. Hudson's Secret J'l (Wed. 7:00)	WINR	MCA	7.3	14	Studio 57	WNBF	43.3
16.	Duffy's Tavern (Sun. 12:30)	WINR	Guild	7.3	17	Disneyland	WNBF	36.0
16.	Joe Palooka (Sat. 7:00)	WINR	Guild	7.3	15	Zorro	WNBF	40.3
17.	Frankie Laine (Tues. 7:30)	WINR	Guild	6.8	14	Name That Tune	WNBF	42.8

Radio Reviews

LUNCHEON AT THE ASTOR
With Ed and Pegeen Fitzgerald; guests
45 Mins., 12:15 p.m. Mon.-Fri.
Participating
WOR, N. Y.

The housefraus in Newark, Neposit and New Rochelle can't help but sop up an abundance of fashion news, theatrical and movie goings-on, household hints galore via the colorful and fast-paced "Mr. and Mrs." delivery of Ed and Pegeen Fitzgerald, those two venerable, widely-informed mikeside personalities.

In their new broadcasting quarters, "Luncheon at the Astor," and bearing the subtitle "45 Minutes on Broadway," they corral the cream of the Gotham talent crop for strictly informal powwows, the type of kaffeeklatches that can't help but endear the Fitzgeralds to a new audience, not to mention a legion of old fans, who remember them from 'way back.

Pegeen, when caught, appeared to be carrying the major load of interviewing; Ed being heard not too frequently. Pegeen hasn't lost her bounce and enthusiasm; in fact, she's more ebullient than ever. Fitzgeralds, on this occasion, chinned with James Donald, who plays the pacifist doctor in the Academy Award-winning film, "River Kwai"; Carol Burnett, whose version of "I Made A Fool of Myself Over John Foster Dulles" rocked embassies with considerable laughter, and Ilka Chase, actress-novelist.

Both Miss Burnett and Donald held up well in their quizfest with the Fitzgeralds, but it was Miss Chase who, as always, proved the stimulating, challenging guest of the day. Pegeen, with a keen eye on the tastes of her midday listeners, soon veered the subject to fashion and before one could cut the cloth on the bias, the femmes were knee-deep in palaver re the sack, chemise and trapeze look. It was sufficiently interesting to engage the attention of male listeners, too.

Program originates from the Astor's Hunting Room and there is a babble of voices in the background, but not loud enough to irritate listeners. There are a number of plugs for the hotel's dining facilities with special emphasis on the room as an after-theatre party attraction. Fitzgeralds have a warmer affectionate approach to their new daytime assignment and should fetch a ready, steady audience among daytime dialers.

Rans.

WHISPERING STREETS
With Bette Davis, host-narrator; Janet Waldo, Sam Edwards, Barbara Fuller
Producer: Ted Lloyd
Director: Gordon T. Hughes
Writer: Margaret E. Sangster
25 Mins.; Mon.-thru-Fri., 11:05 a.m.
Participation
CBS Radio, from Hollywood

The cross-the-board soaper, introed last week in the morning hours on CBS Radio, appears to have two distinctions. Bette Davis, in fine voice and an actress of talent does the intro and commentary. Each day's outing is a complete story.

Other than that, judging from Wednesday's (2) episode, the series is cut from the same sudsy cloth, cliched situations, tragic occurrences, and pat solutions with a underscored moral. Wednesday's outing had Janet Waldo, thinking she has only a short time to live because of a lung infection. She meets up with a man, portrayed by Sam Edwards, who within a few minutes after meeting her marries the gal to cure her.

It went on and on in that fashion, moving at a fast pace, through her cure and to her realization that there are more important things in life than material things.

Barbara Fuller played the girl friend. Acting and direction were competent.

Horo.

LIVING OPERA
With Alan Wagner, guests
55 Mins., Sun. 10:30 a.m.
WNYC, N. Y.

New York's municipal radio operation, WNYC has long been dedicated to the proposition of raising the cultural level of its listeners after its municipal functions have been fulfilled. With a minimal talent budget and a lot of ingenuity, the station has built up an audience that drifts between its other classical expounder, WQXR. It's latest excursion into opera is the 55-minute session by Alan Wagner, a serious student of the art, who has long contributed to the Metropolitan Opera News.

Wagner's series, "Living Opera" discusses one opera per session with some well-thought out commentary to go along with it. Wagner's problem, one that is met fairly well, is one of sounding learned to the regulars, who have long roamed in the operatic realm, while not being too pedantic to the lay-listener. His choice, in the initial show, Ponchielli's "La Giaconda," wasn't an optimum choice, inasmuch as this infrequently performed work is not a top musical and literary effort. Wagner stated as much in his prolog to the show. In addition, selection of this work had him playing the recorded works which represented one dramatic highlight after another. It seemed like a tumultous musical session unrelieved by softer and orchestral interludes.

Show closed with an interview with Julius Rudell, general director of the N. Y. City Opera Co., currently in its annual festival at the City Center. Plugs and all, the interview came off.

Jose.

METROPOLITAN REPORT
With Ed Myers, moderator; Wally O'Hara, anouncer
Producer: Myers
30 Mins., Tues., 9:30 p.m.
WEEI, Boston

This ambitious public affairs bash is initialer in series pointing finger at Hub's met problems. There is nothing particularly new in that. Boston has been breast beating from the time old John Winthrop stepped into Blackstone's Garden of Eden on Louisburg Sq. in 1629. Moderator Ed Myers fastened on the commuter rail transportation problem astutely for opener. Guests were Patrick B. McGinnis, prexy Boston and Maine RR; George Alpert, prexy, New York, New Haven & Hartford; Herbert Harwood, exec rep to prexy Boston & Albany; and Joseph Turley, faculty member Boston College, in charge of B. C. Seminar.

A not so surprising accord existed betwixt the RR execs, revolving about eight hours pay for three hours work, tremendous terminal taxes, and ICC strictures binding railroads, but not their unregulated competitors, i.e., trucks, barges, planes, steamships.

There was no word from the commuters. Chief virtue of the program could be that it brings commuter transport problems before a wider aud and lets commuter know the railroads are in real trouble and why. Productionwise the WEEI boys did a smooth and pro job. Participations of guests were pretaped and woven evenly into the narrative to give effect of live broadcast, without the hemming and hawing. The RR pitch was fairminded and exposed their plight on many fronts. Kudos to Myers and co-producer Bill Buchanan for smart programming.

Guy.

Radio Followup

DOROTHY & DICK

Dorothy (Kilgallen) & Dick (Richard Kollmar) took off on Brooks Atkinson Friday (4) morning in no unsubtle manner as result of his pan on "Say Darling." They also harked back to his pan on "Who Was That Lady I Saw You With?" —Miss Kilgallen observed that she wondered, after reading his review, whether they were in two different theatres—but Kollmar was most vehement about "Darling." His opinions, he conceded, can have no force like the powerful N. Y. Times but that was his only way for rebuttal. His observations ran the gamut from calling Atkinson "a destructive force to the theatre . . . does definite damage to the theatre . . . can't understand why the N. Y. Times is keeping this guy (sic!) . . . he encourages only the nasty things in the theatre . . . gives encouragement only to the Tennessee Williams brand of writing . . . he should be tarred-and-feathered and run out of town (figuratively) . . ." There were other references to the Krafft-Ebing school of dramaturgy being encouraged; "idiot characters"; "heaven forbid that nice people will please Atkinson"; he did a critique on "Garden District" (Tennessee Williams) and then followed it up with an extensive Sunday piece . . . "last night's play was in good taste, nice clean fun to which you can take anybody . . . go and see it, you'll love it, and we have no other interest in 'Say Darling' . . . "unless it's with an Oedipux complex, homosexuality or treats with depravity does it click with Brooks Atkinson . . ."

Miss Kilgallen got her husband off with a commercial "before your blood pressure goes any higher." Kollmar made no reference to his own legit production activities although, while "Body Beautiful" was concurrent on the Broadway stage, he naturally did, as the impresario thereof.

Abel.

In Wacky Waikiki

Honolulu, April 8.

Wackiest party of the year was dreamed up by former staffers of Henry J. Kaiser's KHVH-TV, and KHVH radio operations, with some 75 members of the "Kaiser Alumni Association, Unilimited" gathering at a Waikiki nitery to roast rather than toast their erstwhile boss.

Association membership is open to those who were "fired, resigned, ordered to resign, or resigned and then fired."

Surprise guest turned out to be Kaiser himself, who was introduced as "the gentleman who has done more for this gathering than any one else." Kaiser, who manufacturers aluminum foil among other things in his industrial empire, was presented with a "gift" box of Reynolds aluminum foil. He accepted the "gift"—and bought a round of drinks for his "alumni."

Heffner's 'Open-Mind' In 3-Part Exploration Of the Fourth Estate

Second anni of Richard D. Heffner's "Open Mind" program on WRCA-TV will be ushered in with a three-part series dealing with various aspects of the fourth estate.

The May 4 broadcast will concern itself with "The South And a Fair Press" featuring Rep. John Bell Williams of Miss., who claims the south can't get a fair shake in Northern dailies, and James A. Wechsler, editor of the N. Y. Post, who'll defend the northern position.

Heffner's "Open Mind" on May 18 will deal with "Our Courts and a Free Press" and will feature Florence Kelley, chief of the criminal division of the Legal Aid Society; Morris Ernst, author-lawyer, as well as a Gotham newspaper executive to be announced shortly.

Final program on daily journalism will be aired June 1. Titled "All the News" it will probe the question; do the dailies print all the news? Speakers will be I. F. Stone, political columnist and editor of a weekly newsletter, and several British and American editors yet to be chosen.

CBS Radio O&O Slot For Carroll Hansen

Carroll V. Hansen has been named to the new post of program coordinator for CBS-owned radio stations. Hansen, who moves over from the job of coordinator of news and sports for CBS Radio, will now work with the program directors of each CBS Radio o&o on policy and program development. He reports to Jules Dundes, v.p. in charge of station administration.

Prior to moving into the network area in 1955, Hansen was director of news & public affairs for KCBS, the CBS o&o in San Francisco. He joined the station when its call letters were KQW, back in 1940, and was an on-the-air personality for the station as well as an exec.

Loretta's 'Who, Me?'

Hollywood, April 8.

Loretta Young and minority stockholder Robert S. Shewalter filed an answer in Superior Court yesterday (Mon.) in the suit brought by Tom Lewis March 13 that affairs of Lewislor were being mismanaged and wasn't receiving any dividends.

Lewis' charges of mismanagement were denied, with the declaration that books are open for inspection and profits were represented by accounts receivable therefore the corporation had no assets to declare a dividend.

From the Production Centres

Continued from page 82

for Hub's Channel 2, WGBH-TV and WGBH-FM, nabbed 1957 Peabody Award for local tv and radio news . . . WNAC-TV preeming its Academy Award winning films Monday (7) through Saturday (12) . . . WHDH-TV comes up with "Inmate," half-hour film doc inside Walpole State Prison Friday (11) from 10-10:30. Producer **Joe Levine**, **Jim Harrington**, asso. producer, and **Matt Connolly Jr.**, film ed, had themselves locked up overnight in the pen for realism . . . WNAC-TV, with **Phyl Doherty**, dir. p.r. and adv. host press party for **John Bromfield**, star of Channel 7's "Sheriff of Chochise" and Mrs. Bromfield at the studio Wednesday (9) . . . WHDH-TV presented special religious programs over Easter weekend with Boston College Glee Club, films, "Freedom Rings," "The Shroud of Turin" and "Miracle of Love."

IN WASHINGTON . . .

TV comic **Herb Shriner**, current at Hotel Shoreham, guest at this week's Ad Club luncheon . . . **Ted Koop**, CBS news chief in Washington, addressed U.S. Dept. of Agriculture's Graduate School on relationship between federal public reations and broadcasting . . . "Face the Nation" producer **Ted Ayres** and moderator **Stuart Nevins** currently in Israel filming interview with Prime Minister Ben Gurion for April 20 show . . . **Syd Eiges**, **Barry Wood** and **Ted Rogers** here to outline plans for next Sunday's (13) "Wide, Wide World," which spotlights "Headline City," Washington's news corps . . . **Otto Menkes**, head of accounting department, named secretary to corporation operating indie station WWDC . . . Air Force's Chapel of Air," which is televised over WTOP weekly, but kined for use on 27 military tv outlets throughout world, celebrated 3d anniversary on Easter Sunday . . . **Ann Corrick**, sole femme officer of the Radio-Television Correspondents' Assn., was named assistant chief of the Washington News Bureau past week. She will serve as chief congressional correspondent for Washington, and will assist bureau chief **Rod MacLeish** in overall management.

IN PHILADELPHIA

Eric Sevareid and **Chet Huntley** here to receive the National Fellowship Award of the Philadelphia Fellowship Commission (30) WFIL-TV's **Ed Yates**, "Bandstand" director, recuping after surgery . . . **Bill Curtis**, formerly with WRAP, Norfolk, Va., has joined the deejay staff at WHAT . . . **Melvin K. Whiteleather**, Evening Bulletin columnist, preemed weekly "Viewpoints on the News" on WFLN . . . **Guy LeBow** taking over the commentary chores for WRCV-TV's live Saturday wrestling show from **Sam Menacker** who switches to Boston . . . **Frank Lucidon**, host of WFIL-TV's all night sessions filming night shift activities of local industrial plants for showing on his program . . . WCAU-TV now running trailers Monday of its "Million Dollar Movie" Sat. night series . . . **Harvey Sheldon** has left WINX radio, Washington, D.C., to join staff at WILM, Wilmington, Del. . . . **Reggie LaVong**, WHAT deejay, has left to work in New York, with **Sid Marks**, manager of Red Hill Inn, Jersey jazz spot, as replacement.

IN SAN FRANCISCO . . .

KRQN's **Marjorie Trumbull** off to New York for a week of hostessing via "Today" . . . Ann Holden Testimonial Dinner set for May 6 at the Fairmont—she'll have been on radio 35 years then, and has a secure niche in the industry's history as originator of the first network series for women. "Women's Magazine of the Air," via NBC's Blue Network. She's still crackling, via ABC's KGO . . . **Dick Block** leaving KRON promotion to manage **Henry Kaiser's** Honolulu tv outlet . . . **Don Sherwood** bailing out of his Saturday-night hour for a half-hour Friday nights on KGO-TV . . . **Leland Mikesell**, ex-KSAN boss, visited Frisco with his bride, **Frances Farmer** . . . KRON finally caving in to demands for **Jack Paar**, will start show three times weekly April 28, may run him nightly later . . . **Larry Fraiberg's** new KPIX sales manager, taking over **Lou Simon's** spot—Simon's station boss now.

IN CLEVELAND . . .

AFTRA judges to pick city radio-tv bests include **Jim Frankel**, Cleveland Press radio-tv editor; **Maurice Van Metre**, News, **Russell Kane**, Plain Dealer; **Mrs. Rudolph Cooks**, PTA; **Lawrence Kubl**, WRU; **Maurice Condon**, TV Guide; **John Green**, Ohio Bell . . . **Otto B. Schoepfle**, president Lorain Publishing Co., purchased stock interest in WEOL from **Roy W. Ammel**, president . . . **Eileen Kaufman** named WSRS promotion director . . . **Gordon Davis**, manager; **Mark Olds**, program, and **Sanford Markey**, news director, cited by Vice President **Roland V. Tooke**, Westinghouse Broadcasting, for KYW's contribution to WBC's Peabody Award winning Boston Public Service Conference . . . WHK's **Eleanor Hansen** to emcee Cleveland Athletic Club's 50th anni luncheon fashion show . . . **Gordon Davis**, KYW general manager, heads arrangements and program for Ohio Association Broadcasters' convention.

IN MINNEAPOLIS . . .

Disk jockey **Mike Dix** a WMIN addition . . . For seventh successive year Catholic's "Stations of the Cross" was televised on Good Friday over WCCO-TV with the Minneapolis Knights of Columbus the sponsor . . . Veteran disk jockey **Don Doty** out at WTCN and being replaced by **Leigh Kamman** who's switching there from WLOL . . . Erstwhile network "Big Payoff" personality and now WCCO-TV and Radio staffer **Randy Merriman** launching weekly half-hour audience participation show from a Minneapolis restaurant . . . Country singer **Texas Bill Strength** quit KEVE and the Flame nitery and has been replaced at the radio station and bistro by **Dave Dudley** . . . WCCO-TV and Radio ace **Cedric Adams** vacationing in Europe for six weeks . . . **Dick Nesbitt**, KSTP-TV and Radio sports director, back from the Southland where he interviewed major league baseball celebrities for his shows . . . WLOL and WDGY named Conelrad key stations to air heavy weather warnings in this territory . . . TV director **Art Ludwig** quit WTCN-TV to join KMGM-TV in same capacity . . . WDAY-TV, Fargo, N.D., has intervened to oppose the FCC grant of a second video station license to North Dakota Broadcasting Co. in its town of 40,000 population.

IN DETROIT . . .

WWJ radio and tv are supporting the city-wide promotion "Buy Days Mean Pay Days," with station personalities **Sonny Eliot**, **Jim DeLand**, **Fran Harris**, **Jean McBride**, **John Parker**, **Hugh Roberts** and **Dick Westerkamp** participating in motorcade to get campaign under way. WWJ-TV also donated half-hour of prime time for a special program, "Our Economy Today" featuring business and civic leaders; also station identifications are being tagged with the campaign theme . . . WJR passed another hurdle in its six-year fight to operate a tv station in the Flint area when the FCC upheld its 1954 decision granting Channel 12 to WJR. Appeals had been filed by the Trebit Corp., owners of Flint radio station WFDF and Butterfield Theatres, Inc., operators of a chain of theatres in Michigan . . . **Dave Garroway's** "Today" show will do a "live" pickup Thursday (10) via WWJ-TV from the Ford Auditorium here, featuring local teens on the pros and cons of rock 'n' roll.

FCC MARCHES THRU GEORGIA

Pity the Poor Piano

Editor, VARIETY:

There used to be a time when the networks took great pride in having their studio pianos always in proper tune. As I recall, expert piano tuners were under contract to constantly visit the various studios—on a daily basis if I'm not mistaken—and keep the instruments in perfect pitch. More recently, though, it would appear that this practice has been forsaken for being blessed (or cursed) with "perfect pitch" I have become appalled at the seeming negligence in keeping "on the air" pianos in tune. It has become more noticeable in recent years, I think, as many broadcast studios, both in radio and tv and at indie stations as well as at the networks, utilize the spinet-size instruments which, far smaller than the concert grands, lose their pitch much more rapidly, what with the change of room temperature overnight and particularly in tv with the temperature rise and fall when studio lighting is used for telecasting.

Perhaps the publication of this letter will serve as a reminder to those in charge of studio(s) operations that "their slip is showing" in this department. I won't point my finger in any particular direction but merely suggest that those programs which include the use of spinet-type pianos be given a "check and double-check." Keeping all pianos in proper tune, I'm certain, will win the plaudits of many like myself who "jump out of their skin" whenever they hear any type of music—vocal as well as instrumental—"off pitch."

Yours for a happier (musical) life.

G. W. (Johnny) Johnstone
Radio TV and Film
Public Relations, NAM.

Non-Profit Social Orgs Finding It Rougher Going Getting Cuffo Plugs

Non-profit outfits, such as the Red Cross, Cancer Fund, March of Dimes, etc., are currently taking it in the solar plexus when it comes to snaring guest interviews on the rapidly diminishing women's programs on both AM and tv.

Many of the radio-tv programs once presided over by knowledgeable femmes and rated a lotus land for public service pitches are now as dated as the hoop skirt. As one shrewd executive secretary in the non-profit agency field expressed it, "there are fewer and fewer daytime women's shows around for women who think."

In the past, agencies in the non-profit field managed to get their dedicated workers and committee chairmen on such worthy local female talk soirees as Nancy Craig, Margaret Arlen, Wendy Barrie, Arlene Francis, Adelaide Hawley, Mary Margaret McBride and others. Majority, if not all of these personalities, todate have been completely excised or drastically slashed in time and format.

Consequently publicity and special events staffers working for the public service organizations now have a meager few outlets at their disposal, such as Martha Deane on

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ABC's Pubaffairs Sets 'Report Card'

ABC-TV news and public affairs department has been working on doing additional hourlong pubaffairs specials, and last week came up with plan for a 60-minute report on "new, experimental directions in education." Show, using the web's top commentators, is targeted for Monday, May 5, at 7:30, the week after Max Factor's "Jack and Jill" finishes its cycle in the 8-8:30 slot. The Monday 7:30-8 anchorage has been sustaining for several weeks already.

Show will be called "Report Card, 1958," and will be both filmed and live. Format calls for picking up in detail six toprated education experiments in various U. S. communities—Rock Island, Ill.; Hagerstown, Md.; Joplin, Mo.; Hicksville, N. Y.; Lyons Falls, N. Y., and Portland, Ore.

It'll be the first weeknight special on ABC-TV in sometime. News boss-commentator John Daly, Robert Fleming, Don Goddard, Quincy Howe, Edward P. Morgan and John Secondari will front the stanza.

It'll be produced by Mary Laing, and Robert Northshield, who produced "Adventure" for CBS-TV, will handle the film segs of "Report Card."

GF Expands on 'Wife'

General Foods is establishing a substantial franchise in the daytime ABC-TV'er, "Do You Trust Your Wife?" Advertiser just bought another two alternate-week quarter-hours of the half-hour strip, giving it at this point the equivalent of three full quarter-hours a week.

The two new alternate quarters were added to an original four alternate week quarter hours. New segs are Monday 3:45-4 p.m., which began Monday (7) and Tuesdays 3:45-4, beginning April 15.

Coulter Sees Chi as a Major Television Power

Chicago, April 8.

Chicago-Unlimited, local melting pot for station execs, talent and ad agencies, heard Thomas Coulter's prognostication last week that tv will follow the historical plot-lines of radio, with the networks reaching a peak of influence before giving in gradually to local, regional and spot programming.

When that happens, he says, Chicago will become a major television power because it is one of three "Continental" cities, the others being New York and San Francisco. And who more likely than Coulter would hold this view? He's chief executive officer

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Fund for Republic's 'So Proudly We Hail Khrushchev Telecast'

Premier Nikita Khrushchev's exclusive appearance on "Face the Nation" over CBS-TV last June was a good thing for video journalism and a remarkable display of enterprise on the part of CBS' news staff, according to a Fund for the Republic report to be released next week.

The Committee of Consultants of the Fund For the Republic, headed by Prof. Eric F. Goldman of Princeton U., asked Herbert Mitgang, an editor of the Sunday N. Y. Times to do an in-dept study of the full significance of the interview with the Russian leader and to obtain the reactions of leading American figures to CBS' role

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LICENSES OF 10 STATIONS IFFY

By SAM LUCCHESE

Atlanta, April 8.

Something akin to pandemonium reigned in radio circles hereabouts when 10 of the area's stations awoke to the fact their license renewals had not come through (automatically) as heretofore.

As a rule the Federal Communications Commission renews licenses for these stations as a matter of course by April 1. While some of them might have entertained the thought that they were being made the victims of an April Fool's Day joke, they soon found out the FCC wasn't joking—or kidding.

A check revealed that the report was going the rounds of the radio mills that the FCC was sending letters around to the stations to determine whether their programming fitted the FCC yardstick.

FCC requires programming in seven categories: entertainment, religion, agriculture, education, news, discussions and talks and that its licensees must function "in the public interest, convenience and necessity." In view of the fact that the 10 renewals were withheld it is pretty obvious FCC is not completely satisfied that their requirements are being met.

Ten stations whose renewals did not come through are continuing to operate as per usual pending their answers to FCC letters of inquiry. They are WAKE, WAOK, WEAS, WERD, WGKA-AM & FM (counted as two stations), WGST, WQXI, WTJH and WIIN.

Five Atlanta mills whose programming got green light are WSB-AM and FM (NBC), WAGA-AM & FM (CBS), and WYZE (MBS).

If stations "under fire" can prove their programming meets FCC requirements, their licenses will be renewed. If not, hearings will be in order on why licenses should not be renewed.

Meanwhile, until answers are spelled out to FCC, stations will operate on what is known as "deferred licenses."

Rumors in the trade hint that FCC action in Atlanta may presage a crackdown on radio stations that specialize in news and music only.

A spot check revealed that some of the 10 stations being queried by FCC had little or no educational, agricultural or religious programming.

'Why Me?'

Manager of 10 stations revealed they had received only routine telegrams from the FCC advising that letters of inquiry were on the way.

Morton J. Wagner, manager of WAKE, said "we absolutely expect to comply with what the FCC requires. If we're doing anything wrong, we have not planned it to be wrong. We have no agricultural broadcasting. We do have religious programming, maybe not enough. But we are loaded with educational programming, such as the Junior Achievement series."

WGKA Manager John P. Culver explained that his station's original application for license renewal was filled out incorrectly. Station's reapplication was three weeks late, he stated. "I think it is ridiculous that we're included among the 10 stations. I absolutely think WGKA is 'clean'." Asked about the significance behind the FCC action, Culver opined: "Other people around town think it's more serious than a routine action."

Zenas Sears, manager of WAOK, surmised that the study of Atlanta stations "is a test case, undoubtedly." He added that "three-fourths of or more of the stations in the country" would fall in the same category as the 10 Atlanta stations being studied.

"I don't know why WYZE doesn't conform to the letter. FCC's requirements recommend, but are short on specifics," said Sears.

He added: "We have no farm programming, very little educational programming—about two hours

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AFTRA Proposes Joint Committee With SAG on Tape Jurisdiction

Hollywood, April 8.

A proposal has been made by American Federation of Television & Radio Artists to Screen Actors Guild that the two performer unions jointly organize a separate administrative and negotiating committee to control jurisdiction of electronic tape video. This compromise step would, in effect, set up a third bargaining unit for actors, one almost entirely apart from either SAG or AFTRA even though its members would come from both unions.

Measure has been proposed to prevent an allout war between AFTRA and SAG for tape jurisdiction. The AFTRA communique was reportedly sent to John Dales, SAG topper.

Proposed AFTRA-SAG committee would rule over tape video, a separate bargaining unit for working conditions and wages in all areas using tape instead of film or the live tv method.

AFTRA's national board met here on Friday (4) to blueprint the compromise measures, and they were reportedly delivered to SAG today.

Both the SAG and AFTRA contracts come up again for renewal in 1960. Hence, AFTRA has hopes the video tape bargaining will operate on a pro tem basis until then under the specified conditions and in 1960, instead of SAG and AFTRA separately bargaining with employers for tape, the joint committee become a permanent bargaining unit.

Until then, AFTRA is understood to have recommended the following temporary measures: Any film studio making tape or any operation owned by a film studio now engaged in making tv product (blurbs or programs) would fall under SAG's jurisdiction. Any network or owned & operated network station working in tape would go to AFTRA.

Another recommendation is that the joint SAG-AFTRA committee

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O'Neill Vs. O'Neill

London, April 8.

The many people who urge that the BBC and commercial television should get together to avoid unnecessary clashes in their programs were given fresh ammunition as a result of the programming on Sunday (30).

The BBC presented the second part of Eugene O'Neill's "Strange Interlude," while ATV staged his "Emperor Jones." Even staunch O'Neill addicts, who would have been prepared to watch both plays were thwarted, since the two programs overlapped by half an hour.

Board's Reversal On TV-AM Actors' No-Job Insurance

Once more, an actor in New York State literally has to work 20 weeks to qualify for unemployment insurance. State Unemployment Insurance Appeals Board, reversing its decision of last year, discontinued a ruling by which thesps could count a week in which a radio or tv performance was replayed as a week of work to be applied against possibly harder days.

Originally, American Federation of Television & Radio Artists and Screen Actors Guild won a precedental appeal to the board in the Rachel Price case. Miss Price had not actually acted during 20 weeks of the year, but was attempting to apply weeks during which replays of her performances appeared on the air as weeks of work. The Appeals Board agreed, and the new legal principle was then made applicable to reruns of all tv (kinescope), tv film and transcribed radio shows and commercials.

In short, the ruling that has been reversed stated that an actor need only have actually performed, say, seven weeks in one year, yet if the end product of his acting was repeated in any part of 13 separate additional weeks, he would have compiled the necessary

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Hope Out-Trendexes Competition But He's Done Better Before

Apparently, the goings-on behind the Iron Curtain don't spur too much interest in the American audience. Bob Hope's made-in-Moscow NBC-TV special last Saturday night (5) came up with the comic's fourth highest Trendex rating of his six shows this season.

Hope pulled down a 28.8 average, with a 47.4% share of audience, enough to whip his competition but not enough to top the 35.2, 33.5 and 29.7 he's racked up on previous occasions this season. At 9 p.m., he drew a 30.7 rating, vs. 10.8 for CBS' "Oh Susannah" and 15.7 for ABC's Lawrence Welk. At 9:30, Hope dropped to 26.5 while "Have Gun, Will Travel" upped the CBS ante to 20.5. Welk dropped to 13.3 in this segment, averaging out to 14.5 for the hour.

The Moscow theme was provocative enough to whip up some excitement among those who did watch, however. NBC switchboard in N. Y. got about 150 calls after the show, many of them from teachers who felt it was good programming for American schoolchildren and who favored more interchanges like it. A few callers protested, but these were a small minority.

Gerald O. Kaye Prexies WNTA-TV

Gerald O. Kaye becomes the president of Atlantic Television, the company operating WNTA-TV, in Newark, for new owner National Telefilm Associates. Since Kaye has never before been involved in active station management, his appointment takes shape as an unusual measure.

Kaye was hired in 1936 by Bruno, New York, RCA distributor there, and when he left 17 years later he was a partner and general sales manager of the set distribution company. Later on, for a period of four years, Kaye was president of Gerald O. Kaye Associates, which distributed Crosley and Bendix sets and appliances in N.Y and N.J.

NTA said Kaye was hired principally because of his experience in dealing with tv and radio stations as an advertiser. While with Bruno and later with his own company, he placed approximately $2,000,000 a year in broadcast advertising, and, according to NTA, has become fully aware of programming and advertising problems.

Kaye, like Don Swartz in Minneapolis-St. Paul (at KMSP-TV), will be reporting directly to Ted Cott, NTA veepee in charge of owned & operated stations.

Cott and Kaye became business associates when Cott was program boss for WNEW, N.Y. radio indie, on which Kaye was an advertiser (for Bruno) and for which he was a consultant. Cott explained that Kaye is an administrative and merchandising expert.

Details of the new programming plans for the met area tv station were not divulged, but Cott stated that they would go into effect on May 7.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

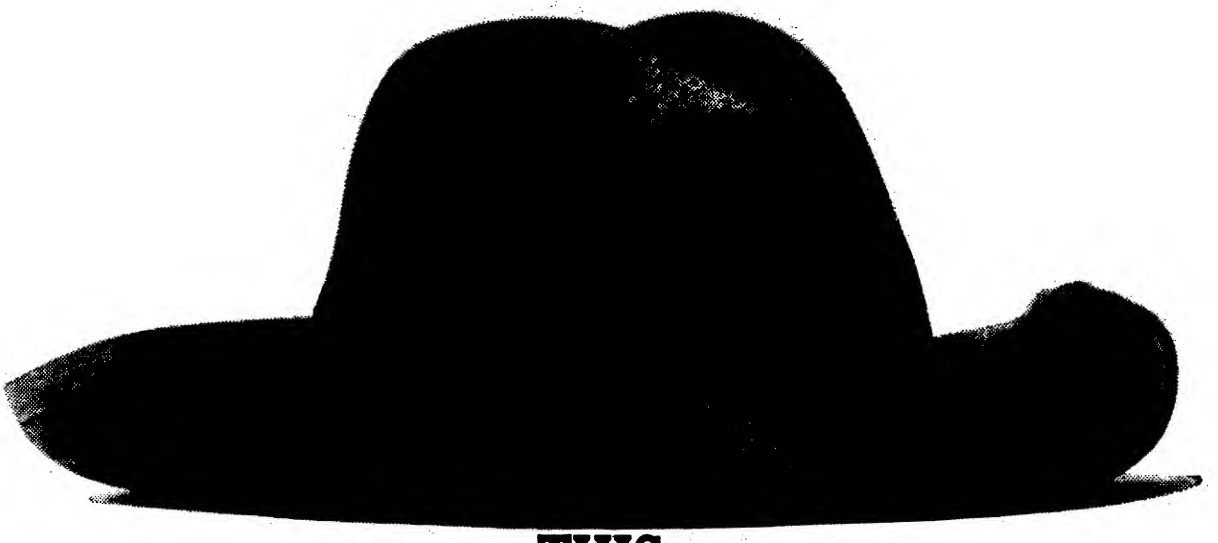
Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

PHILADELPHIA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH, 1958 TOP COMPETING SHOWS		ARB RATING
1. **THE BELLS OF ST. MARY'S**— Bing Crosby, Ingrid Bergman; 1945; RKO; NTA	Film Festival Sun. March 2 2:00-4:00 p.m. WCAU	28.2	28.5	26.9	77.9	Edison the Man, World's Best Movies	WFIL	4.7
						Look Here	WRCV	3.2
2. **THE QUIET MAN**— John Wayne, Maureen O'Hara, Barry Fitzgerald; 1952; Republic; Hollywood Television Service	Movie 3 Sun. March 2 10:30-1:00 a.m. WRCV	22.1	26.2	16.1	65.4	What's My Line	WCAU	23.9
						News, Weather	WCAU	15.8
						Man About Town	WCAU	7.3
						Witness to Murder Mystery Theatre	WCAU	2.5
3. **COMMAND DECISION**— Clark Gable, Van Johnson, Walter Pigeon; 1948; MGM; MGM-TV	World's Best Movies Fri. March 7 10:45-12:15 a.m. WFIL	18.1	20.7	● 13.0	41.6	Person to Person	WCAU	39.6
						News; Weather	WCAU	18.9
						Sports Final; Dracula, Shock Theatre	WCAU	9.8
4. **FRANKENSTEIN**— Boris Karloff, Colin Clive, John Boles; 1932; Universal; Screen Gems	Shock Theatre Sat. March 1 11:20-12:55 a.m. WCAU	16.2	19.4	11.7	45.3	The Two Mrs. Carrols, World's Best Movies	WFIL	13.9
						Burn 'Em Up O'Connor, World's Best Movies	WFIL	8.9
5. **THE TWO MRS. CARROLLS**— Humphrey Bogart, Barbara Stanwick Alexis Smith; 1947; Warner Brothers; Associated Artists Productions	World's Best Movies Sat. March 1 10:45-12:30 a.m. WFIL	14.4	15.8	12.2	34.2	San Francisco Beat	WCAU	25.4
						News; Sports Corner	WCAU	23.6
						Weather; Frankenstein, Shock Theatre	WCAU	16.2
6. **HOTEL BERLIN**— Faye Emerson, Helmut Dantine; 1945; Warner Brothers; Associated Artists Productions	Stage "S" Tues. March 4 10:45-12:15 a.m. WFIL	13.0	15.3	7.0	41.4	Mickey Spillane	WCAU	15.5
						News; Weather	WCAU	13.5
						Jack Paar Show	WRCV	10.2
7. **THE HARVEY GIRLS**— Judy Garland, John Hodiak, Ray Bolger; 1946; MGM; MGM-TV	World's Best Movies Mon. March 3 10:45-12:15 a.m. WFIL	12.7	14.8	10.1	40.3	Suspicion	WRCV	22.3
						News; Weather	WCAU	12.4
						Jack Paar Show	WRCV	9.4
8. **DRACULA**— Bela Lugosi; David Manners; 1931; Universal; Screen Gems	Shock Theatre Fri. March 7 11:20-1:00 a.m. WCAU	9.8	14.3	7.0	27.3	Command Decision, World's Best Movies	WFIL	19.1
						Florian, World's Best Movies	WFIL	15.0
9. **FLORIAN**— Robert Young, Helen Gilbert; 1940; MGM; MGM-TV	World's Best Movies Fri. March 7 12:15-2:00 a.m. WFIL	9.4	16.3	4.9	55.0	Dracula, Shock Theatre	WCAU	8.1
						Once Upon a Time, Late Show	WCAU	1.4
9. **SHINE ON HARVEST MOON**— Roy Rogers, Mary Hart; 1938; Republic; MCA-TV	Roy Rogers Playhouse Sun. March 2 10:00-11:00 a.m. WCAU	9.4	10.1	8.8	75.2	Come Little Children	WRCV	2.8
						See the World	WRCV	1.7

COLUMBUS

1. **LITTLE WOMEN**— June Allyson, Peter Lawford, Elizabeth Taylor, Janet Leigh; 1949; MGM; MGM-TV	Best of MGM Sun. March 2 5:30-7:30 p.m. WLWC	23.7	25.1	22.3	49.5	Cisco Kid	WTVN	12.2
						The Lone Ranger	WTVN	12.5
						Our Miss Brooks	WBNS	16.3
						Lassie	WBNS	22.9
2. **THE SEA HAWK**— Errol Flynn, Brenda Marshall; 1940; Warner Brothers; Associated Artists Productions	Something Different Sat. March 1 10:30-12:30 a.m. WTVN	21.0	23.5	16.3	47.5	Your Hit Parade	WLWC	17.3
						News; Weather	WLWC	15.0
						A Guy Named Joe, Gold Cup Theatre	WLWC	12.5
3. **WHIPLASH**— Dane Clark, Alexis Smith, Zachary Scott; 1948; Warner Brothers; Associated Artists Productions	Lex Mayers Theatre Sun. March 2 10:00-11:45 p.m. WTVN	12.5	14.1	10.7	29.0	Loretta Young Presents	WLWC	25.6
						What's My Line	WBNS	28.5
						Sunday News Special	WBNS	20.1
4. **THE HUCKSTERS**— Clark Gable, Deborah Kerr; Ava Gardner; 1948; MGM; MGM-TV	Gold Cup Theatre Fri. March 7 11:20-1:15 a.m. WLWC	11.7	13.5	8.5	49.8	Son of Frankenstein, Late Home Theatre	WTVN	9.9
5. **CRAIG'S WIFE**— Rosalind Russell, John Boles; 1936; Columbia; Screen Gems	Best of Hollywood Sat. March 1 6:00-7:30 p.m. WTVN	11.3	11.9	10.7	22.6	Sgt. Preston of the Yukon	WBNS	19.5
						Leave It to Beaver	WBNS	22.9
						The Honeymooners	WBNS	28.2
6. **HOLLYWOOD HOTEL**— Dick Powell, Benny Goodman; 1937; Warner Brothers; Associated Artists Productions	Sunday Showboat Sun. March 2 2:00-3:30 p.m. WTVN	11.1	11.3	10.7	53.1	The Yearling, Storybook Theatre	WLWC	10.9
						Schiff Hour	WLWC	4.9
7. **A GUY NAMED JOE**— Spencer Tracy, Irene Dunne, Van Johnson; 1943; MGM; MGM-TV	Gold Cup Theatre Sat. March 1 11:20-1:30 a.m. WLWC	11.0	13.2	7.8	38.6	The Sea Hawk, Something Different	WTVN	19.8
						Shock Theatre	WTVN	7.1
8. **THE YEARLING**— Gregory Peck, Jane Wyman, Claude Jarman Jr.; 1947; MGM; MGM-TV	Storybook Theatre Sun. March 2 1:00-3:00 p.m. WLWC	10.5	11.0	9.1	45.1	Craig's Wife, Sunday Showboat	WTVN	9.1
						Hollywood Hotel, Sunday Showboat	WTVN	11.1
9. **ATLANTIC CONVOY**— Bruce Bennett, Virginia Field; 1942; Columbia; Screen Gems	Sunday Showboat Sun. March 2 3:30-4:45 p.m. WTVN	10.1	11.6	8.5	40.6	Schiff Hour	WLWC	4.6
						Wide Wide World	WLWC	12.9
10. **SON OF FRANKENSTEIN**— Boris Karloff, Basil Rathbone, Bela Lugosi; 1939; Universal; Screen Gems	Late Home Theatre Fri. March 7 11:00-1:15 a.m. WTVN	9.9	11.3	6.3	32.8	News—Pepper; Weather	WBNS	24.8
						Weather; The Hucksters, Gold Cup Theatre	WLWC	12.2



THIS IS NOT RADIO TO DO HOME-WORK BY

Because of programs such as "Gunsmoke" (and Jack Benny and daytime serials, Arthur Godfrey and CBS News)...*Harvard College* became a network radio advertiser the other night, sponsoring an hour-long special broadcast, "The Case for the College," over the full CBS Radio Network.

Its purpose, as Harvard's President Pusey put it: "...to call attention both to Harvard's ambitious plan and to the great needs of all our American colleges."

To call *attention.* Where else in radio would Harvard be as sure of getting it as from CBS Radio Network audiences? The programs are not designed to do homework or income taxes by. The entire network schedule, Godfrey to "Gunsmoke," each program in its own way, requires listeners *to listen.* They expect to give their attention...or else they don't tune in.

That's why Harvard, with its dramatic appeal for funds, came to CBS Radio. Just as the country's leading advertisers do. For the *head start* that audience-attention gives to sales effectiveness. And for the authority and importance that only attention-getting radio can generate.

Significantly, these program qualities work best for the listeners, too.

Year after year, the CBS Radio Network schedule gathers the largest audiences in all radio. Audiences *in the habit* of paying attention. Here is the first essential for selling a product, a service, an idea.

THE CBS RADIO NETWORK

Where you reach 50 per cent more listeners in the average commercial minute

Television Reviews

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incisive analysis, it pulled the picture together and history will agree with scripter Dayton's conclusion: that the revolution in Russia unlike other upheavals of the past failed to gain greater essential freedom for its people. There, an exchange was made, autocracy replaced autocracy, notwithstanding Sputnik, Mutnik and what-nik.

The historical sidelight is that WPIX in rounding out an hour program erased the initial sound track for the film spoken by Max Eastman. Station contends the real reason is that Russia as seen from the perspective of '58 is different than the one seen by Eastman in '37. In addition, the station's presentation was more "factual."

The other reason—the unofficial one—is that Eastman was considered in '37 a Trotskyite, one of the Marxist splinter groups, and could be considered "tainted" today, despite Eastman's later year rejection of radicalism.

The film, edited down to 41 minutes from the original 67 minutes, was broken into three parts roughly covering the beginning of what was to be the major upheaval, Kerensky's rise to power, his fall and takeover by the Soviets, led by Lenin, Trotsky and Stalin. The vintage footage contained many fascinating highlights and sidelights.

Kevin Kennedy was on the grim side as interlocutor. The musical score by Harry Glass was excellent.

Station should be kudosed for its enterprise in taking up this "offbeat" material and fashioning an impressive show from it. For the record, according to a special American Research Bureau report, it was the toprated show for its time slot in the N.Y. market. A public service documentary that achieved a 25.8 rating trouncing all the escape programming of the other stations on April Fool's Day.
Horo.

SCIENCE '58
With Dr. Julian R. Goldsmith, others
Producers: Cornelius O'Dea, Lee Wilcox
Director: Carl Tubbs
30 Mins., Mon.-Fri., 7 a.m.
WBKB, Chicago

It is true, apparently: you do have to get up pretty early these days to find a scholarly show on commercial television. In the Windy City the starting time is 7 a.m., and even then the pickin's are mighty slim.

WBKB has mounted three new shows for the longhairs, the first of them educational in purpose and the other two ostensibly cultural. But although the station is promoting them well, it seems to be treating the trio with some neglect, if not contempt. Not only have the shows been assigned to the limbo of the dawning hours, they are damned with production indifference, each of them cut with a single camera that spans the whole directorial range from dolly in to dolly out. They are cheapies, and they look it.

Easily the best of the three is "Science '58," worth getting up for because it is education for free, although from a creative consideration it is only a classroom lecture four days a week and a roundtable discussion on the fifth. "Science '58" undoubtedly will win some pubaffairs awards for the station before its 13 weeks are up, but not because it is imaginative or exemplary video. Pretty hard to miss when the purpose is education, the format a lecture, and the talent a pool of 46 science experts of the U. of Chicago's outstanding staff. Even at 7 a.m.—presumptuously early to ask anyone to feed his intellect—the content of the program is a credit to any station.

The other two shows, one a half-hour review of current books and the other a classical music show,

NORMAN ROSS & FACSIMILE
Facsimile Editor: Harry H. Hunter
Director: Cliff Braun
60 Mins., Mon.-Fri., 7:30 a.m.

BOOKS AND BRENT
With Stuart Brent
Director: Carl Tubbs
30 Mins., Mon.-Fri., 8:30 a.m.

are watered - down highbrow amounting to no - brow. For classical music "Norm Ross and Facsimile" presents a milkwater olio of waltzes, marches and excerpts, and for a video picture the antiquated facsimile technique gives out with news, weather, horoscopes and other paraphernalia of reading matter. Ross does the voice over, and for him the vehicle is a waste of talent. He's one of the most engaging personalities on the station.

Stuart Brent is neither engaging nor an expert in the field of letters, and consequently "Books and Brent" is one of the most static and wordy half hours on television. Brent is merely a bookseller with a bookseller's enthusiasm for the current titles. He makes his enthusiasm evident but doesn't transmit it. No Prof. Zulli he. *Les.*

CAPTAIN BOB
With Bob Cottle
Producer-Director: Bill Shea
30 Mins., Mon.-Fri., 5:30 p.m.
Part cipating
WHDH-TV, Boston

Bearded Bob Cottle is winning a big following for his moppet show with a formula of "Adventures of Jasper," carrying the talking puppet idea out into space with script, voices and line drawings on the screen. Caught Thursday night (3), Jasper had a big do with fish people on a planet in outer space marked by good continuity and suspense.

Show, strictly for moppets, opens with Capt. Bob docking an imaginative boat and coming ashore. Here, he chats with "Mr. Answer," a sort of a face in a mailbox, and camera stays full on face which moves as questions are answered. Queries are of the scientific and "why" category, i.e., "Why is the grass green?" and everything is on a serioso vein. Cottle is nicely relaxed in tone, manner and gestures in dealing with his moppet aud, and everything is quite proper, nothing flip or macabre. Program should rate kudos from parent groups and those concerned with moppet fare in tv.

The WHDH-TV moppet program, which Cottle auditioned for and won from a large number of entrants, has been drawing heavy mail both from mothers and children alike.

As a production for the children, this show has spark and pace. It moves quickly over the distance route and it is easily seen how fascinating the show could be to youngsters of preschool and primary school age. Mr. Answer is a nifty gimmick to get some good educational facts into the youngster's minds, and Jasper's adventures give 'em the right dose of excitement. Bob Cottle as Captain Bob conducts the proceedings excellently and seems to have captured the flavor of children's presentation. Poised, pleasant and distinctive looking in the beard, he's a video natural.

This show shouldn't have any trouble getting a raft of participators or sponsors. WHDH-TV and all concerned merit high praise for this well conceived children's show. *Guy.*

SPOTLIGHT
With Milton Metz
Director: Ed Turner
30 Mins., Sun., 3 p.m.
WHAS-TV, Louisville

New local program dealing with traffic safety, series will include six to nine programs on consecutive Sunday afternoons. Milton Metz wrote, produced, and was moderator for the show, which was a comprehensive examination of traffic safety in all its aspects. Actually the programs, judging by the teeoff effort, represent weeks of research, interviews with police officials, and screening of thousands of feet of film, much of it shot especially for the program.

Metz included on his show, and promised for subsequent ones, all tv techniques, including specially filmed interviews and statements, excerpts of films from various agencies (AAA, Safety Council, Auto Manufacturers, and insurance companies), specially staged examples on streets and highways which have been filmed; posters, charts, graphs, in-person appearances of traffic authorities, etc.

Appearing with Metz on the first show were Don Sturgill, Commissioner of Public Safety for the state of Kentucky, and Capt. Cecil Melvin, administrative assistant to the Supt. of Indiana State Police. Brig. Gen. Franklin M. Kreml, Director of Traffic Institute of Northwestern U, an acknowledged top traffic authority in the country, also appeared in a special film shot for the first show. Cartoon on traffic safety drawn by the men who produce the "Mr. Magoo" cartoons, also appeared on the first show.

Aim of the series is to show people how easy it is to violate the law and become a statistic in the injured and fatality list, pointing out the chief dangers, and the best ways to avoid them. Metz has a dedicated approach to his subject, and turned in a friendly, straightforward job of interviewing.

Metz introed an average housewife on first show. Her husband never arrived home from his job as a musician. While going 85 mph in a 35-mile zone, car hit a tree and broke his neck. Wife was left with three small children. These in-person stories carry a strong impact, and must have a warning to all drivers looking at the show.
Wied.

Easter Shows

Continued from page 83

CBS-TV provided morning Catholic services via a telecast from the Holy Cross Cathedral in Boston. It was the first such service to be seen on network tv and it proved interesting, even to those not of that faith. The Most Rev. Richard J. Cushing, Archbishop of Boston, officiated and delivered the sermon.

From Cincinnati, NBC-TV picked up Episcopalian services, telecasting the services at Christ Church. WABC-TV in the early afternoon had the Very Rev. James A. Pike, who delivered a sermon, engagingly reflective of his faith. WOR-TV opened its day at 11:45 p.m. with a film on Easter *Horo.*

Buffalo—William Peters, WBEN-TV producer-director, has been appointed program director of WBEN-Radio, Buffalo, succeeding Gene Brook who becomes assistant radio-television director of United Auto Workers (AFL-CIO) in Detroit March 31.

Tele Follow-Up Comment

Omnibus

Maybe it's because Robert Saudek & Associates are free of the inevitable complications that arise from subsidization for the first time. Maybe it's just a change in operating philosophy. Whatever the reason, "Omnibus" this year has dropped the pretentious trifles it used to fool around with and has concentrated on one property per show, more often than not picking exciting and provocative plays and subjects.

The result has been, in the overall, nothing short of virtuoso television, and "Omnibus" has been a drama-lover's delight. Sunday's (6) production of Christopher Fry's "The Lady's Not for Burning" (first U.S. telecast of a Fry play) was just the latest example in a stream of tip-top-flight Broadway-and- elsewhere adaptations that have proved highly rewarding viewing for the habitual theatregoer and a rich compensation for those millions who never get to make the Broadway rounds.

"Lady" had its weak moments, a tendency to heighten the rhythm of the direction into farce-paced comedy that left the viewer sometimes hard-put to savor Fry-whenwry. But this was a minor point in the overall delightful impact of the finely-acted, flawlessly produced comedy. Christopher Plummer, who's rapidly setting a television standard for the calibre and versatility of his acting, was in excellent form as the world-weary ex-soldier who insists on being hanged. And Mary Ure, the British import currently starring in "Look Back in Anger," turned in a superb attractive performance as the witch of the title.

A topnotch supporting cast, including Geoffrey Lumb as the regulation-bound mayor, Ann Shoemaker as his self-centered but wordly sister, Gerald Hiken and Edwin Sherin as her two rambunctious offspring, John McGiver as the justice, Noel Leslie as the sleepy chaplain and Bryarly Lee and Stephen Joyce as the young lovers, gave color and spice to the situation. Add a fine bit by Bob Geiringer as the town's ragman.

Double director credit; Stuart Vaughan and John Desmond, leaves some doubt as to who rates what, but apart from the pacing, they got clear-cut and colorful performances from their cast and brought off their technical problems without a hitch. Henry May's sets were realistic without being obtrusive, and Alistair Cooke's urbane hosting set the right tone for the presentation. Walter Kerr's adaptation left the author unFryed. *Chan.*

Playhouse 90

A merry romp that had many delightful touches, stretches which compensated for the duller moments, was served up by "Playhouse 90," CBS-TV, Thursday (3) night.

Titled "Turn Left at Mt. Everest," the farce of Army life in the Burma theatre of operations, had a cast which sparkled. The technical production was tops, the home screen reflecting simulated flight, a strange terrain and outdoor location shooting, no mean trick for "live" presentation.

Fess Parker, who was plummeted into the popular spotlight via his "Davy Crockett" role, evidenced a flair for comedy in the 90-minute outing. He had the male lead role, playing an Army GI, in love with a pretty British gal, in Calcutta. The time was the immediate postwar days. He played his attempted seduction scene with aplomb, and showed finesse in his quarrel and his scheming against fate.

Peter Lorre built up nicely as the native Kunming helped. Paul Ford, Sergeant Bilko's topper in the "Phil Silvers Show," had a nifty role as a Churchill-smitten American colonel writing his memoirs and taking up "number-painting." Patricia Cutts was fetching and effective as the British PX lass. Arnold Stang got some yochs as the harried GI.

The running story of the "star-crossed lovers" had many madcap twists and turns, some falling flat, but others coming off well. It's a tribute to the play that, in the midst of all those commercial breaks, the viewers could be held at all.

Show was adapted by Del Reisman from a play by Lowell Barrington. Dan Petrie's direction was tuned to the proceedings and the supporting cast was quite competent. *Horo.*

Person To Person

A relaxed, amiable atmosphere marked both ends of "Person To Person" last Friday night (4) on CBS-TV when the cameras went into the homes of the Bennett Cerfs and Anna Maria Alberghetti. Ed Murrow, who is usually better attuned to more portentous subjects, carried off the light domestic and personal chitchat with complete ease.

Phyliss and Bennett Cerf, at their New York home, spoke mainly about books while Miss Alberghetti and her family, from their new Hollywood ranch, spoke about music. The Cerfs, together with their two sons, chatted about their respective literary chores, she as a columnist and he as Random House chief. Cerf touched upon such sundry literary topics as the RH "Landmark" series, the screening of new book material and the great demand for a humorist of the order of E. B. White and James Thurber.

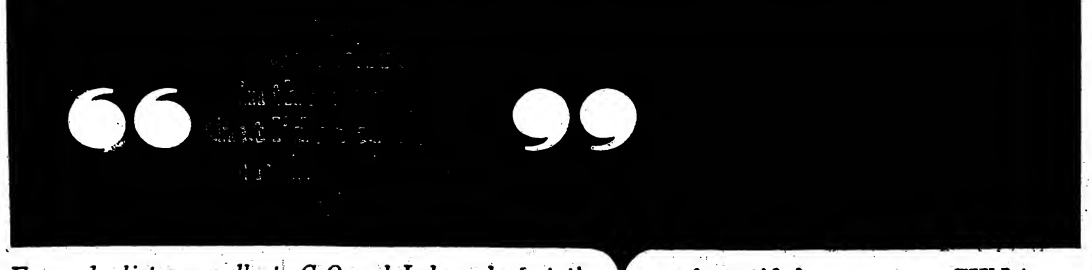
Miss Alberghetti, together with her mother, her younger sister, Carla, and her 13-year-old brother, Paul, made an ingratiating family ensemble. After the standard career questions, the two Alberghetti sisters, accompanied by their brother on the piano, charmingly vocalled an Italian number. It was the high point of the half-hour. *Herm.*

Alcoa Theatre

The 30-minute production of "Loudmouth" on Alcoa Theatre over NBC-TV (7) with Jack Lemmon in the major role proved immensely viewable. Christopher Knopf, who scripted "Loudmouth," turned in a far-above-average assignment. But major honors go to Lemmon for his keen portrayal of a practical joker who becomes the hapless victim of his own cruel joke.

This is the drama of one, Wally Mail, an assistant auditor in a bank and a braggart of no mean proportion, who during a party conversation about an unsolved murder decides to occupy the center of the stage by calling the police and informing them that he's the killer. The cops soon trace the call and carry Wally off to headquarters and before the curtain is rung down, Lt. Oran Nelson, played exceedingly well by Harold Stone, pins a couple of murders on show-off Wally. There's a good deal of suspense in "Loudmouth" and Lemmon shines throughout it as Mail.

Lemmon is one of four performers (others are David Niven, Charles Boyer, Jane Powell and Robert Ryan) who alternate every four weeks in this series. Aluminum Company of America, sponsor of the Alcoa Theatre, has a sturdy attention-getter in this highly dramatic package. *Rans.*



Fans who listen equally to C-O and Independent stations recently testified to the greater believability of C-O commercials. A study by Motivation Analysis, Inc. showed C-O stations are more authoritative and more credible.

C-O

WEEI, Boston
WBBM, Chicago
KNX, Los Angeles
WCBS, New York
KMOX, St. Louis
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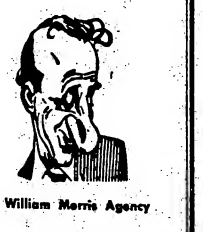

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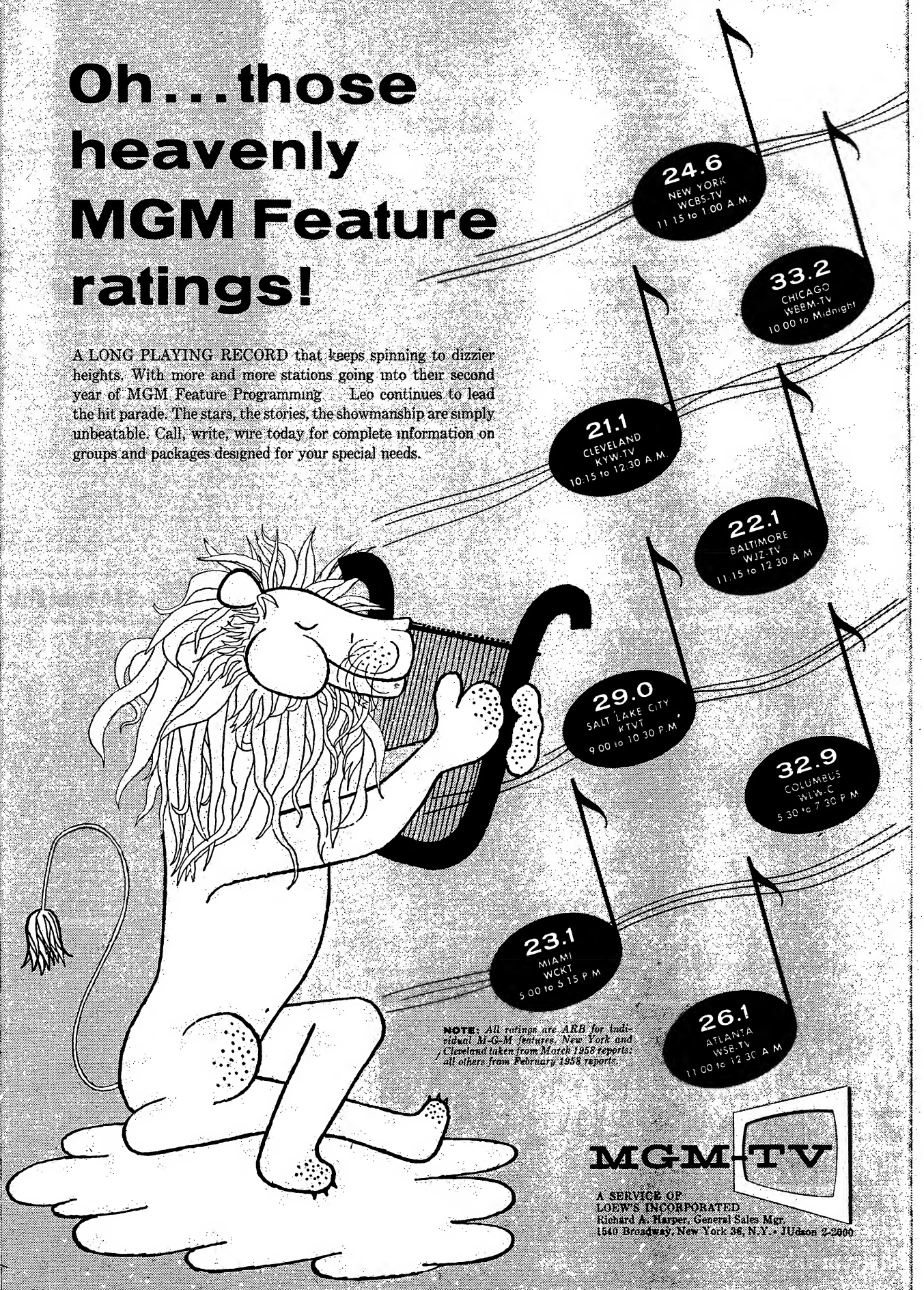
A LONG PLAYING RECORD that keeps spinning to dizzier heights. With more and more stations going into their second year of MGM Feature Programming Leo continues to lead the hit parade. The stars, the stories, the showmanship are simply unbeatable. Call, write, wire today for complete information on groups and packages designed for your special needs.



NOTE: *All ratings are ARB for individual M-G-M features, New York and Cleveland taken from March 1958 reports; all others from February 1958 reports.*

MGM-TV

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Highlights of Harris Report

On FCC Relationships With Industry

"Some members of the industry . . . have followed a practice of providing excessive entertainment for the members of the FCC and the Commission staff. The Subcommittee feels that such entertainment does not lend itself to the establishment of a proper relationship between the independent regulatory agencies and those who are subject to regulation by such commissions.

"To the extent that members of the FCC find it necessary, in the course of the performance of their official duties, to attend meetings sponsored by industry organizations, the Subcommittee feels very strongly that such attendance should be at Government expense.

"The hearings have revealed the unsavory practice engaged in by representatives of some industrial concerns of charging business expenses and using the names of members of the FCC as justification for such expenses, while actually such entertainment did not occur. These practices, the Subcommittee feels, are utterly indefensible. They blacken the names of members of independent regulatory agencies who have no way of defending themselves against such practices.

On Acceptance of Per Diem When Industry Pays Hotel Bills

"The question of the propriety and legality of such conduct is of concern not only to members of the FCC but to members and the staffs of other independent regulatory commissions and executive agencies. The rulings and testimony of the Comptroller General in this respect . . . are ambiguous and in conflict. The Subcommittee feels very strongly that there is an urgent need for clarification by the Comptroller General.

On Delays and Pressures

"Pressures brought on some commissioners in the channel 10 Miami case cannot be tolerated. It is the purpose of the Subcommittee . . . to relieve the FCC from pressures of an improper character.

"The Subcommittee is concerned about the long delays which have many times occurred in rendering final decisions . . . Such delays have contributed to an increase in pressure of the kind referred to . . . It will be the purpose of the Subcommittee to submit additional legislative recommendations aiming at eliminating some of these serious delaays.

On Furnishing of Color Sets, Etc., to Commissioners

"The Subcommittee believes that the present practices with respect to furnishing such facilities are undesirable. Furthermore, the Subcommittee has serious doubt whether some of the equipment which has been made so available would meet the test of being needed by the members of the Commission, in the public interest, in order to enable them to follow new technical developments. Finally, the Subcommittee feels that the furnishing of some of these facilities to the Commissioners was not in the public interest but in the interest of promoting the business of the industrial concerns which furnished the equipment.

"The Subcommittee believes that the Commission itself should examine into this subject, applying the most stringent standards of propriety, and take such action as will remedy a situation which has brought on much public criticism, and provide an orderly and well publicized method of obtaining such equipment.

On the Recommendation For a Code of Ethics

"The Subcommittee desires to caution . . . members of the FCC that no code of ethics, no matter how detailed, can relieve the individual members of the necessity of being sensitive at all times to the urgent need to maintain public confidence . . . by avoiding actions of any kind which might create the impression that their official decisions are or may be influenced by improper considerations."

D.C. Probers

Continued from page 78

criticism, and provide an orderly and well publicized method of obtaining such equipment."

In making public the report, Chairman Oren Harris (D-Ark.) told a news conference that the Subcommittee has concluded that phase of its inquiry concerning with misconduct charges against members of the FCC. But he emphasized that the Subcommittee is not through with the Commission. The staff, he revealed, has gathered data on 20 to 25 other channel cases which will be studied. He indicated that the Subcommittee will probably "go into" three or four of them.

Harris said that further hearings will not be held "until we develop the facts and are ready." He noted that other regulatory agencies are also occupying the attention of the staff.

Questioned on whether Subcommittee revelations would lead to prosecutions, Harris said he "assumes" the Dept. of Justice has more information than the Congress and that it has the responsibility of acting on violations. Doubtless, he said, the question of perjury will receive attention, as well as a provision of the Criminal Code which prohibits attempts to influence Federal decisions.

Social Orgs

Continued from page 87

WOR or Tex and Jinx on WRCA, and as for the latter, it's getting tougher to plant a guest on this program unless it's a Gen. Alfred M. Gruenther or someone of similar stature.

As a result of the disappearance of the major station femme shows, the smaller outlets are beginning to get a greater play from the social service and other non-profit organizations. Alma Dettinger on WQXR, Estelle Sternberg on WLIB, Alma Johns on WWRL, to mention a few, are now flooded with requests for interviews.

Furthermore, with the moving of the Dodgers and the Giants to the Coast, the important public service plugs allocated by the Ad Council between innings and between games are no longer to be had here by interested agencies. Previously, the spots available during the ball games of Dodgers and Giants were invaluable to volunteer bodies.

Curtailment of daytime interviews shows also has forced the public service organization publicity outfits to be more creative in tieups with radio-tv. For one, they're now concentrating on fresh news and feature angles for radio-tv news programs and considerably more original public service air spots.

CBS Strike

Continued from page 77

though it's going to end soon," one union executive declared yesterday CBS have been suspended.

Hollywood's Action

Hollywood, April 8.

Los Angeles Central Labor Council met in emergency session yesterday (Mon.) following the IBEW walkout, to determine the policy of other unions whose members would have to cross picket lines at Television City to get to their CBS jobs, but failed to arrive at any immediate conclusion. Motion was made to support IBEW in the strike but was amended by further motion to postpone action until various orgs in attendance could contact and get support from their International offices.

Attending were reps of IATSE, AFL Film Council, Transportation Drivers Union; AFM Local 47; Radio, TV Directors Guild and the Teamsters Joint Council. Since there's a no-strike clause in the present contract between CBS and members of RTDG and AFTRA, members must go through with assignments already contracted for.

While eastern web supervisors are keeping live daily shows beaming, West Coast brass, relatively unschooled, won't attempt to keep major live dramatic shows on the air as skedded, replacing such programs with films, kines and tapes.

Look Ahead in Anger

To give an idea of just how the engineers' strike has dislocated the lives of some CBS execs who've been assigned to standby technicians status, here's the schedule of one CBS publicity executive for this week (apart from trying to keep the press abreast of the situation):

Flack - turned - cameraman was assigned to "As the World Turns," which never made air on Monday. On Tuesday, he had to report for rehearsals at 8:30 a.m., was through at 1 p.m. Ditto on Tuesday and Wednesday, with the additional chore Wednesday night of handling the live "Leave It To Beaver" commercials. Thursday, he's scheduled again for "World," but Friday, he's due to be in the studio at 5 a.m. to handle camera work on the WCBS-TV, N. Y., "Sunrise Semester" segment at 7 to 7:30 a.m.

Georgia

Continued from page 87

a week—but a great deal of religious programming."

"With the number of stations on the air, it's impossible for all of us to fulfill FCC's requirements. I can't compete with WSB. We try to offer the type of programming others do not."

Ben Akerman, manager of WGST, owned by Georgia Institute of Technology and operated by Georgia Board of Regents, said: "This is the first time this kind of study has occurred. We feel we've been discharging our public responsibility. I have no doubt we will come out 'clean'."

George Oliviere, manager of WIIN, says "we run a great deal more public service programs than any other station in town. According to my understanding of the FCC's regulations, we do meet its requirements."

J. B. Blayton Sr., of WERD, branded the FCC study as "unusual." "I bought this station in 1949 and this is the first time our license has not been renewed automatically. I think WERD does conform in every way to the FCC requirements. We do very little agricultural programming. We're only a 1,000-watt station and our audience is urban. But, in other areas—educational and religious—we do more than is required."

WEAS Manager Warren Roberts commented: "It's hard to say what the FCC requirements are. We make a real attempt to do public service. As far as I'm concerened, we fall within the regulations. We have plenty of religious programming. Perhaps we are lax on the educational side. We don't do any agricultural programming as such." (WEAS operates only in the daytime.)

Robert Rounsaville, owner and operator of WQXI, said: "I'd rather wait and see what the letter says before I make any statements. It was a surprise to me to get the telegram. We think we are operating in the public interest."

After calm deliberation, station managers by weekend were satisfied that none of stations will lose its license. "Business as usual" characterized modus operandi to avoid any admission, even tacitly, that station was not conforming to FCC requirements.

Job Insurance

Continued from page 87

20-week minimum for unemployment insurance.

The reversal was handed down quietly in New York several days ago. Since then, AFTRA and SAG lawyers have been conferring on an appeal of the latest decision to the State Appellate Division court.

Appeals Board, according to a union lawyer, reversed its decision because the year-old unemployment credit system for performers created administrative problems for the State. He believed the Appeals Board failed to reverse the principle of law on which the original favorable decision was based.

A court of law, he said, was forced to render a new decision purely on the basis of the state law and not, as the Appeals Board allegedly had, rule on the grounds that the initial decision was unworkable. "The first and second decisions of the Appeals Board are irreconcilable," he stated.

FIRST AMPEX UNITS FOR JAPANESE TV

First overseas shipment of the Ampex videotape recorder is going to Osaka, Japan, where the commercial TV Broadcasting Corp. will install one unit in its Osaka studios and a second at its Tokyo plant. Units are the same being used in the U.S., since Japanese television operates on the same technical standards.

The Japanese firm doesn't have fullscale microwave relay facilities between Tokyo and Osaka, and plans to use the machines to record Tokyo originations for playback on its Osaka outlet.

Wally Butterworth's 'Pick the Pix' Panel Show

Wally Butterworth is packaging a "Pick The Pix" panel show, with a show biz flavor, and has Harry Hershfield and Frank Graham aligned as two of the anchor men.

He is casting the other two permanent panelists. There will be guests and audience-participation prizes as part of the tv package.

AAP

Continued from page 81

UA and others, claiming a prior deal with Chesler had been breached.

The prospectus filed with the SEC for the agency's approval consists of an offer of debentures and cash for capital stock, warrants and outstanding debentures of AAP. The total transaction would involve about $35,000,000.

Under terms of the deal, affiliate United Artists Associated would exchange $6 of debentures and $6 in cash for each outstanding share of AAP stock, terms essentially the same given to Chesler group. Under the prospectus, UAA also would exchange $24 of UAA debentures for each outstanding warrant for the purchase of four shares of AAP stock and $13 in cash.

SAG Rebel Slate

Continued from page 81

membership a voice in collective bargaining.

"We must, everyone of us, work for essential reform which is long overdue," the letter addressed to N.Y. members said, Caucus demanded "a New York branch which participates in a meaningful way in the business of getting for the performer not just a patty-cake result, but a fair share of the advertising dollar for his time and talent.

"We must work to elect Council members who know what's going on in television today and, what's more, care enough about the performer to seek out solutions which are good for him and then to fight so that these solutions get into future agreements.

"The time to join with us is now. We cannot afford to miss the bus again, as we did in the case of the new agreement, because of a late start."

(By May or June, the N.Y.branch nominating committee will meet to name a slate for the nine vacancies due for reelection to the 27-man council. There is a possibility more than nine seats will be open by November election time, due to usual retirements or relocation of some officers.)

PAT O'BRIEN STARS IN ZIV'S ALL NEW IMPACT SERIES!

TARGET

"NO WAY OUT" A nurse is kidnapped to help a wounded outlaw. Can the law close in before the gang decides she has outlived her usefulness?

MYSTERY!

NOW SHOOTING AT ZIV STUDIO!

BIG ENOUGH TO ENTERTAIN . . . SMALL ENOUGH TO MAINTAIN!

On Picturesque Pompton Lakes
Ideal Fishing . . . Swimming . . . Boating

And JUST 40 MINUTES to MIDTOWN MANHATTAN!

This contemporary lakefront estate is set on 2.5 acres of scenic beauty. The custom-built mainhouse is a dream of hand-cut stone and red wood. Completely air-conditioned. There's a 90 foot covered flagstone patio complete with fireplace. Guest cottage and boat house allows you to retain privacy while extending hospitality. Asking $89,500. Brokers protected.

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On Tuesday night, April first, from 9 to 10pm WPIX-11 presented an hour *unprecedented* in television . . . an hour which *dominated* New York television viewing!

The actual EYE-WITNESS FILMS of

THE RUSSIAN REVOLUTION

OVER 1,200,000 NEW YORK HOMES

viewed this extraordinary presentation!

WPIX-11	**25.8**
WCBS-TV	15.7
WRCA-TV	14.3
WABC-TV	7.4
WABD-TV	3.6
WOR-TV	0.9

Special ARB Rating (Hour Average)

". . . stirring . . . absorbing . . . compelling . . . unforgettable scenes . . . worthy of being repeated." Kay Gardella—NEWS

". . . indeed fascinating." Jack Gould—TIMES

". . . fascinating lesson in the dependability of Commie backstabbing . . . it's worth repeating." Jack O'Brian—JOURNAL-AMERICAN

". . . stories of such men as the Czar, Lenin and Trotsky and such events . . . were fascinating." Jo Coppola—POST

NEW YORK'S PRESTIGE INDEPENDENT STATION **WPIX TELEVISION**

'Music Til Dawn'

Continued from page 78

indies are bought individually. But the program often hits nearly a 1.0 rating collectively, which is an unusually large audience for that time of night and that kind of money.

Each station uses its own personality and programs the show itself. Bob Hall is the deejay-emcee at WCBS, the CBS flagship in New York, and has been since the start. Hall is assisted by a director, John Chanin, who programs the music as well. Chanin sends logs out to the four other o&o's, which use them as a guide for their own musical programming for the show, since it's no mean feat to program 38 hours a week of any kind of music. The four indies program independently, but with an assist from the agency (which incidentally has access to the WCBS logs).

American uses the soft-sell on the show and likes it that way. It programs no more than four or five commercials (usually under a minute each) per hour, and two of these are wrapped around the five-minute news shows on the hour, leaving only two or three commercials for the other 55 minutes. These, American instructs the station, are not to interrupt the music—if there's a full symphony on. It's not interrupted and the commercials are forgotten; no makegoods in the following hour.

Some of the blurbs are flight-information types, pitching specific American routes. Others are institutional, praising the smaller feeder lines in the area, pushing air travel in general, stressing air safety features and service. Hall and the others are given general copy themes and allowed to ad lib around them. "Music 'Til Dawn" audience, according to surveys, is varied—students, doctors, factory workers, writers, truckdrivers—but in today's universal acceptance of air travel, it pays off. Since the show went on the air, American has had passengers voluntarily writing on those suggestion cards in the seat packets that they picked American through the show.

Those clear-channel outlets late at night provide a major advantage too; they can blanket the country (WCBS consistently gets into 40-odd states in the wee hours, and as far north as Canada's maritime provinces and to Costa Rica in the south). The five CBS stations are WCBS, WBBM, Chicago; KMOX, St. Louis; KCBS, San Francisco, and KNX, Los Angeles. Indies are WBZ, Boston (American initially bought CBS' WEEI, but switched to the Westinghouse outlet), WWJ, Detroit; KRLD, Dallas, and WTOP, Washington. Initially, it bought this way because of its limited routings (network would have involved purchase of markets it never gets into), but this type of lineup has paid off far beyond its geographical pattern.

ABC Fri. Shuffle

Continued from page 79

avoiding further early evening contact with dramas of the hour long variety.

Another night that came into focus quickly for Moore—at least at 10 p.m.—is Saturday. The new program veep at ABC-TV says that he's going to anchor Screen Gems' "Tales of Frankenstein" at 10 with or without a sponsor.

"Frankenstein" will be replacing "Mike Wallace Interview." Wallace has another year to go on his contract, which is said to call for his services and not for a specific format. So it's entirely possible that "Interview" will not be back for 1958-'59, although the web is looking for a new sponsor and new slot. The other way ABC can acquit its obligation to Wallace is to sell him in the previously reported role of narrator of a half-hour vidfilm anthology, for which the pilot has already been completed.

Schaffner

Continued from page 77

tiveness of the mass audience." They base their estimates of what an audience will like at home on what they would have to pay money to see in a theatre, and this, to Schaffner, is a false standard. That's why television too has swung into its own variation of a "star system," where the important thing is not whether so-and-so is right for a part but whether or not "he's boxoffice." That "star system" philosophy has caught up with tv's better shows too.

The answer for television, says Schaffner, is to "take the lid off our best people. Put the Fred Coes, the Tony Miners, the Herb Brodkins, back to work. Let 'em do what they like to do and want to do, to create without everybody sitting on them. Don't make them desert television for motion pictures and the theatre because that's the only place they can work the way they'd like."

It's not merely a case of quashing and frustrating the creative writer or producer or director by a series of don'ts," Schaffner points out, but a wholesale degrading of the quality of television programming by underestimating the audience. Part of it is due to the tendency to "take the easy way out; everything can't be high quality 24 hours a day and seven days a week, so we like to use that as an excuse for not doing anything good." But just as important is the tendency to bury the writer, to spend money for stars instead of scripts, to judge a piece of work not on its quality as a property but "who can we get that's a name to raise the rating" instead of who would do justice to this part.

"Sometimes I think the best thing that could happen to television is if Harry Ommerle (CBS programming veep) told all his people, 'We won't consider anything that's budgeted over $15,000 because we won't be able to sell it.' That's when tv will have to start looking for ideas again."

Schaffner's in N. Y. for a brief visit, after which he returns to the Coast to do three more "Playhouse 90" shows for CBS-TV.

GM Hour

Continued from page 77

have also made their impact on U. S. and U. K. tv markets, include Arthur Hailey and Hugh Kemp, Toronto; Joseph Schull, Montreal. Actors this season have included such Canadians as Lorne Greene, Christopher Plummer, William Shatner (latter with Paramount Pictures); plus David Green, director, who tossed in his job this season with "General Motors Theatre" series and ABC to take over a similar directorial chore with CBS in Hollywood. Plan is for ABC to pipe in the Toronto-emanating series just as the CBC pipes in such weekly American drama productions as "Kraft Theatre" and "Studio One."

Frieda's Zinger

Continued from page 78

not being more tv stations on the air today. They would be happier, she said, "if there were only a hundred."

Relating her activities on the Commission in behalf of educational tv, she said she devoted many weekends to making speeches to arouse support for the reservations. Frequently, she said, she spent far more for trips for this purpose than she collected for expenses.

Miss Hennock indicated that manufacturers who provided her and other commissioners with color sets didn't do them much of a favor. Her set, she said, "crowded" her living room and, besides, there were few programs to watch. She said she paid $200 for the set she had when she left the Commision.

But questioning about color sets, phone calls, expenses, etc., she said, seemed " a little silly."

The whole problem of influence, she suggested, lies in the caliber of officials appointed to office.

B'cast Foundation

Continued from page 79

between Americans on one hand and Asians and Europeans on the other" will begin with the next three months. Key stations from coast to coast have indicated they will present the overseas programs in an effort to better world understanding. Similarly, overseas broadcasters will carry the non-propaganda programs from this country on an exchange basis.

From France will come a flock of one-hour features with outstanding conductors at the helm of the French National Orchestra; Italy is fashioning a concert and opera series under the auspices of Radio Italiana; India, via Radio Madras, is at work on a series of 30-minute program dealing with Indian music.

Other countries currently engaged in special works for the BFA project are Austria, Korea, Japan, Israel, Norway and England. At the outset these programs will be offered free to a limited number of quality outlets in large cities in the U.S. A small service charge for the programs will be made later. Stations subscribing to the "international conversation" series will be expected to broadcast the programs on a regular basis.

Bobby Rested

Continued from page 77

della Chioppa was named veepee-program director.

ABC

Couple of swift surprises within a two-week span (completely apart from the attempt to resolve the network radio predicament) was the naming of Jim Riddell as exec veepee in charge of AB-PT's broadcasting division, with tv prexy Ollie Treyz and program boss Jim Aubrey reporting to the ex-Detroit o&o chieftain. Then the switch of Aubrey back to CBS, which perhaps wasn't too much of a surprise since, in his Columbia days on the Coast, he was regarded by the network high command as "someone to watch" and considered to be cut out of the CBS cloth. Hence his return to the Paley-Stanton fold was considered in some quarters to be inevitable. But perhaps more surprising was the appointment of Thomas W. Moore to take his place as the No. 1 programming man since Moore, out of the CBS Film Sales org several months previously, was regarded basically as a salesman. At ABC they say: "Don't underestimate his talents in programming and other areas."

NBC

All quiet. Ratings are up this season for Bob Sarnoff & Co.

Ballcasts

Continued from page 77

of the info by WOR-TV. RKO New York flagship also maintains that it has two clients with options, as the play-ball signal approaches on Tuesday (15). Five sponsors would mean a virtual sellout.

WOR-TV hasn't disclosed any plans for pre and post-game shows. Station is committed to about $600,000 for the Philly telecasting and only via a sellout is recoupement seen.

The Bankers Trust will sponsor all the "Showcase of Sports" programs with Red Barber seen for 15 minutes before and 10 minutes after all Yankee home games. Colgate-Palmolive will sponsor "The Inside Pitch" with Bob Wolff following all Yank road games. The 10-minute filmed program highlights inside interviews with top American League players. United Airlines has signed to sponsor Bill Stern's "Today in Baseball" 15 minutes before all Yank road contests. Yank games themselves are fully sponsored.

Fund for Republic

Continued from page 87

in lining up the interview with the major Russian figure.

The report raises many questions involving the rights of the press but draws the conclusion that tv journalism should be considered a part of the free press and an integral segment of the Frst Amendment. Mitgang's analysis also draws the broad conclusion that in order to achieve the "freeedom to see" one must have a general atmosphere of freedom in institutions such as the FCC and other governmental offices.

Mitgang reconstructed the origins as well as the subsequent results of the Khrushchev appearance on CBS and what it meant to the free press in this country. He covered all aspects of the story from Washington to Moscow and obtained reactions from members of Congress, the State Department, White House officials, etc. The final report is called "Freedom To See" and is one in a series on mass media to be issued by the Fund For the Republic.

The full report will be made available at a Fund for the Republic luncheon at the Hotel Biltmore, Monday (14). Both Mitgang and Prof. Goldman will appear at the luncheon.

No. Dakota Court Absolves Station In Political Test

Bismarck, N.D., April 8.

In a major test of the Federal Communications Act's controversial section 315, the North Dakota State Supreme Court has ruled that a broadcasting station is not liable for defamatory statements made by a political candidate using the station's facilities in accordance with the federal law.

It's the first time that an appelate court has dealt with the question.

Attorneys for the North Dakota Farmers Union, plaintiff in the $100,000 slander damage suit against Fargo, N. D., radio station WDAY, resulting in the five-member court's 4 to 1 decision, have indicated they'll appeal from it to the U. S. Supreme Court.

The decision followed more than six months' deliberations after the hearing of the Farmer Union's arguments in an appeal from an order of District Judge J. C. Pollack dismissing WDAY as one of the defendants, the other being A. C. Townley.

Townley was an independent candidate in 1957 for the U. S. senate against Republican Senator M. R. Young and Quentin Burdick, the Democratic candidate, and during the campaign made a speech containing the allegedly slanderous statement against the Farmers Union. Young won re-election and Townley finished a poor third.

During the state Supreme Court arguments counsel for the Farmers Union reproduced part of Townley's speech, marking the first time a film and projector ever had been used in the chamber.

WDAY admitted the speech's libelous character, but contended that under federal law it could not censor the talk.

It was argued that the communications act's Section 315 gives a radio or tv station immunity from civil actions based on false or slanderous statements uttered by candidates. Counsel pointed out that a station is required to give opposing candidates time and is prevented from deleting defamatory matter.

Minneapolis — KMGM-TV announcer-personality Fred Vant Hull, a former U. of Minnesota and pro football player, has received the "Who's Crippled" award of the National Society for Crippled Children and Adults for his personal achievements despite a physical handicap resulting from polio.

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Inside Stuff—Radio-TV

Proposed educational-tv program on WOR-TV, N.Y., will come into sharper focus when Chancellor John F. Brosnan of the New York State Board of Regents calls a special meeting of his colleagues in Albany on Thursday, April 24.

A five-member committee, headed by Dr. T. Norman Hurd of Ithaca, will be in charge of the educational-tv unit created by the Regents. This committee, aided by Chancellor Brosnan, plans to establish an advisory council on educational-tv. Former Regent Jacob I. Holtzmann of N.Y.C. will head the group of advisers.

It is anticipated that the upcoming meeting in Albany will result in the appointment of five to seven additional advisers, drawn from the ranks of education, journalism and professional broadcasting.

Meanwhile, Holtzmann, who was largely responsible for consummating the deal with WOR-TV for its daylight hours to broadcast programs to school classrooms, is planning a brief trip to Israel where he will examine the country's educational system.

Metropolitan Educational Television Assn. finds itself busy with special projects. In addition to the upcoming "Concept" WCBS-TV, N.Y., shows, it has arranged with indie WPIX, N.Y., for a series of two Saturday afternoon programs devoted to "The Challenge to American Education." The kines were produced by META recently when members of the Educational Policies Commission of the National Education Assn. participated with several sets of guest experts at META headquarters. Kines are to be released shortly for general distribution. The first WPIX showing will be Saturday (19).

Another project, apparently designed to clear the air of the unsettled educational tv situation in the New York area, also will be via WPIX, META's regular morning outlet. Titled "Report from META," series of 15-minute programs starting at noon on Mondays, is designed to acquaint the public on educational tv goals, financing, etc.

Segment from one of this season's CBS-TV "Conquest" specials will get double billing at the Brussels Fair this summer. First photographs ever made of an atom, featured in the last "Conquest" show on the web, have been requested for exhibition at the International Hall of Science and at the U.S. Pavilion at the fair.

CBS public affairs is currently working on the language problem, and will either do a new voicetrack in French, with host Eric Sevareid or will use a combination of French dubbing and subtitles for the segment.

WBBM radio in Chi is taking advantage of the abstruse boundaries of public affairs to extend it to jazz. Station has tapped Alan Merriam, professor of Anthropology at Northwestern U., to give an education to a show which is otherwise simply recorded music. Merriam's first outing, this Saturday (18), will focus on four versions of "Lady Be Good," those of Andre Kostelanetz, Benny Goodman Trio, Artie Shaw, and Count Basie.

Says producer Len Schlosser: "Public affairs programming, especially on radio, has become all talk."

A House Commerce subcommittee has under advisement radio broadcasters' proposals for more comprehensive presentation of traffic flow information for motorists on the highways.

The House Special Subcommittee on Traffic Safety heard representatives from WIP, MBS affiliate in Philadelphia, the National Assn. of Broadcasters, Mutual, and others outline radio's present role in traffic and safety control activities. All joined to urge greater supply of consolidated information for radio broadcast.

John Daly's Global On-The-Spotters

ABC news chieftain John Daly took off on Monday (7) for a three-week junket around Europe and the Far East, with reports to ensue from Paris, Tokyo, Hong Kong, Saigon, Laos and Cambodia.

Don Goddard is subbing for him during the swing on his nightly quarter-hour ABC-TV newscast and his 10-minute ABC Radio stanza: Daly's on-the-spot reports will be piped back for inclusion on his shows. Essentially, the tour will enable the network veep and commentator to satisfy demands of network radio affiliates for more on-the-spot reporting during audio news stanzas. He'll also have a chance to o.o. the web's foreign bureaus.

Itinerary called first for Daly to fly to Paris for a three-day study of the continuing government and Algerian crises. Thursday (10), he'll wing to Tokyo (via the new polar route being started by Air France), and then on south through Hong Kong to Southeast Asia. He'll be back April 28.

BRITAIN MULLS TV 'SELL' FOR ELECTIONS

London, April 8.

The use of television for propagating politics is causing headaches for all parties. None, it seems, has yet hit on the ideal formula which will be highly necessary when the General Election takes place.

When the Conservatives give their next political program, on May 7, in connection with local government elections the party intends to borrow some ideas from commercial tv. Announcements will be made on the lines of commercials, including animated cartoons and slogans. There is no intention, at the moment, of using singing jingles, which are a familiar part of U. S. television election campaigns.

Burlington, Vt.—A daily educational television program will be launched next fall by the Vermont Department of Education. WCAX-TV will donate the time for the half-hour programs, which will be designed for the elementary grades.

Albany—Marvin Gottlieb has been appointed local sales manager of WOKO. He formerly sold for WPTR, and before that for WROW.

BBC Clamps Down On Summit, Missile Gags

London, April 8.

The BBC is clamping down on jokes about the summit talks, nuclear weapons and efforts to preserve peace. It is also thumbing down on gags about British or foreign statesmen. This decision follows the recent banning of a proposed impersonation of the Prime Minister by comedian Peter Sellers. A BBC spokesman said: "There are thousands of other subjects about which comedians can be funny. We think jokes of the kind we have banned are in bad taste and would hurt many viewers and listeners."

Independent Television Authority is not, at the moment, coming into line with the BBC. ITA says: "We expect individual program companies and producers to use common sense."

Coulter

Continued from page 87

of Chicago Assn. of Commerce and Industry, number one drumbeater for the city's virtues and prospects.

Coulter cites the fact that radio had its best year in 1957 despite the tv boom. He says network shows accounted for less than one-seventh the dollar volume. "Right now in tv," he points out, "local and spot shows account for almost half the dollar volume. In the past two years local and spot shows have gained ground." He sees as the reason for this the increased costs of networking, a poorer ratio of cost to returns than in local buys, and the fact than "only certain items (such as soap) can be best promoted on a nationwide scale."

According to the Continental City Concept (a term coined by market analysts, he said), Chicago, New York and San Francisco may be likened to London, Paris and Rome as markets of influence for whole land areas in shaping styles, thoughts and symbols. Chi's zone of influence, Coulter says, especially after it becomes "the greatest world port" with the opening of the St. Lawrence Seaway in 1959, will extend to Cleveland on the east, Denver on the west and as far south as New Orleans. This is bound to increase the city's stature in the communication arts, he says.

AFTRA

Continued from page 87

negotiate all tape working conditions and wages among new companies (such as Howard Meighan's outfit) installing tape video equipment. (Hence, it is quite possible that these new firms will be operating under labor rules and regulations that do not resemble those in effect at either networks or film studios now in business.)

Then, in 1960 at the time of the new contract dickers, the joint committee would bargain for uniform rates and working conditions in all tape video locations.

SAG's reaction to the AFTRA proposals has not been made known yet.

If the compromise offers by AFTRA are rejected, the live tv union can resort to action before the NLRB. AFTRA recently called upon NLRB to arrange for a referendum on control of tape, but the vote will not be activated unless AFTRA (or SAG) make a final demand for it.

Argentine B'casters' Bid for Return Of Free Enterprise Hits Some Snags

Buenos Aires, April 1.

Last week a Cabinet crisis almost scotched Argentine broadcasters' hopes of a quick return to the free enterprise commercial system. Divergent viewpoints on foreign capital exploitation of the country's oil resources, sparked the resignation of two ministers, and for a time Communications Minister Angel Cabral was believed to have gone with them. It is on him that the broadcasters dispossessed by Peron pin their hopes of getting a just return of their licenses, assets, or true value in payment for them.

On March 6, amid bureaucratic fuss and fanfare, Dr. Cabral presidcd over opening of bids for 55 radio and 10 tv channels put up for tender. The Government Notary was there with six Naval, Army and civilian members of the Committee for Dispersal of the Peron Press and Radio empire. This was expected to be the final act of that dispersal, as the newspapers were assigned to new owners before the Feb. 23 Presidential election.

The radio situation is too complex and the former private owners of the radio outlets have valid claims in litigation which could invalidate new titles. Consequently few responsible groups bid for the radio channels.

Background

Some relation of the past is essential to understand the present situation: To seize control of radio, back in 1945, Peron had to work in secret so the public would not realize that what went on the air was not the genuine expression of free channels. As tool in carrying out this plan, he had the cooperation of the late Jaime Yankelevich, owner of LR3 Radio Belgrano, who was ready to play ball with anyone, if there was money in it for him. As Peron's envoy he visited each broadcaster in turn, and either by cajolery or other devious means, forced each to surrender his outlet on bare payment of the assets. Some rebelled, but paid the price of their temerity by having their licenses "suspended" on a futile pretext, only to be forced to capitulate when at the end of six or seven months they could no longer stand the strain. One of them did actually die a few months after he was dispossessed, and his friends believe the shock killed him.

All this came to light under government probe after the Revolution, but what those probes don't recognize is that there were three groups of broadcasters: Those who through luck or influence got fair compensation, those who contented themselves with payment received but continued as managers or salaried "collaborators," or those who resigned from all radio contact, accepting the imposed price under protest. Of the latter, Alfred B. Dougall of Radio Excelsior, had a clause inserted in the deed of sale stating that all he was paid was for physical assets, minus goodwill, or the prestige value of his station. He actually was paid $25,000 for property now valued at $600,000.

Once Peron had all outlets "in the bag," he proclaimed a need to reconstruct and modernize the radio system and had his rubber-stamp Congress pass a law voiding all previous licenses and calling tenders for creation of three "independent" networks. These were awarded to "front men" who stooged for Peron, as was brought to light under the post-Revolutionary probes. Unfortunately for the non-collaborating broadcasters, the probes tarred them all with the same brush the Provisional Government being persuaded by communication officials (with axes to grind) that all were of the same calibre as Jaime Yankelevich. Consequently they can't get a hearing for their claims or return of the despoiled assets, and have had recourse to the Law Courts.

The probes did reveal that the high-sounding title "Radio Belgrano and Primera Cadena Argentina de Broadcastings S.A." was merely a blind to cover transfer of Yankelevich's properties to the State, leaving only the shell of a corporation, now in liquidation. Therefore the Belgrano wavelength henceforth will pertain to the B. Aires University for educational purposes. Belgrano transmitted from a Municipally owned building. Creation of this University outlet is believed to cover a Provisional Government yen to reward Dr. Pages Larraya, who has been its director of Radio affairs, with a cushy job running the University outlet.

When the Govt. called tenders for acquisition of the 55 radio outlets, those at issue in the lawcourts were included, the basic sales prices divided into two factors viz: Price of physical assets and key or market value. Since the swindled broadcasters were paid only cut down prices for bare physical assets, they claim the market price belongs in all justice to them. These claims are now being studied and the broadcasters await the verdict with patience not exempt from confidence that General Aramburu, a man of his word, will return them their rights.

Identification of all the bids on March 6 took six hours, and at the final count there were 108 bids for the radio and 15 for the 10 tv channels. However, no one bid for radio outlets in Mar del Plata, San Luis, La Rioja, or Corrientes. Another proof of over-centralization which keeps Argentina's provinces undeveloped. No one wants to pioneer.

The Mundo outlet is expected to go to the Editorial Haynes publishing group, to which it rightfully belongs. Haynes bid $1,800.000 for the channel and physical assets, where as a cooperative of Mundo workers bid an inadequate $25,000 for the channel alone, one understands for what purpose.

Some of the bidders for other B. Aires outlets are closely linked with money-lending enterprises, and it's doubted whether they will be considered.

P&G'S 'RIFLEMAN' AS A FALL ENTRY

Procter & Gamble this week inked with William Morris for a new half-hour telefilm drama, "The Rifleman." Bankroller has not settled on a network or a time slot as yet, but reportedly is once-overing all locations.

Series stars Chuck Connors, the actor and former football player. "Rifleman" was taken out of one of the segments on "Zane Grey Theatre," which Four-Star produced for CBS-TV this season.

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Jocks, Jukes and Disks

By MIKE GROSS

Elvis Presley (RCA Victor). "WEAR MY RING AROUND YOUR NECK" (Rush-Presley†) is in Presley's familiar swinging grove and he can't help but stay on top with it. "DONCHA' THINK IT'S TIME (Presley†) rocks in an ordinary fashion.

The Chiefs (Greenwich). "APACHE!" (Marguerita*) is a wild instrumental in an Indian motif that shapes as a winner right from the start. "DEE'S DREAM" (Marguerita*) will develop into a must instrumental for the teeners who want their terp beat soft and close.

Roy Hamilton (Epic). "CRAZY FEELING" (Aberbach†) sets Roy Hamilton in a hot swinging groove that is sure to bring the side to the top of the spinning heap. "IN A DREAM" (Eden†) puts him back on a ballad and he's good at that, too.

Jack Pleis Orch (Decca). "RUN SILENT, RUN DEEP" (Hecht, Lancaster & Buzzell*) is a solid instrumental that shines through this r'n'r era and is due to grab a good slice of spinning time. "GIGI" (Lowal-Chappell*) gets a rich and colorful reading from Jack Pleis' boys.

The Beavers (Capitol). "SACK DRESS" (Ardmore*) is a hot rhythmic number with a topical viewpoint that the Beavers chase for top spinning results. "ROCKIN' AT THE DRIVE-IN" (Ardmore*) rocks for lotsa juke action.

Della Reese (Jubilee). "C'MON, C'MON" (Zodiac†) is an intriguing ballad that gets a strong spinning chance because of Della Reese's meaningful vocal handling. "I'VE GOT A FEELIN' YOU'RE FOOLIN'" (Robbins*) comes back in an updated lively vocal treatment.

Eileen Rodgers (Columbia). "CAREFUL, CAREFUL" (Witmark*) has a melodic breeziness that Eileen Rodgers swings into a good spinning item. "I'M ALONE BECAUSE I LOVE YOU" (Witmark*) puts the old-fashioned shuffle beat into a good light.

Doles Dickens Band (Dot). "PIA-KUKAUNGCUNG" (Merge†) was picked up by Dot from the Indie Lincoln label and it looks like a good buy. It's a fiery instrumental that could stir up a lot of terp action among the teeners. "OUR MELODY" (Merge†) has a strong instrument drive that programmers will go for.

The Emanons (ABC-Paramount). "WE TEENAGERS (KNOW WHAT WE WANT)" (Figure-G&H†) uses the best to give the teeners what they want in music today but it seems a little strained. "DEAR ONE" (Ninny & Ethel Byrd†) is an average ballad set against a rocking tempo which the group makes spinnable.

Tony Martin (RCA Victor). "TRY TO LOVE ME JUST AS I AM" (Stratford*) is the right kind of ballad for Tony Martin's romantic styling and the jocks will give it a spin. It's from the Broadway production, "Say Darling." "SAY DARLING" (Stratford*) is the show's title tune that comes across as a pleasing item.

Dickey Doo & The Don'ts (Swan). "FLIP TOP BOX" (Dee Dee†) follows the weirdo wax pattern set by "Dinner With Drac" and it should do as well in the crazy mixed up juke circuit. "NEE NEE NA NA NA NU NU" (Deane & Doc*) mixes up a crazy title and hot terp beat for teen appreciation.

Dakota Staton (Capitol). "THE PARTY'S OVER" (Stratford*) has been around for some time but Dakota Staton's workover gives its best breakthrough chance. It's from "Bells Are Ringing." "INVITATION" (Robbins*) features another of Miss Staton's individualistic interpretations. It's slow but effective.

Teresa Brewer (Coral). "SATURDAY DANCE" (Chatham*) swings swings according to current teenagers' taste and Teresa Brewer gives it the right touch. "I THINK THE WORLD OF YOU" (Merbaid†) is a travelog that makes you want to stay at home."

Dinah Shore (RCA Victor). "IT'S THE SECOND TIME YOU MEET THAT COUNTS" (Stratford*) works a neat beat and a slick lyric into a nifty item for Dinah Shore's vocalistics. Tune's from "Say Darling." "THE SECRET OF HAPPINESS" (Manchester*) has a fetching theme and lyric angle but it will be a tough disk to peddle in today's market.

The Rays (Cameo). "THE MAN ABOVE" (Conley†) is a rock 'n' roll spiritual that the kids may believe. "RAGS TO RICHES" (Saunders*) became a hit with Tony Bennett on Columbia a few years ago and it's still his song.

Twin Tunes Quintet (RCA Victor). "RUN - AROUND, RUN-AROUND" (Gil†) has a nice swinging feel that makes it easy to slot for spins. "DREAM FACE" (Peer†) is in a comfortable swinging tempo with a touch of the rocking groove to attract the younger set.

The Big Ben Banjo Band (Capitol). "SWISS KANTON POLKA" (Zodiac†) is a perky polka that bounces along at a happy gait and should attract spins in beerhall jukes especially. "HAPPY BIRTHDAY POLKA (Witmark*) is also the lively polka idiom.

The Coeds (Cameo). "LA LA" (Pemora†) has a nifty terp beat for the juke crowd and it could roll on from there. "JUKE BOX" (Lowe*) is a fast-paced swinger that runs ahead of itself.

Randy Starr (Dale). "PINK LEMONADE" (Republic†) is a good swinging attempt to attract the teenage listener. "COUNT ON ME" (Republic†) counts on its rocking beat to bring it across and it could work.

Jack Lewis (Arwin). "HURRY HOME TO ME" (Daywin†) gets the most out of blues tempo and could pick up some spinning friends. "THIS IS MY LOVE" (Daywin†) is missing some of the material peaks that a ballad today needs to get ahead.

Addie Lee (End). "PLEASE BUY MY RECORD" (Monument†) fools around with some speed gimmicks and a rocking beat to make an interesting novelty entry. "C'MON HOME" (Monument†) sets Addie Lee in a rocking blues form and she belts it effectively.

Kuf-Linx (Challenge). "EYE-BALLIN'" (Sherman†) has enough of the beat and the current teen vernacular to make some noise in the market. "SERVICE WITH A SMILE" (Golden West†) features John Jennings in a rock 'n' roll vocal group pattern that offers little that hasn't been done before.

The Drinking Gourds (Counterpoint). "EVIL WENCH BLUES" (Serena*) showcases Michael Larue in a stylized blues pattern that some jocks will go for. "JOHN HENRY" (Serena†) gets a moderate revival in a duet by Larue and Alex Foster.

*ASCAP. †BMI.

Best Bets

ELVIS PRESLEY ..... **WEAR MY RING AROUND YOUR NECK**
(RCA Victor) ..... *Doncha' Think It's Time*

THE CHIEFS ..... **APACHE!**
(Greenwich) ..... *Dee's Dream*

ROY HAMILTON ..... **CRAZY FEELING**
(Epic) ..... *In a Dream*

JACK PLEIS ORCH ..... **RUN SILENT, RUN DEEP**
(Decca) ..... *Gigi*

THE BEAVERS ..... **SACK DRESS**
(Capitol) ..... *Rockin' at the Drive-In*

DELLA REESE ..... **C'MON, C'MON**
(Jubilee) ..... *I've Got a Feelin' You're Foolin'*

LAWRENCE WELK Presents
PETE FOUNTAIN
and his clarinet on Coral's New Hit Record (No. 61968), "When My Baby Smiles At Me." B/W Another All-Time Hit, "I Want A Girl."

PLATTERS' 300G FOR SIXMONTH O'SEAS TREK

Paris, April 8.

Yank singing group, the Platters, arrive April 19 to begin a six-month Continental and North African tour under the aegis of Bruno Coquatrix, head of the Olympia Music Hall here. After their record-breaking stint at the Olympia last October, Coquatrix signed them for personal handling.

Guaranteed $10,000 to $15,000 per week, with an anticipated overall fee of $300,000, the Platters will hit most of the French key cities, and then Italy, North Africa, Switzerland, Spain, Portugal, Scandinavia, West Germany, two weeks at the Brussels World's Fair, and wind in Paris in August for a three-week headlining stint at the Olympia. Since they are known in France, West Germany and Scandinavia, bookings are harder in other countries where their disk popularity has not penetrated.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Original Cast**	**The Music Man**	Capitol
2.	**Original Cast**	**West Side Story**	Columbia
3.	**Original Cast**	**My Fair Lady**	Columbia
4	**Sound Track**	**Around World 80 Days**	Decca
5.	**Mantovani**	**Concert Encores**	London
6.	**Meredith Willson**	**The Music Man**	Capitol
7.	**Eydie Gorme**	**Vamps The Roaring 20's**	ABC Paramount
8.	**Lester Lanin**	**At the Tiffany Ball**	Epic
9.	**Johnny Mathis**	**Goodnight Dear Lord**	Columbia
10.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
11.	**Frank Sinatra**	**Come Fly With Me**	Capitol
12.	**Original Cast**	**Oh Captain!**	Columbia
13.	**The Weavers**	**At Carnegie Hall**	Vanguard
14.	**Harry Belafonte**	**Calypso**	RCA Victor
15.	**Sound Track**	**South Pacific**	RCA Victor
16.	**Edmundo Ros**	**Rhythms of the South**	London
17.	**Sonny Terry & Pete Seeger**	**Pete & Sonny**	Folkways
18.	**Pete Seeger**	**Favorite Ballads**	Folkways
19.	**Mantovani**	**Film Encores**	London
20.	**Ella Fitzgerald**	**Sings Duke Ellington**	Verve

Album Reviews

The Jonah Jones Quartet: "Swingin' On Broadway" (Capitol). The swinging trumpet of Jonah Jones after a dozen tunes out of Broadway musicals and he gives 'em a jaunt and bounce that makes the set a sure bet for the bestseller lists. Heading up a lively quartet, Jones brings a lot of musical wit in his approach and adds a swinging step that's just right. Tunes are culled from such tuners as "The Music Man," "Oh Captain," "My Fair Lady," "Bells Are Ringing," "The Pajama Game," "Kismet" and "Oklahoma" to make a fine representation.

Eileen Rodgers: "Blue Swing" (Columbia). Eileen Rodgers makes a socko solo album debut in "Blue Swing." Peg for the package are swingers from the standard catalog with a touch of the blues feel that the thrush knows how to get across with full impact. Ray Coniff helps her convey the message.

Patachou: "International Soiree" (Audio Fidelity). This package is culled from the repertoire in Arthur Lesser's "International Soiree," which had a brief run on Broadway last month. In Patachou's hands, the set becomes a spinning item good for a long run. She's a stylized chanteuse who makes the Gallic offerings easy to take. More of the French touch is supplied by Joe Basile's accordion and orch.

Cy Walter: "Plays Gershwin Classics" (Atlantic). Although the "Gershwin classics" in this package are culled from only two shows, "Funny Face" and "Of Thee I Sing," it still adds up to quite a repertoire. Cy Walter has taken 14 tunes from both shows and given them a sure and deft keyboard treatment that will make the showtune buffs happy and will please those who need a slick piano backing for their living room activities.

Hildegarde: "A Souvenir Album" (Decca). This is a fine recap of Hildegarde's career under the Decca banner. The diskery has put together some of the best stuff she recorded in their studios and it works into a handsome item for the collector's shelf. In the package are such Hildegarde memorables as "Darling, Je Vous Aime Beacoup," "The Last Time I Saw Paris," "Lili Marlene," "Paris Wakes Up And Smiles" and "It's A Big Wide Wonderful World."

Jill Corey: "Sometimes I'm Happy, Sometimes I'm Blue" (Columbia). There are two Jill Coreys in this package. On one side she's in a mellow, romantic mood, while on the flip she changes personality and goes into a breezy 1920 flapper style with an uninhibited zest. It's a showmanly set using a solid repertoire for the romantic mood and a captivating honky-tonk approach for the segue. Glenn Osser's orch works both moods with her.

Sid Bass Orch: "With Bells On" (Vik). This is a novel musical presentation utilizing a bell backing on 10 standards and two originals by maestro Sid Bass. The tintinnabulation is used with discretion and taste to give the melodies an added measure of appeal. It's done with celeste, vibes and chimes added to a full-bodied orch and it works up an interesting sound.

Buddy Holly: "That'll Be The Day" (Decca). Buddy Holly, a click in the singles market with his blending of rock 'n' roll and country music, puts in more of the same in this package. He's got a good musical styling but the main appeal still remains with the teenage contingent of rockabilly fans.

"The Long, Hot Summer" (Roulette). Alex North has written a dramatic score for the 20th-Fox pic, "The Long, Hot Summer," which holds up effectively in the groove without the crutch of pictorial action. It's a full-bodied composing effort presenting in sound a vivid representation of the people and places William Faulkner was writing about. As an added fillip, the package has the title song sung by Jimmie Rodgers. The lyrics for this, by the way, were written by Sammy Cahn.

Screamin' Jay Hawkins: "At Home" (Epic). Screamin' Jay Hawkins doesn't present music to do anything by but listen. It's that demanding and almost that unbelieveable. Hawkins literally uses a screaming technique to get his songs across and he makes 'em all virtually unbearable but somehow fascinating. The way he tears up "Orange-Colored Sky," "Temptation" and "I Love Paris" are examples of his tune-destructive techniques. Leroy Kirkland and O. B. Masingill work the orchs as best they could.

Knuckles O'Toole: "Plays Honky Tonk Piano" (Grand Award). This is the fourth in a series of honky-tonk piano demonstrations by Knuckles O'Toole and it continues in the vein that has brought the honky-tonk style to the attention of the hi-fi bugs. His style remains sharp and vigorous as he plows through a swinging standard catalog.

Med Flory: "Jazz Wave" (Jubilee). This is a big-band dance set that's enhanced by the influence of West Coast Jazz, bop, and other forms devised by the musical progressives. Flory and his orch have blended it all into a hip-happy delight that also can be used for dancing. He's mixed up some oldies with some special instrumental pieces and they all move in the right way.

Gros.

VARIETY 10 Best Sellers on Coin Machines

1. **LOLLIPOP** (3)	*Chordettes*	*Cadence*
2. **TEQUILA** (5)	*Champs*	*Challenge*
3. **WHO'S SORRY NOW** (3)	*Connie Francis*	*MGM*
4. **WHOLE WORLD IN HIS HANDS** (2)	*Laurie London*	*Capitol*
5. **IT'S TOO SOON TO KNOW** (4)	*Pat Boone*	*Dot*
6. **CATCH A FALLING STAR** (6)	*Perry Como*	*Victor*
7. **26 MILES** (3)	*Four Preps*	*Capitol*
8. **WONDERFUL TIME UP THERE** (1)	*Pat Boone*	*Dot*
9. **ARE YOU SINCERE** (6)	*Andy Williams*	*Cadence*
10. **BELIEVE WHAT YOU SAY** (1)	*Ricky Nelson*	*Imperial*

Second Group

BILLY	*Kathy Linden*	*Felsted*
LAZY MARY	*Lou Monte*	*Victor*
OH LONESOME	*Don Gibson*	*Victor*
RETURN TO ME	*Dean Martin*	*Capitol*
TUMBLING TUMBLEWEEDS	*Billy Vaughn*	*Dot*
TWILIGHT TIME	*Platters*	*Capitol*
BOOK OF LOVE	*Monotones*	*Argo*
SAIL ALONG SILVERY MOON	*Billy Vaughn*	*Dot*
SUGARTIME	*McGuire Sisters*	*Coral*
THERE'S ONLY ONE OF YOU	*Four Lads*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

JOCK JURY STILL OUT ON R&R

Celler Blasts BMI at ASCAP Dinner Where Web Execs Are Honor Guests

By ABEL GREEN

Congressman Emanuel Celler (Brooklyn, D.), chairman of the House Antitrust Subcommittee, whose probe into radio-television station and network affiliation with Broadcast Music Inc. have figured in the public prints ever since the initial "Foley Square Follies," sounded a strong, partisan note at the 44th annual dinner of the American Society of Composers, Authors & Publishers at New York's Waldorf-Astoria Hotel last Tuesday night (1).

In fact, even the maturer pro-ASCAP reaction later on, despite the spontaneous applause that greeted his frank pitch for the Society and against the broadcasters-BMI tieup, pondered whether Congressman Celler's ardor unwittingly hadn't gone too far for the occasion.

In no uncertain terms, and pointing to the NBC and CBS network representatives, also seated on the dais, in the second tier of the double-phalanx of guests of honor, Celler's enthusiasm for a segment of the Society's members, in a pending $150,000,000 damage suit, made many wonder. For one thing, it was embarrassing to some since CBS veepee Lawrence W. Lowman, Harold Fellows, prez of National Assn. of Broadcasters, and NBC general counsel and veepee Joseph H. McDonald were, like Celler, invited guests. Ostensibly it was a festive occasion.

The fact that ASCAP prexy Paul Cunningham, who toastmastered with good humor, had some judicious dais-dressing via another

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A Staggering Income

Reappraisal of ASCAP's status and stature, in light of its more than $20,000,000 net income distribution annually, may be appreciated when it is explained that there are few businesses in the world which yields that sort of a "net" profit.

At nominal 4% income yield it would require an estate of a half billion dollars—500 millions—to realize that income, which a performing rights society like ASCAP now distributes every year.

Sorias' RCA Deal On Longhair Sets

Dario Soria, who recently exited his post as prexy of Angel Records after a five-year tenure, and his wife and business associate, Dorle Soria, are reentering the disk business via an unusual longhair packaging deal with RCA Victor. They will act as independent producers of deluxe classical albums under terms of a pact negotiated with George R. Marek, Victor v.p. and disk division general manager.

The Sorias will record both here and abroad for a series to be titled "Presented by Soria," to be launched in the summer of 1959. The Sorias will use RCA's facilities as well as such Victor artists who are needed for specific projects.

New pact was worked out just before the Sorias sailed for Europe last week enroute to Spoleto, Italy, where they are assisting Carlo Menotti with "The Festival of Two Worlds," which takes place June 5-29. While abroad they will do preliminary research for the forthcoming Victor series.

The Sorias, who first became prominent in the disk business via their Cetra-Soria operatic label, took over the revival of the Angel label five years ago under the English Electric & Musical Industries (EMI) banner. During that period, they made Angel a leading company in the longhair field, contributing several packaging innovations. They left Angel last Jan. 1 when that label's distribution was transferred to Capitol Records, another EMI subsid.

SOME SWING TO 'ADULT' POPS

By HERM SCHOENFELD

Uncertainty is the key word in today's pop music biz. In tempo with the slowdown of platter sales for the past several weeks, new hits have failed to break through on a national basis to take up the slack while the disk makers and disk jockeys are now wondering what the buying public really wants.

Music biz execs, after going through several ups and downs over the past few years, are wary of predicting that rock 'n' roll has had it, but they see definite evidence of a shifting in the disk jockey accent away from r&r recently. At the present time, the nation's deejays are in a state of flux, neither laying on rock 'n' roll with the intensity of yore nor switching over as yet to a sharply defined pattern of so-called "good" or "adult" pop music.

The deejays' betwixt and between status is seen hurting disk sales in many areas of the country where impact of the general economic recession has been pinching as well. "When the disk jockeys after returning from a cross-country tour are afraid to expose a tune consistently," one disk exec stated, "even the kids who have a buck to spend on a record nowadays aren't sure of wat to buy."

The radio stations, with their

(Continued on page 99)

RIAA in Drive For Status Quo On Copyright Act

The Record Industry Assn. of America is prepping a campaign to hold the status quo on the 1909 Copyright Act. Org has been primed into action by Ernest S. Meyers, counsel for the RIAA, who informed the directors that he believes a repeal of the compulsory licensing provision is in the offing and that attempts are also being made to eliminate or to increase the royalty rate established by the statute. (Current royalty rate provision is 2c per side and the publisher-writer contingent is pressing for an elimination so that it can bargain independently with the

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Move to Nix BMI Ties for ASCAP Pubs Sparks Cleffer Cheers, Board Support

SPA's 'Oscar' Peeve

An alleged brushoff of songwriters on the recent "Oscar" award television show from Hollywood has brought a squawk from the Songwriters Protective Assn. Burton Lane, SPA prexy, in a letter to George Seaton, prez of the Academy of Motion Pictures, Arts & Sciences, protested that "the names of the writers of the nominated songs and even of the winning song were not announced."

Lane stated that he was particularly disturbed "because this is not the first time that names of the writers in the song category have been omitted from the 'Oscar' award telecast."

A proposal to prohibit ASCAP publishers from having any affiliation with Broadcast Music Inc., has struck a loudly responsive note among most songwriter members of the American Society of Composers, Authors & Publishers and some publishers. Recommandation was made on the floor of ASCAP's membership meeting last-week by Barney Young, a perennial storm center of the music biz who, this time at least, was greeted with strong applause from the Society's membership.

It's known that ASCAP's board is also strongly in favor of preventing publishers from having dual licensing affiliations. Over 80% of ASCAP publishers, but none of the six or seven top firms, also have BMI subsidiaries, and these firms would be badly hurt by any ukase forcing them to sever their BMI ties or get out of ASCAP.

ASCAP's legal department is responsible for failing to give the greenlight to the move to outlaw the dual publishing setups. But the ASCAP legalites' minds could easily be changed given the right set of circumstances.

It's been pointed out that no ASCAP writer can place songs with BMI firms or even collaborate with a BMI cleffer if he wants to receive ASCAP performance money. While publishers differ from writers insofar as the former usually setup corporate entities, one lawyer stated that it would be simple to "pierce the corporate veil" in order to estab-

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MGM 1st Qtr. Up 53%; 500G March

MGM Records has rolled past the first quarter of 1958 at a 53% dollar sales increase over a similar period last year. Company billed $500,000 in March, the biggest month in diskery's 11 years. LP's increased in sales by 9% and single records and EP's jumped 144%.

Most of the single sales activity was accounted for by Connie Francis' "Who's Sorry Now," Joni James' "Nothing Will Ever Change," David Rose's "Swinging Shepherd Blues" and Sam (The Man) Taylor's "Big Guitar." Sparking the LP's were Joni James' "Ti Voglio Bene... I Love You," the three "Gigi" albums (soundtrack, David Rose instrumental and Dick Hyman jazz), and Ray Charles Singers' "Winter Wonderland."

Arnold Maxin, who took over as MGM prexy the first of the year, plans to help maintain first-quarter sales pace by initiating special promotions for each month of the year.

London Label Ups 45's

London Records has finally bowed to the price hike swing established by RCA Victor several months ago. Diskery has upped the price on its 45 rpm singles to 98c from 89c.

The price increase also will be carried over to Felsted Records.

Too Many Orbit Labels, MGM Makes a Cub Out Of R&R Line; Up Drayson

MGM Records couldn't stay in Orbit with its new subsid label. Diskery is switching the tag on its rock 'n' roll disk outlet from Orbit to Cub after discovering that there were four other Orbit lines on the market.

All disks thus far released under the Orbit banner will continue to be sold, however, but additional pressings and new releases will carry the Cub tag.

Harold Drayson, who has been handling syndicate store sales for MGM, has been set as national sales manager of the Cub line, reporting to Irv Jerome, veepee and director of sales for MGM and Cub. Drayson will continue to work on the syndicate stores situation. Jerome currently is setting up distributors for the new line.

The Cub line will be priced at 98c for 45 rpm singles. Parent company's 45's product will continue at 89c until May 1 when the MGM disk then goes up to 98c.

DEALERS GET A DIVVY ON CAPITOL CLUB PLAN

Capitol Records will cut in the dealers in its disk club operation. Diskery launched its club several months ago without a dealer participation program.

The new Cap club plan, which went into effect Friday (4), will be similar to the other disk club operations whereby the dealers get credit for all purchases made by club members they sign. Under the new program dealers will receive 20% of the selling price for each record one of their members buys.

Disks Not to Queens' Taste, D.A. Goes After 6 Stores; M&L 'Sneaker'

Spotlight was thrown on "obscene" records last week when the district attorney's office in Queens (N. Y.) swooped down on six retailers for peddling "smutty" wax. The disks under fire were albums produced by the Joe Davis Record Co. and a recording of a vulgarity exchange between Dean Martin & Jerry Lewis which was made from a recording that some engineer lifted several years ago when Martin & Lewis were pards and rehearsing a commercial for a pic plug.

Davis' attorney Warren Trosb said that there's nothing salacious or lewd about his client's package product and that they were not in violation of the law. He also added that the Davis album covers were no worse than the art work adorning other albums out of major or indie disk producers.

Case was adjourned to April 15.

FRIEDLANDER TO UA AS NAT'L PROMO MGR.

Buddy Friedlander, promotion chief of Epic and Okeh Records, has joined United Artists Records as national promotion manager.

New appointment is part of a general expansion of the recently formed picture company label, which has begun to operate with various indie disk producers. Dick Gersh had been handling UA's promotion on a freelance basis.

Kellem's Cap Post

Capitol Records prexy Glenn E. Wallichs has named Manuel "Manny" Kellem as single records producer for label in New York.

Kellam, with Cap since 1952, started out as a promotion man for the local branch in Philadelphia, following which he was advanced to eastern promotion man of the National sales division of CRDC in N.Y. Most recently he was national sales manager of Prep, subsid of Capitol, but with suspension of that label was transferred over to new post.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Catch a Falling Star (Marvin)	3	1	1	2	1	2	4	1	1	3	2	2	2	118
2	2	†Sugartime (Nor-Va-Jak)	2	6	8	7	8	3	1	6	2	6	1	4	6	83
3	3	*Silvery Moon (Joy)	1	7	5	4	2	9	7	5	3	2	5	3	..	77
4	8	*76 Trombones (Frank)	..	2	7	5	7	10	..	2	..	..	6	9	4	47
5	12	†Tequila (Jat)	..	..	2	..	10	1	9	..	..	7	3	1	..	44
6	6	†Wonderful Time (Fowler)	5	..	..	8	..	..	5	4	6	1	..	..	..	37
7	4	†Shepherd Blues (B.-Kahl)	9	3	..	3	..	..	6	3	10	8	..	..	..	32
8	5	†Are You Sincere (Cedarwood)	8	..	3	..	..	8	10	..	5	..	4	..	8	31
9	9	*Who's Sorry Now (Mills)	7	..	4	..	..	7	..	..	4	..	7	..	7	30
10	7	*All the Way (Maraville)	..	4	..	1	..	..	..	9	7	..	10	7	..	27
11	14	*World in Hands (Chappell)	4	..	..	9	..	..	8	..	..	..	..	..	1	22
12	10	*Too Soon to Know (Morris)	..	..	9	..	5	..	..	..	9	5	..	8	..	19
13	11	†26 Miles (Beechwood)	10	..	..	..	9	4	3	..	..	..	..	..	..	18
14A	15	*April Love (Feist)	..	..	..	..	4	..	..	..	..	4	..	10	..	15
14B	..	*Colonel Bogey (Boosey-H.)	..	..	..	6	..	..	..	..	..	9	..	..	3	15

Mills O'Seas Hop

Music publisher Jack Mills is sailing April 25 on the SS Nieuw Amsterdam on annual music business. There are a number of renewals coming up, along with contacting his affiliates in London (where he has a British subsidiary), Brussels, Amsterdam, Madrid and also in Germany and Italy.

He will be gone two to three months.

Al Bryan, Tin Pan Alley Lyricist Of Over 1,000 Songs, Dies at 87

Alfred Bryan, the oldest active songwriter on the Tin Pan Alley scene and author of numerous hit lyrics, died April 1 in Morristown, N. J., Memorial Hospital at the age of 87.

Until recently, Bryan was often seen around the Brill Bldg., New York's music publishing centre, where he was always a highly respected pop lyricist and special material writer. Bryan was a charter member of the American Society of Composers, Authors & Publishers, having joined at its formation in 1914.

Bryan wrote the lyrics for over 1,000 songs, many of which were credited to other writers. In the years immediately before and after the first World War, he turned out lyrics at a prodigious rate, sometimes writing five a night. He often gave lyrics away to other writers who weren't doing so well. On numerous other Bryan songs, moreover, publishers cut their own names in as collaborators, a more common practice then than now.

Bryan wrote such songs as "Peg O' My Heart," "Josephine In My Flying Machine," "Puddin' Head Jones," "Who Paid Rent For Mrs. Rip Van Winkle," "Brown Eyes, Why Are You Blue?" "Daddy, You've Been A Mother To Me," "There's Danger In Your Eyes, Cherie," and "My Mother's Eyes" (which Georgie Jessel made popular).

'Soldier' Starts Fuss

One of his songs, "I Didn't Raise My Boy To Be A Soldier," written before America's entry into the first World War, stirred up a storm of pacifist-militant controversy. Bryan also wrote the English words of the French song, "Madelon," and the lyrics of "Dardenella," another big hit out of the World War I days. Bryan was not credited as writer on "Dardenella," since he was under contract to another publisher, but he collected royalties on the song nonetheless.

Throughout his career, Bryan wrote numerous straight poems. When a young man in Chicago, where he had come from his native Brantford, Ont., he had a column, "Poet's Corner," for the old Chicago Interocean. He also reviewed opera for that newspaper. It was during this period that a music publisher suggested that he write song lyrics and his first published song was "When The Harbor Lights Were Burning."

Wrote for Anna Held

He came to New York in 1905 and worked as a staff member of several publishing firms, including the company owned by the late Fred Fisher who was billed as co-writer with Bryan on numerous songs. During this period, Bryan met the actress, Anna Held, and wrote "I Want To Be Good But My Eyes Won't Let Me" for her which she performed in the show, "Follow Me." Subsequently, he wrote songs for Shubert musicals and Hollywood films.

Other songs in Bryan's catalog include a tone poem, "Grand Canyon," "I'm On My Way To Mandalay," "The High Cost of Loving," "Joan Of Arc," "Lorraine," "Oui Oui Marine," "Please Mama, Buy Me A Baby," "Song Of The Nile," "Down In The Old Cherry Orchard," "The Irish Were Egyptians Long Ago," "Listen To That Jungle Band," "Blue River," "Red Lips Kiss My Blues Away," "I Want You To Want Me To Want You," "Near You." He also authored several books of poetry.

His son with whom he lived in Gladstone, N. J., survives.

'Condon's Uptown Now' Dixie Album for MGM

Eddie Condon has put some of his dixieland stuff into the groove for MGM Records under the heading of "Eddie Condon's Uptown Now." The album title stems from the recent move of Condon's nitery from New York's Greenwich Village to East 56th St.

The cutting session was held under the supervision of MGM prexy Arnold Maxin. Condon's most recent LP, "The Roaring '20s," was issued under the Columbia banner.

Tommy Steele Booked For 10-Stop U.K. Tour

Dundee, Scotland, April 8.

Tommy Steele, British rock 'n' roll star, is skedded to open a 10-town U.K. vaude tour at the 3,000-seater Caird Hall here April 30.

Steele, now in South Africa will do two shows, scaled from 80c to $1.30. He will play a similar one-nighter (two performances) at Usher Hall, Edinburgh, May 1. A week's vaude at Glasgow is lined up for May 26.

Performer returns from his South Africa tour April 11, then plans to Copenhagen to start a fortnight's trek through Scandinavia April 14.

Meyer Davis' Ginia In French Trek for USIS

Ginia Davis, daughter of bandleader Meyer Davis, is now touring France under the auspices of the United States Information Service, giving concerts in St. Etienne, Valence, Dijon, Soissons, Lille and Paris. Program ranges from Bach to American folksongs.

Miss Davis will also cut some kiddie disks for Chants du Monde with Anton Swarowsky conducting. Latter is also an American now resident in Paris.

British Disk Bestsellers

London, April 8.

Magic Moments (RCA)	Como
Whole Lot'a W'm'n (MGM)	Rainwater
Nairobi (Decca)	Steele
Don't (RCA)	Presley
Maybe Baby (Vogue-Coral)	Crickets
Story of My Life (Columbia)	Holliday
La Dee Dah (Decca)	Dennis
At the Hop (HMV)	Danny & Juniors
Mandy (Columbia)	Calvert
Shepherd B'ues (Decca)	Heath

Sonny Lester, Ex-Coral, To Aid Thiele at Dot

Bob Thiele, newly appointed veepee and artists & repertoire director at Dot Records, is continuing his staff buildup. Coming in this week as Thiele's aide is Sonny Lester who served a similar position when Thiele was a&r head at Coral Records.

Lester will assist Thiele in the pop and jazz fields. Week before, Milton De Lugg came into the Dot picture under Thiele as eastern musical director.

On the artist level, Thiele has brought in Manny Albam and Larry Sonn. Both previously recorded for Thiele at Coral.

Paul Cohen, who has taken over as Coral's a&r chief, has not yet named a replacement for Lester.

Celler Raps BMI

Continued from page 97

solon (Congressman Donald H. McGannon) spoke for itself. So, too, was the presence of tv packager and indie station owner Martha Rountree and her husband, Oliver Presbrey, both of whom were pro-ASCAP witnesses in the Congressional hearings on the Smathers Bill before Sen. John O. Pastore's subcommittee.

Cong. Celler, of course, as chairman of a House subcommittee, has openly declared in the past his rap at the broadcasters and BMI. Celler also caused some uneasiness among ASCAP publishers by seeming to intermingle the damage suit, by a group of 33 songwriters against the networks, BMI et al., with the idea that it represented the uniform thinking of the entire ASCAP membership and board. In actuality the publisher segment within ASCAP has long since taken a dim view of the action and has maintained a hands-off policy.

Up until the Celler's political pitch there was the usual sentiment about the veterans; the presence of Elsa Maxwell and Arthur Godfrey, on the dais, as two of the newest members of the Society; a nod to Mrs. Saul H. (Bonnie) Bourne, widow of the late treasurer of the Society and the first and only distaffer on the board—a very decorative one; a nod and a scroll to Leonard Bernstein, a ditto to the venerable Otto Harbach (including a medallion presentation by Deems Taylor) etc.

The postmortems on the afternoon's business meeting were favorable as regards new board member Johnny Marks' report for the executive committee. There were, however, mixed opinions about board members L. Wolfe Gilbert's and Ned Washington's blast against Carmen Lombardo, John Jacob Loeb and Hans Langsfelder for taking what most felt should be strictly intra-ASCAP problems into the courts for public airing, "washing linen in the open," etc. Some felt that the effect could have been achieved just as well without Gilbert's need of having referred to the "three Ls" since the membership knows against whom criticism was directed.

ASCAPer-maestro Vincent Lopez conducted the show in which ASCAPer-singer Morton Downey participated.

Diskery Pactings

MGM Records went on a signing binge last week, adding six artists. They are **Georgie Shaw, Donny & The Duke, Don Cogan, Lew Prince, The Tophatters** and **Bernie Early.** All are being scheduled for a mid-April release.

Paul Livert, artists & repertoire chief for Seeco, tapped **La Plata Sextet** and thrush **Gloria Wilson** to exclusive pacts. La Plata group will cut for Seeco while Miss Wilson will etch for Dawn, Seeco subsid.

RETAIL ALBUM BEST SELLERS

VARIETY — Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	8	..	5	2	1	2	1	1	3	6	..	1	1	1	4	1	2	2	1	..	4	162
2	2	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	3	4	1	1	1	5	..	3	3	..	7	..	2	2	4	..	2	1	..	..	1	6	130
3	3	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	..	10	2	..	3	6	6	4	2	5	1	3	..	7	9	9	..	6	6	2	9	..	97
4	4	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	2	..	4	2	6	3	..	2	..	9	4	8	..	..	3	..	..	4	..	3	..	10	83
5	9	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	..	7	3	..	..	2	..	7	5	2	..	7	..	10	..	3	5	10	..	6	10	..	66
6	6	**CARMEN CAVALLARO** (Decca) **Remembers Duchin** (DL 8661)	10	..	..	6	..	..	7	..	7	..	5	4	6	8	8	..	6	..	..	10	..	5	50
7	5	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	7	..	..	..	10	9	..	..	..	7	2	2	..	..	2	..	3	..	..	..	..	..	47
8	10	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	..	..	..	..	..	..	..	6	..	6	..	..	..	2	10	..	..	4	..	2	36
9	7	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	5	..	..	..	7	7	..	6	..	..	..	..	..	..	..	..	4	5	..	..	..	9	34
10	..	**JOHNNY MATHIS** (Columbia) **Johnny's Great Hits** (CL 1133)	..	2	8	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	31
11A	14	**KING & I** (Capitol) **Soundtrack** (W 740)	4	..	..	8	..	10	..	..	..	..	..	..	..	..	5	6	..	7	..	..	..	..	26
11B	12	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	9	..	5	..	4	..	..	8	..	..	..	..	..	..	7	..	7	..	..	..	..	..	26
11C	..	**FOUR ACES** (Decca) **Hits From Hollywood** (DL 8693)	..	..	..	..	..	..	3	..	..	1	..	..	..	..	..	..	..	..	..	..	..	3	26
14	11	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	1	..	4	10	..	..	..	..	..	..	..	7	22
15A	22	**EYDIE GORME** (ABC-Par) **Vamps the Roaring 20's** (218)	1	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	..	8	20
15B	..	**JOHNNY MATHIS** (Columbia) **Good Night Dear Lord** (CL 1119)	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	1	..	8	20
15C	..	**SOUTH PACIFIC** (Columbia) **Original Cast** (B2579-80)	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	..	5	..	20
18A	17	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	8	..	9	..	..	..	..	10	..	..	3	..	..	..	..	..	8	9	..	..	..	..	19
18B	8	**RICKY NELSON** (Imperial) **Ricky** (MP 9048)	..	..	..	7	9	..	..	9	..	..	..	..	..	..	3	..	..	8	..	..	..	..	19
20	15	**MARIO LANZA** (Victor) **7 Hills of Rome** (LM 2211)	..	5	..	9	5	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21	16	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	..	..	..	..	..	..	..	..	9	4	..	..	..	..	..	..	7	..	..	13
22	..	**ERROL GARNER** (Columbia) **Concert by the Sea** (CL 883)	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	9	..	7	..	..	12
23A	19	**PERCY FAITH** (Columbia) **Viva** (CL 1075)	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	3	..	..	10
23B	..	**RAY CONIFF** (Columbia) **Is Marvelous** (CL 1074)	..	..	..	..	8	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	10
23C	..	**DUKES OF DIXIELAND** (Audio Fidelity) **Volume VI** (AFLP 1960)	6	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	10

BMI Ties for ASCAP Pubs

Continued from page 97

lish that a given publisher has two subsidiary firms.

Young's recommendation was part of the "unity" note struck repeatedly at the ASCAP meeting. Johnny Marks, who was elected as publisher board member last year, made a strong defense of the Society in his report for the executive committee. Hitting at charges made by some members before the House Small Business committee, Marks said the Society is "harassed" by some members that "seek to create the impression that the Society is controlled by a small handful of unscrupulous writer and publisher board members." Marks stated that the large publishers and top writers "bend over backward to give the benefit of any doubt to the lesser writers and publishers."

Marks stated that "after having been in the board room with the 12 writer directors and 12 publisher directors I would say that it is impossible for them to engage in the manipulations with which they have been charged." He denied that there was any small group in ASCAP which controlled the other members on the board.

Marks, who was an observer for ASCAP at the recent Congressional hearings, lauded ASCAP general counsel Herman Finkelstein for his "masterful job" of defending "the most serious charges that ever have been made against the board of directors."

Defending the present distribution system, Marks stated that ASCAP is on a "virtually 100% performance basis." He said that "most of the complaints always come from those who produce very little and warned that the Society "cannot survive disunity from within." He advised that it was more productive to "write than to fight."

Jock Jury

Continued from page 97

"Top 40" listings, are also being pressured from another direction to switch away from the almost exclusive accent on rock 'n' roll records. Advertisers, who now want to make their promotional dollar hit for maximum impact, are no longer impressed with the high ratings earned by the "Top 40" outlets, since it's been established that kids make up these audiences predominantly. The advertisers are now looking for more impact on the adult audience. The new outlook of many stations corresponds in varying degrees to the opinions expressed recently in Kansas City by Columbia Records' Mitch Miller who berated the broadcasters for a short-sighted and uneconomic policy of catering 100% to the kids who control zero percent of the consumer market.

The trend away from rock 'n' roll, while haphazard and sporadic, is nonetheless shaping up as a factor in the disk biz. More plugging of "adult" songs has resulted in heavier programming of album material which feature the oldies. Rarely, however, does an album song get sufficient repetitive play to step out as a single, and while more album plays may help the package market, it is cutting into the singles field where the kids are the most active buyers.

RIAA

Continued from page 97

diskeries or for a hike that could bring the rate up to 5c or 6c a side.)

On a recommendation by Meyers,, the RIAA directors have appointed a special committee on statistics and legislation to develop material which will reflect the economic aspects of the industry and counter many of the "prevalent distortions" of fact dealing with the position of the record companies, as contrasted with the relative positions of composers, performers and other segments of the music industry. It's all aimed at holding the 2c royalty line.

The RIAA plans to send out questionnaires to all its members and other disk manufacturers on which they will be asked to report for the years 1956-57 their payments to composers, artists, musicians and other segments of the industry. A composite report will then be prepared which will serve as ammunition for the Congressional hearings. Report will be similar to the one furnished by the record companies to the Office of Price Administration in 1950. The RIAA plans to keep a tight security lid on the info to assure that there will be no disclosure of figures furnished by individual companies.

Org's seventh annual meeting will be held in New York later this month.

Disk Jockey Era Comes to an End At KLAC as 5 'Personalities' Quit

Hollywood, April 8.

All personality disk jockeys are exiting KLAC. Prexy Mortimer W. Hall claims that the day of the deejay is over and that his indie station is undergoing a complete revamp.

Dick Haymes, Gene Norman, Earl McDaniel, Duke Norton and Jack Smith are all exiting the station which is switching over to a new format of playing the top 40 tunes on the charts, system also being adopted by other AM stations in the country.

Previously, Peter Potter left KLAC after claiming that the new policies meant the day of the personality deejay was over and the radio stations were going into mechanical presentation.

Hall said: "In major marketing areas disk jockey programming will slowly but inevitably come to an end. The trend in this direction has already started. We have decided to go all the way and operate 100% without deejays." New format goes into effect April 14.

Kornheiser Abroading In May; Brussels Angle

Sidney Kornheiser, general professional manager of E. H. Morris Music, will make the European scene starting the first week in May. He plans to visit Morris affils in Germany, France, Italy and England.

During his trek, Kornheiser will stop off in Brussels to work on the preparation of Harold Arlen's "Blues Opera" there and to latch on to an American theme song for the Brussels Fair. He'll be in Europe about a month.

MGM GRABS 'GRETEL' FOR 1ST VIDEO TIE

MGM Records has latched on to original cast album rights of the upcoming telemusical version of "Hansel & Gretel." It marks first tv package tie for MGM, a leader in the film soundtrack field.

The "H&G" package features Red Buttons, Barbara Cook, Rise Stevens, Rudy Vallee and Stubby Kaye. Score for the production was written by Alec Wilder and Bill Engvick. It's set for a simulcast showcasing on NBC April 22.

Jo Stafford Plus Top AFM'ers—It's Great to Be 'Live'

After the third number in her "preview concert" at the Waldorf-Astoria's Starlight Roof (N.Y.) last Wednesday (2) Jo Stafford seemed so carried away by the hot band beat behind her and the enthusiastic response in front that she turned to the boys in the band and said, "What say we get a bus and go on the road." And the agency boys ought to take her up on it, for this half-hour stint pinpointed with effect how exciting "live" music can be when it's performed by a singer and tootlers who know their business.

For the nostalgic at the Starlight Roof it was a throwback to the "good old days at the Broadway Paramount" when the big bands and not the big beat kept the house jumping. And as one radio vet in the room said, "Its a shame that my kids can't get the opportunity to see this kind of stuff—live as we used to in the late '30s and early '40s."

The music biz gathering of radio-tv programmers, deejays, press, etc., however, was not a shill for a comeback of the band biz. It was a Columbia Records' bash to introduce Miss Stafford's newest album, "Swinging Down Broadway." The solid turnout and reception proved that Col got its message across with impact.

Miss Stafford, in fine vocal form, worked with her husband, Paul Weston, who was at the baton in front of a 17-piece orch made up of standout AFM'ers. Among the musicians who backed to the hilt and got every nuance out of the Billy May arrangements were Lou McGarrity, Will Bradley, Hymie Schurtzer, Billy Butterfield and Don Lamond. In the songbag were "The Gentleman Is A Dope," "Any Place I Hang My Heart Is Home," "Love For Sale," "Anything Goes" and "Tomorrow Mountain."

Gros.

TO HEAR BMI MOTION VS. ASCAPERS JULY 1

The motion by Broadcast Music Inc. to dismiss the $150,000,000 suit brought by 33 ASCAP songwriters has been set for argument on July 1 in N. Y. Federal Court. John Schulman, attorney for the songwriters, asked for a 60-day delay in answering the BMI motion, which would have brought the issue to bat June 1, but the defendants proposed the July 1 date, which was agreeable to both sides.

The BMI motion to dismiss is based on the contention that the songwriters are not directly injured parties in the alleged conspiracy by BMI and the broadcasters to discriminate against ASCAP music. Their motion argues that the songwriters are only indirectly involved since they neither publish songs nor license their own material.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker	Pittsburgh—(Stedeford's)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music	Hollywood—(Wallich's Music City	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**CHAMPS** (Challenge) **Tequila**	1	1		4	1	3		1	2	1	2	9		10		2		1	3	2	3	128
2	3	**LAURIE LONDON** (Capitol) **Whole World in His Hands**		6		1			1	8	1	2	10	1	9		3	8	6		2		1	95
3A	5	**ANDY WILLIAMS** (Cadence) **Are You Sincere**	4	2			7			2			5			9		7	7	6	4	6	4	69
3B	2	**CHORDETTES** (Cadence) **Lollipop**	2		2			4		4		3		3	8	7	1				10		8	69
5	8	**PERRY COMO** (Victor) **Catch a Falling Star**	9					1	6		6			7	5	4		6			6	1		59
6	16	**PLATTERS** (Mercury) **Twilight Time**		3	1				2					4	7		7				7		6	51
7A	9	**PAT BOONE** (Dot) **Wonderful Time Up There**	10								7	4				3			1		8	3	2	50
7B	7	**CONNIE FRANCIS** (MGM) **Who's Sorry Now**			9		3	7	5	9				6		1		4				5		50
9	15	**MONOTONES** (Argo) **Book of Love**		4		2	8		3										1		4			44
10	17	**CRICKETS** (Brunswick) **Maybe Baby**					10					8	6			6	2			2				32
11A	12	**HUEY SMITH** (Ace) **Don't You Just Know It**	6	9	7	7									4				9					24
11B	20	**KATHY LINDEN** (Felsted) **Billy**		7		6		8			4						8					9		24
13A	4	**CHUCK BERRY** (Chess) **Sweet Little 16**	3				2	10				7												22
13B	14	**PAT BOONE** (Dot) **It's Too Soon to Know**					4						9	5			4							22
13C	25	**McGUIRE SISTERS** (Coral) **Sugartime**						5			5					8						4		22
16A	11	**LOU MONTE** (Victor) **Lazy Mary**			4									2	6									21
16B	6	**FOUR PREPS** (Capitol) **26 Miles**						6	10						10	2	10	10				8		21
16C	13	**DON GIBSON** (Victor) **Oh Lonesome Me**									8		4	8					3					21
19	..	**RONALD & RUBY** (Victor) **Lollipop**											7					3		5				18
20A	..	**DEAN MARTIN** (Capitol) **Return to Me**			8	9			7		3													17
20B	..	**BROOK BENTON** (Vic) **Million Miles From Nowhere**											1						4					17
22A	..	**JERRY LEE LEWIS** (Sun) **Breathless**	8				6									5					9			16
22B	..	**ART & DOTTY TODD** (Era) **Chanson D'Amour**		5																		5	7	16
24	18	**MITCH MILLER** (Columbia) **March from River Kwai**						2														7		13
25	22	**JIMMY McCRACKLIN** (Checker) **The Walk**										10	3						8					12

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST: Gallagher & O'Brien—WMCA—New York | Ed Reilly—WBRY—Waterbury | Jack Rowzie—WWDC—Washington | Ken Garland—WPOR—Portland, Me. | Jack Gale—WITH—Baltimore | Alan Dary—WBZ—Boston | Jack O'Neill—WCAT—Orange | Al Meltzer—WEBR—Buffalo | Mort Nusbaum—WBBF—Rochester | Lou Barile—WIBX—Utica | Bill Wright—WIBG—Philadelphia | Jim McLaughlin—KQV—Pittsburgh | Dave Corey—WHWB—Rutland | SOUTH: Bob Lyons—WQAM—Miami | Dick Pike—WMOP—Newport | John Wrisley—WIS—Columbia | Jim Martin—WIST—Charlotte | Bob Larimer—WSIX—Nashville | Lanny Roberts—KELP—El Paso | Frank Bell—WOAI—San Antonio | Beauregard Davis—WLW—Norfolk | Bob Turley—WKAZ—Charleston, W. Va. | MIDWEST: Jack Karey—WCFL—Chicago | Tom Clay—WJBK—Detroit | Bob Robbin—WHB—Kansas City | Bill Armstrong—WDGY—Minneapolis | Henry Busse—KOWH—Omaha | Kenny Daniels—KVOX—Fargo | Bill Dawes—WCPO—Cincinnati | Joe Augello—WOHO—Toledo | John Michaels—WOKY—Milwaukee | FAR WEST: Bob Furry—KTAR—Phoenix | Beach Rogers—KLEV—Glendale | B. Mitchell Reed—KFWB—Hollywood | Mark Dunhill—KPOL—Los Angeles | Elliott Litt—KPAL—Palm Springs | Lash Lazsar—KXLA—Pasadena | Steve Cannon—KGO—San Francisco | Russ Conard—KEX—Portland, Ore. | Don Shafer—KALL—Salt Lake City | TOTAL POINTS |
|---|---|---

HIS NEXT MILLION-RECORD SELLER!

DANCE ONLY WITH ME

From the Broadway Production "Say, Darling."

KEWPIE DOLL

Right on the heels of Perry's golden "Catch a Falling Star," comes this double-header money-maker!
With Mitchell Ayres Orchestra and the Ray Charles Singers.

Arrangements by Joe Reisman

47/20-7202

Watch for these NBC-TV shows, in color and black and white: THE PERRY COMO SHOW, THE EDDIE FISHER SHOW, THE GEORGE GOBEL SHOW, THE PRICE IS RIGHT and TIC TAC DOUGH. They're all sponsored by...

RCA VICTOR

LOPEZ SPEAKING: 'MY ROMANTIC AUTOBIOG'

Citadel Press will publish vet bandleader Vincent Lopez's autobiography in the fall. It is tentatively titled "Lopez Speaking," his longtime radio signature dating back to the pioneer days of radio when he was long a Hotel Pennsylvania (now Statler) (N. Y.) nightly feature.

Maestro, also for a long stretch at the Hotel Taft, where he now is, indicates that the memoir has "more of a romance angle than a mere autobiography," hence his personal desire for a more definitive title which has yet to be worked out.

From The PARAMOUNT PICTURE of the same name
ANOTHER TIME ANOTHER PLACE
Recorded by
PATTI PAGE Mercury
PAT O'DAY Victor
VERA LYNN London
DON CHERRY Columbia
MARY KAYE TRIO, Decca
Famous Music Corporation

The HIT! OF THE WEEK
Released by Popular Demand
DAVID ROSE AND HIS ORC.
THE NIGHT THEY INVENTED CHAMPAGNE
and
WALTZ AT MAXIM'S
K 12631
M-G-M Records

WANTED: Background Music
Recorded on Tape or Film
Box V-47-58, VARIETY
154 W. 46th St., New York 36

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	CHAMPS (Challenge)	Tequila†
2	2	CHORDETTES (Cadence)	Lollipop†
3	6	LAURIE LONDON (Capitol)	Whole World In His Hands*
4	3	PAT BOONE (Dot)	It's Too Soon to Know* / Wonderful Time Up There†
5	4	CONNIE FRANCIS (MGM)	Who's Sorry Now*
6	5	PERRY COMO (Victor)	Catch A Falling Star* / Magic Moments*
7	7	ANDY WILLIAMS (Cadence)	Are You Sincere†
8		PLATTERS (Mercury)	Twilight Time†
9		MONOTONES (Argo)	Book of Love†
10		FOUR PREPS (Capitol)	26 Miles†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†TEQUILA	Jat
2	1	*CATCH A FALLING STAR	Marvin
3	4	†LOLLIPOP	Marks
4	8	*WHOLE WORLD IN HIS HANDS	Chappell
5	5	*WHO'S SORRY NOW	Mills
6	7	†ARE YOU SINCERE	Cedarwood
7	10	†WONDERFUL TIME UP THERE	Fowler
8	3	†SUGARTIME	Nor-Va-Jak
9	6	*SAIL ALONG SILVERY MOON	Joy
10		*TOO SOON TO KNOW	Morris

(*ASCAP †BMI F-Films)

On The Upbeat

New York

MGM Records shifted its base of operations to Loew's State Bldg. Monday (7). Move is part of Loew's Inc. plan to put all branches of MGM organization under one roof. Loew's publishing outlet, the Big Three (Robbins, Feist & Miller) will move into the building shortly . . . Eydie Gorme and Steve Lawrence guest on Pat Boone's ABC-TV show tomorrow (Thurs.) . . . Paul Anka out on a two-month coast-to-coast tour . . . Teddi King into the Frolics Club, Revere, Mass., April 13 for a week.

Laurie London, 14-year-old British singer clicking in the U. S. with the Capitol release of "The Whole World In His Hands," arrived in the U. S. Monday (7) for a deejay tour and tv shots. He's set for Ed Sullivan (CBS-TV) April 13 and the Dick Clark Show (ABC-TV) April 22 . . . Lillian Briggs began a 10-day stand at the New Nixon Club, Pittsburgh, Monday (7) . . . Sybil Carel and Lincoln Chase sold the master of "Piakyaungcung" on their newly formed Lincoln label to Bob Thiele of Dot Records . . . The Record Hunter will convert East magazine into firm's official publication. Mag will be cuffoed to customer's Fifth Ave. store and in free subscriptions to firm's mail order clientele. It will be published biweekly.

London

Paddy Crookshank, Robbins Music Corp. director, left for the U. S. Friday (4) for huddles with the Robbins toppers . . . Cleo Laine, dusky songstress with Johnny Dankworth's outfit, is to make her debut as a straight actress in "Delia" . . . Mario Lanza is to make two LP disks in Britain following his final British concert at Albert Hall April 27. Recordings will be supervised by Henri Rene of RCA Victor (N. Y.) and will be recorded by Decca . . . Marvin Rainwater due in tomorrow (Thurs.) and makes his London debut at the Coliseum April 20.

Hollywood

Bob Crosby exited the Coral label . . . Fernando Lamas will cut two LP's for Roulette. Actor-singer will first wax one comprised of Latin tunes, and the other of pop European and Middle Eastern songs . . . Manny Harmon's orch will back the Paramount Studio Club annual dance at the BevHills Friday (11 . . . Laurie Johnson has been signed as Les Brown's new vocalist supplanting Marlene Gaylord. Chirp joins the band tomorrow Thurs. for Brown's next tour.

Paul Anka signed by ABC-Paramount to an exclusive 10-year pact . . . Ray Heindorf will conduct Ernest Gold's score from the Warners pic, "Too Much, Too Soon," for Mercury . . . Dottie Todd is recouping from major surgery at Santa Monica Hospital . . . Liberty Records new hit disk, "Witch Doctor," was penned by Ross Bagdasarian.

Chicago

Alan Freed's rock 'n' roll show into the Chi Opera House April 26. Troupe includes Jerry Lee Lewis, Diamonds, Chuck Berry and other r&r faves of the moment . . . Count Basie's band with Joe Williams set for an Orchestra Hall concert April 18. Session will also have Johnny Pate and Ahmad Jamal units. Local deejay Sam Evans is the packager . . . Buddy Rich band opens at the Preview April 30. He'll have saxist Flip Phillips with him.

San Francisco

Toni Dalli headlines new show opening at Mimbo's 365 tomorrow (Thurs.) . . . Don Duffy named general manager of Turk Murphy's Easy Street and will also flack for the Murphy band . . . Buddy De Franco into the Blackhawk April 15 with Shelly Manne following on April 29 . . . Iola Brubeck, Dave Brubeck's wife, back in Frisco area from the pianist's European tour —Brubeck's still touring . . . Betty Bennett booked into the hungry 1 . . . Joe Kirchen returning to Bimbo's 365 as singing emcee . . . Frances Faye into Fack's II today (Wed.).

Omaha

Sue Evans holds at the piano bar of Ron-D-Voo in the Hill Hotel . . . Paul Moorhead orch continues at Pax Room of the Paxton Hotel . . . Earl Graves combo a fixture at the Copacabana . . . Priscilla Hood, vocalist-pianist, opened at the Gourmet.

BRITISH JAN. DISKING SOARS TO 9,100,000

London, April 8.

The disk boom in Britain continues. Disks produced in January, 1958, totaled 9,100,000, an increase of 4% over the figures for previous January. Manufacturers' sales in January amounted to $4,480,000, which upped the total for the corresponding month last year by 5%.

According to the latest production figures issued by the Board of Trade, 78 rpm's disks are on the slide. The number produced in January was 15% lower than that of January, 1957. On the other hand, 33's have risen in production by 20%, while production of 45's and EP's has more than doubled.

2 NEW R 'n' Rs
By PAT BALLARD
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•I'M GETTIN' SENTIMENTAL OVER YOU
NELSON RIDDLE on Capitol
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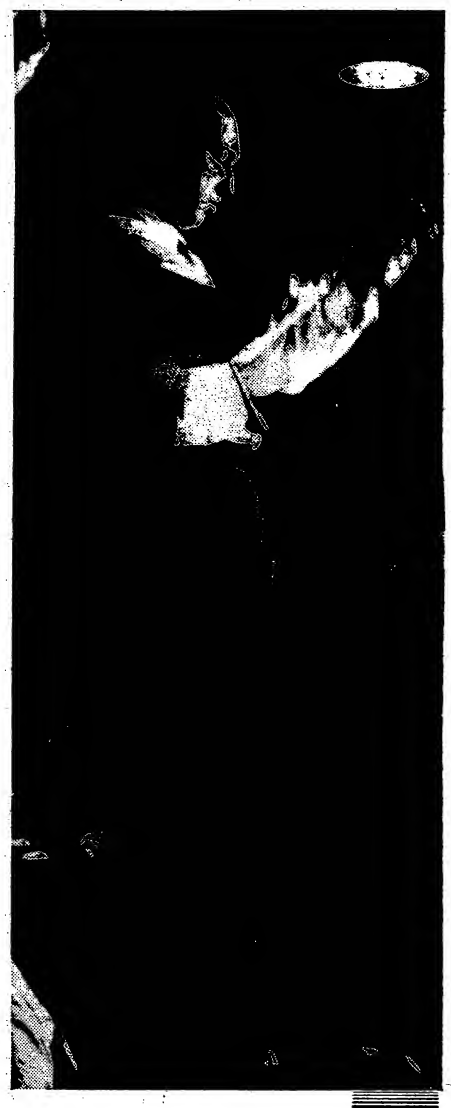

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Recommend Self-Insurance Setup For AGVA Welfare Fund; Hamid, New Chairman, Answers 'Pressure' Story

Preliminary report by an actuarial firm has recommended self-insurance for the AGVA Welfare Trust Fund. A meeting of the trustees last week heard findings by the Martin E. Segal & Co. reps that the fund can become self-insured. Report didn't touch upon catastrophe insurance, which it's believed can be obtained from outside firms.

The step toward self-insurance is considered one of the most important to be taken by the fund, and trustees are expected to vote when the actuarial findings are complete. The fund presently is insured by Lloyds of London, which is being dropped so that the fund can do its own insuring.

Meanwhile, George A. Hamid Sr., president of GAC-Hamid, assumed chairmanship of the body last week upon the resignation of Georgie Price. The American Guild of Variety Artists is still to name a trustee to replace Price on the panel. It's possible that Joe Smith (& Dale), presently an alternate, will move up as a permanent member joining Cy Reeves and Johnny Woods.

Hamid, in a letter to VARIETY, has replied to last week's article which related the possibility of "economic pressures" on trustees representing employers who do not vote along lines desired by the AGVA administration. Hamid described how he got into the fund two years ago after having the fund's constitution studied by the attorneys who helped draft the Taft-Hartley act.

Hamid objected to a paragraph in the story which stated: "Thus far, the trustees have been fighting most of the encroachments, but how long they'll be able to hold out under an economic squeeze is speculative. They are awaiting the next move by Bright (Jackie Bright, AGVA national administrative secretary). Some fear that they may not even be able to resign when the time comes to vote against any AGVA proposal because of the possibility of retali-

(Continued on page 108)

Showbacking on Tape For Chevalier's One-Manner At Greek, L.A.; Lotsa Dates

Maurice Chevalier disclosed in New York last week that, as part of a busy schedule, he was planning to appear in a one-man show at the Greek Theatre, Los Angeles, June 30 with the entire musical accompaniment on tape.

He explained that this would give him a chance to "get the best musical backgrounds I've ever had." Chevalier said he had concertized in this fashion all over Europe with great success and that he would "break in" the act during his current Waldorf-Astoria Empire Room stint.

He'll use his European tapes, but will have some additional ones recorded, including songs from "Gigi," in which he appears. If his L. A. show is a success, "then I'll have something higher than I've ever accomplished in my line of work," the 70 year old Chevalier said. Show clicked on the Continent "but it's always a different story in the U. S.," he observed.

Chevalier had staged one-man shows in the States before, in 1946, 1947 and again in 1955.

On April 18, he appears on the Edward Murrow "Person-to-Person" show and he has several other tv guest shots lined up. He's talking about appearing opposite Debbie Reynolds in a film and is definitely skedded to play in "The Blessing," an MGM film, opposite Deborah Kerr. He's also discussing an appearance in a French picture. The only thing he won't do is tv spectaculars. "One man can't do that much," he explained.

Why does he keep on working? "As long as I have my health, it's my greatest joy to work in my profession," he said. "And anyway, if I didn't work, what would I do? Just drink and gamble, and run after girls. So I'm much better off working, and I'm very happy doing it."

Launched

Friars honoring Abbott Joe E. Lewis with his second night this year on Sunday (13) at which time the downstairs Bamboo Room will be rechristened the Joe E. Lewis Room.

Comedian presumably will break a bottle of scotch over the doornob.

Canada's CAPAC Sez Cafes Must Face Music Fees

Vancouver, April 8.

Neighboring Washington State's law, which relieves nitery operators, by fairly recent legislation, of the obligation to subscribe to ASCAP music licensing, is making some Vancouver impresarios ornery, says Ron Harding, the CAPAC (Canadian counterpart of ASCAP) western representative. "Just because the Washington night clubs don't have to pay, some club owners here feel they shouldn't," he said.

The Vancouver bonifaces in question are seemingly defying federal law, "the copyright act," said Harding, who states that one established club operator, who features regular floorshows, has been stalling so heavily on the matter of CAPAC's required "advance payment" that his license was lifted Jan. 1. CAPAC is suing "for using music without permission," Harding said.

Rep feels that the city's auditorium lessors could help plug the licensing loopholes, with casual show promoters, by telling the latter that a CAPAC docket must be obtained before opening the box-office.

"This new vaudeville house (obviously a reference to the Majestic), has no CAPAC license, and hasn't asked for one," Harding said. He stressed that the CAPAC section of the Canadian copyright acts requires, for premises featuring regular entertainment, a fee of $560 per annum, in advance, from operators spending over $20,000 and under $35,000. "In excess of $35,000, they have to pay 1½% of their year's entertainment expenditures," he said.

Advance levy is apparently based on the boniface's previous year's talent and orchestra overhead.

Dallas Century Room Closing for Summer

Dallas, April 8.

The Century Room of Hotel Adolphis here is slated to shutter July 1 for six weeks and will reopen in August with a show headed by Don Cornell. Room will be renovated during the summer hiatus.

Joe Reichman orch has been reengaged for the coming season. Lou Nelson has been set for a return Oct. 9. Comic closed at the spot last week.

Friars Fix May 9 For 'All Star' Fete

The Friars have substituted a dinner to be held at the Hotel Waldorf-Astoria May 9, as a replacement for the N.Y. fete honoring the late Mike Todd which was slated for March 23. At a board meeting it was decided to bill the affair as an annual dinner to take the form of a frolic with a personality-laden dais and a big show.

New format was adopted following cancellation of the Todd dinner after the showman's tragic death while flying in from the Coast for the dinner. Feeling was that it would be difficult to get a stand-in as a guest of honor. Furthermore, the idea of a "memorial" was also dropped because of its inevitable gloomy overtones.

May 9 was selected inasmuch as it was one of the nights open for the Waldorf ballroom, and board felt that it had to be taken despite the fact that the Lambs would be holding its annual gambol at the Waldorf the following night. Stubholders to the Todd affair will get refunds should they be unable to attend on the new date.

WINCHELL & FILMITES SUB FOR ILL BEN BLUE

Hollywood, April 8.

Show business is coming to the aid of vet comic Ben Blue who underwent major surgery in California Hospital yesterday (Mon.).

Walter Winchell steps in to take over emcee chores at Blue's Santa Monica nitery beginning tonight (Tues.) and will be assisted by Billy Gray, Keenan Wynn and Jackie Coogan. Latter trio will do an act together, which Sid Kuller has written, as an added attraction to club's regular show.

Other volunteer talent includes Rhonda Fleming, Anita Ekberg, Tony Steele, Harry James, Betty Grable, Marie Wilson, Charley Foy and Harry Ritz. They are all expected to turn out on various nights at Blue's club to pitch in on the entertaining.

Winchell, while emceeing the show, will celebrate his 61st birthday tonight.

Beverly Hills 'Moves' to Cincy, Drops 'Country Club'; Croft's Booking Views

Eigen Deejaying in L.V.

Las Vegas, April 8.

Jack Eigen, deejay from the Chez Paree in Chicago, started the same type interview-record show here last night (Mon.) from the lounge of the Tropicana Hotel, where Jerry Lester is currently starring.

Eigen's radio show is carried on the same NBC segment that his Chicago program is on. Local NBC outlet, KORK, will use part of the show here. Airer is heard seven nights a week, 9:15 to 11:30 (PST).

Vancouver Eyes Hangar-Coliseum, $3,000,000 Setup

Vancouver, April 8.

A new gimmick in arenas is blueprinted for probable downtown construction. New edifice will be a modified giant aircraft hangar akin to the one in operation at Vancouver airport. It will be 360x160 feet, to seat "from ten to twelve thousand," according to city officials.

"It will actually be a coliseum, not an arena," Mayor Fred Hume told VARIETY, "and not just for light affairs. It must be suitable for ice events and carnivals, as well as agricultural shows, fights and sports." Mayor estimates the arena's cost at $3,000,000.

Provincial solons in Victoria have earmarked $1,000,000 toward construction "at any location, if Ottawa (federal government) also pays the same." This cash was available a year ago for such a building, but a hassle developed between Pacific National Exhibition officials, the Downtown Business Assn., and city hall. DBA wanted coliseum downtown, adjacent to new civic aud, and a plebiscite over same defeated city hall/PNE intentions to locate arena at Exhibition Park.

City officials are ready to proceed, have sunk $200,000 into the downtown site, and are moving now to appropriate an additional 16 lots to accommodate the "hangar."

Otto Safir, the designer of the Canadian Pacific Airlines' structure, has blueprinted the changes needed to make the plane shed into a civic "coliseum."

The advantages of booking far in advance are emphasized by John Croft, operator of the Beverly Hills Theatre Restaurant, Newport, Ky. (Cincinnati). According to Croft, the advantages are many. The choreographer can design her routines to fit each performer; convention dates can be set on the strength of the bookings, and the local convention bureau can be notified of the nitery bookings and provide cooperation.

Croft, in New York for a quickie, also revealed that the question as to who will book the spot is now up in the air. Rocky Sennes, who set talent for many years, has moved to the Coast since the recent death of his brother Tony, who was also associated with the Sennes Agency. Whether Sennes will be able to take care of the nitery in his new location remains to be seen.

Presently, Croft is booked up for the remainder of the year, and some dates as far as August, 1959, are being worked upon. With that kind of lead in bookings, it may be possible for Sennes to continue to service the cafe.

Croft also stated that he had changed the name of the spot from the Beverly Hills Country Club to the Beverly Hills Theatre Restaurant, inasmuch as it's not a country club. Croft said that many, upon arriving, have inquired about the location of the golf courses. He also said that the Beverly's location will be plugged as Cincinnati, despite its location in Kentucky across the river. Actually, Croft said, the room is situated in a community called Southgate, and in order to avoid confusion, billing the spot as being in Cincy would tend to avoid any mixup as to location.

Swedish Circus Zoo 1st Western Big Top to Play Moscow Since Revolution

Stockholm, April 1.

Trolle Rhodin of Swedish Circus Zoo, now touring Poland, has been contracted to bring his circus to Moscow, where they will give performances in Gorkij Park, opening Aug. 1. It is the first time since the Russian revolution that any circus company from the western countries will give performances in the Soviet.

The Russians, however, accepted the Swedish circus with one condition, that there should be no rock 'n' roll in the planned iceshow ballet. In exchange, the circus will bring a troupe presenting old-time Swedish folk dances.

To bring some competition to the Russian circuses, which are described as some of the best in the world, manager Rhodin is planning to bring along the biggest tent ever used by any circus in Europe. Also some major stars such as Maj-Britt Ronningberg on the ice, opera singer Hasse Funck, etc., will be included.

Contract with the Russians is a result of private negotiations between Rhodin and the Soviet's State Head Organization of Circuses in Moscow. The latter was contacted two years ago by Rhodin, who asked about possibilities of engaging Russian clown Oleg Popov for a season. Visitors from Moscow who have seen Popov in action describe him as being tops in the world.

The Russians seemed very interested in Rhodin's interest in their leading clown, but did not seem too willing to accept. However, as negotiations went on, the Russians suggested a visit to Moscow by Circus Zoo and promised, in exchange, that Popov and maybe two or three other top acts from Russians circuses could be available for a season in Circus Zoo.

Buffalo Burley Back

Buffalo, April 8.

The Palace, which suspended burlesque productions two months ago after a continuous burley policy for over 25 years, resumed its former type of stage presentation this week.

House continues under operation of Dewey Michaels.

TALENT—FACES ON A POSTAGE STAMP; CAFE LACK FORCES ACTS INTO SMALLIES

By JOE COHEN

The paucity of New York rooms is becoming an increasing source of embarrassment to acts and agencies alike. Because of this shortage, there are acts on the roster of the major offices who have never been seen by the bulk of the staffers who sell talent not only to cafes around the country but to television, legit, films, etc.

As a result, some of the small rooms such as Blue Angel, Le Cupidon and several other intimate spots have attained a premium status because of their showcase possibilities. Many are not only getting acts at what is regarded as rock-bottom prices but the new talents displayed there, on the first time around, frequently bring in enough agency business to more than justify their booking.

Thus some of the eligible smallies have been able to get acts that would ordinarily go to some of the hotel spots or to a major room. In some instances, the dates are used to bring in teleshow buyers. For example, Mike Nichols & Elaine May got some excellent tv breaks as a result of their showings at the Blue Angel. By the same token, out-of-the-way rooms such as the Elegante, Brooklyn, and the Golden Slipper, Glen Cove, L. I., also serve that purpose. They are sufficiently close to New York to watch an act develop and far enough removed to discourage talent buyers from taking a peek before the turn is ready, unless they are dragooned out by the agents.

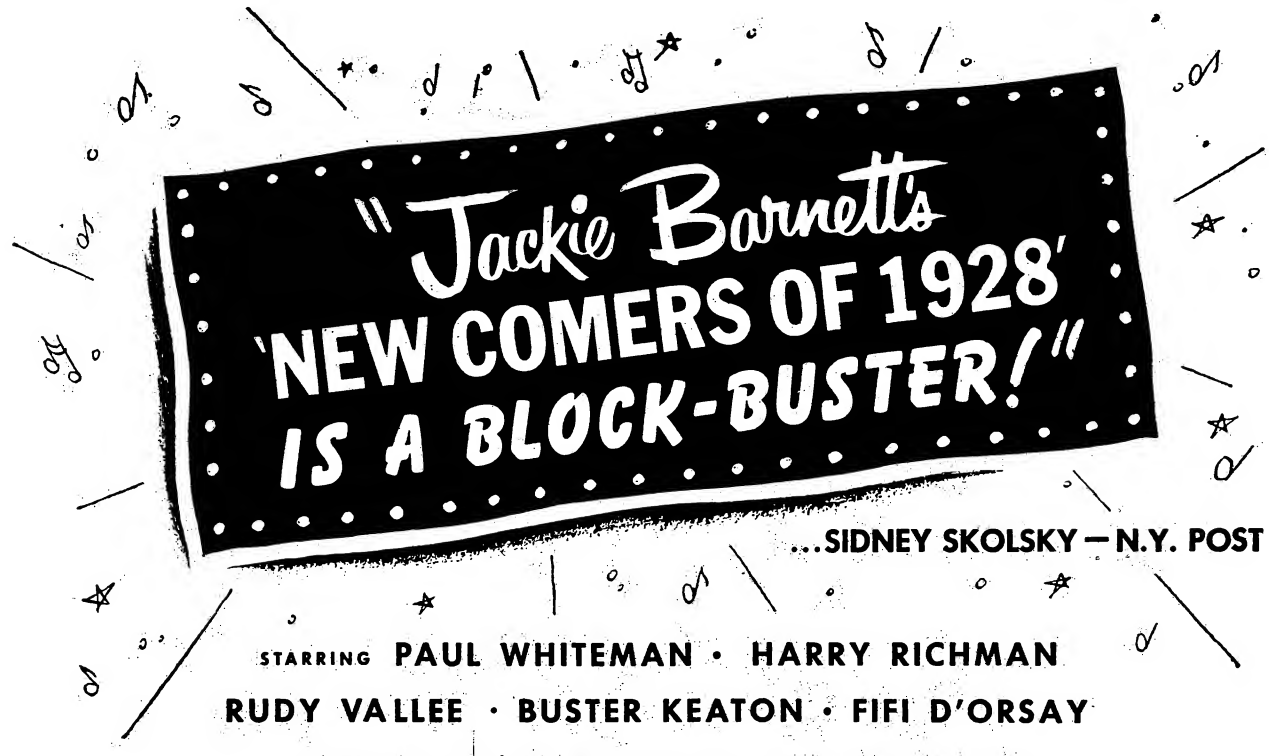
'Blind' Selling

Because of the lack of proper showcases in New York, the number of turns that haven't been seen by their agencies, especially those of major offices, is alarming to both the acts and to the buyers. Agents must therefore pitch a performer to an operator without first-hand knowledge of how the turn would fit, except on the basis of reports. The boniface frequently feels that he would take unnecessary chances on that basis, and therefore tends to buy acts that he already knows.

Some of the small rooms have even developed their own list of acts. The Living Room, for example, uses the Versatones for indefinite periods. The Bon Soir has its own stock company. The Blue Angel has its own roster and there are some femmes that can work Le Cupidon virtually any time they are in New York. The Village Vanguard's operator, Max Gordon, used to take a lot of chances, but since his switch to a jazz policy, the number of acts he needs is now at a minimum.

Many of the acts who have been bypassed in exhibition in New York feel put out because agents haven't been able to note, through observation, either their development since last viewed (possibly in an audition hall) or their new material and sometimes a new act.

Bulk of the talent feels that a N. Y. credit is still essential in getting dates and prestige in the provinces. Alternative they feel, is having the agents take to the road, obviously a greater drain on time and expense of the percenters, and at that a poor substitute for showdates in a town that still is the origination point for the great majority of the dates in virually all fields.



STARRING **PAUL WHITEMAN • HARRY RICHMAN**

RUDY VALLEE • BUSTER KEATON • FIFI D'ORSAY

and a cast of 35 SINGERS • DANCERS and SHOWGIRLS!!!

Wilbur Clark's **DESERT INN**, LAS VEGAS, NEV.

All hail the new champion! JACKIE BARNETT'S Smash Hit "Newcomers of 1928" is being acclaimed by press and patron alike as the greatest show to ever play FLV and there are few, if any, to offer argument.

Jack Cortez - Fabulous Las Vegas

VARIETY

'NEWCOMERS OF 1928' STRONG IN LAS VEGAS

Las Vegas, March 11.

Jackie Barnett's "Newcomers of 1928" doing terrific biz at the Desert Inn, where Wilbur Clark sez the show has been the top draw since hotel opened.

.... Management wanted to hold the six-week skedded "Newcomers" for an extra four frames, but their previous commitments prevented.

Las Vegas is a tough show town, as the greatest have passed through leaving viewers blase. However JACK BARNETT stood the town on its ear with his "Newcomers of 1928." Consensus is that it's the greatest show of its kind to play Vegas.

Michael Neale - Las Vegas Sun

THE Hollywood REPORTER

NIGHT CLUB REVIEW

DESERT INN

Las Vegas.—Jackie Barnett's first night club production — "Newcomers of 1928" — will be remembered in this last mecca of vaudeville for many a year for its blending of the old and new in show business and the top drawer talent it assembles — some of the talent possibly for the last time on a cabaret stage.....

First-nighters bravoed Barnett when he was called to the stage to accept the praises of cast and customers. TV spectaculars will be missing a bet if they pass up this one.—**Chet Sobsey.**

VARIETY

NIGHT CLUB REVIEWS

Desert Inn, Las Vegas

Las Vegas, March 4.

Jackie Barnett's "Newcomers of 1928" is a solid click—a delightful show that will pack the Painted Desert Room for its six-week run. After it runs its course on the bistro circuit, it would be a natural as a tv spec.....

Producer-director-writer Barnett has wisely avoided overloading the revue with nostalgia.....

Barnett, who has been Jimmy Durante's writer for 11 years, makes his bow as a producer with this show. Since he's hit the jackpot in his first effort, he obviously is a potential giant in the industry.

Duke.

...you must see "Newcomers of 1928," written, directed and produced by Jackie Barnet. Buster Keaton, Harry Richman, Fifi D'Orsay, Rudy Vallee and Paul Whiteman are in it. The production and direction is great, and while there's a certain nostalgia about it, the show doesn't depend on memories out of the past to achieve its success. The dance numbers are as modern as tomorrow, and the theme of the entire show is cleverly interwoven with music and fun.

Hank Greenspun - Las Vegas Sun

AT DESERT INN, GOLDEN MOMENTS

I know one way you can find out if you're alive or dead. Get over to the Desert Inn and catch "Newcomers of 1928." And as you sit there, such great show people like Buster Keaton, Paul Whiteman, Harry Richman and Rudy Vallee will make an opening entrance. Now, if you don't come up with the darnedest case of goseflesh you ever had in your whole life, that should convince you you're certainly not alive....

Enough credit can't be given producer, Jackie Barnett, Barnett wrote, produced and directed "Newcomers of 1928,"

Ralph Pearl - Las Vegas Sun

....hie yourself out to Wilbur Clark's Desert Inn, and brighten your weary orbs with an hour's entertainment in the Painted Desert Room for Jackie Barnett's "Newcomers of 1928."

This show differs from the usual Las Vegas three-act show in that it is framed with a futuristic vehicle

Those mad moderns, the ensemble, a cast of lovelies in and out of smart costumes weave a touch of the twentieth-century into the production with song and dance.

Jackie Barnett has put together a show that looks ideal for a TV spectacular.

By LES DEVOR Las Vegas Review-Journal

Written, Produced and Directed by JACKIE BARNETT

Musical Numbers and Choreography by JON GREGORY • Arrangements by DEAN ELLIOTT • Settings by HARVEY WARREN

Costumes by MOSS MABRY • Associate Producer: PAUL ROSS • Assistant to the Producer: HERB BRAVERMAN

OPENING *Moulin Rouge* HOLLYWOOD APRIL 29th

B. O. at B'klyn Town & Country So-So After Judy Garland's Exit

Business has been mixed at Ben Maksik's Town & Country Club, Brooklyn, following the dramatic and well-publicized exit of Judy Garland after playing 11 days out of a 25-day engagement at a salary of $25,000 per week. With Denise Darcel as replacement, the business at the Brooklyn spot has followed a normal holiday pattern, but with some exceptions. On Good Friday (4), which coincided with the first night of the Passover holidays, the spot was closed and Maksik stated that he had a nice quiet weekend. However, pre-booked parties Monday (7) and last night got him over a hurdle.

Meanwhile, Maksik said that he had a communication from an attorney representing Miss Garland asking whether she had any monies forthcoming. Maksik claims that he gave her $40,000 in advances which

(Continued on page 108)

AGVA's Chi Auditions

Chicago, April 8.

Shrinking job market for the bulk of its membership has prompted American Guild of Variety Artists to expand its talent auditions to Chicago, the first in a series of such exposures being set for April 21 at the Sherman Hotel.

Like the New York auditions, the local ones will be by invite only, for both talent and the audience of agents, buyers, etc.

Some Clad Tidings From Scot Billposters' Assn.; Pasting Strips on Nudes

Edinburgh, April 8.

Billboards advertising a striptease revue at the Empire vaudery here were censored by the local billposterrs' association.

Strips of white paper were stuck on top of drawings of nude femmes.

Show was billed as "La Grande Parade des Streep-Teeze," and the posters depicted three scantily-garbed gals under sections "Les Modeles," "Les Nues" and "Le Deshabille."

Peter Robinson, acting house manager, said: "I was informed that the billposters' Assn. reserve the right to paste over a bill which they think is not suitable."

Over 100 uncensored miniatures of the posters were left free of cover-up in city hotels, shops and clubs.

The Edinburgh Empire, part of the Moss Empires" chain, plays many "nude shows." The paradox is that Edinburgh, a dignified and austere city, famed for its Festival artiness, is one of the last spots in the world where the vaudegoers would expect such stage layouts.

SEÑOR WENCES

APRIL 1958

STEVE ALLEN SHOW, NBC-TV

COPA CLUB, Pittsburgh

(Two) JACK PAAR SHOWS, NBC-TV

STATLER HOTEL, Dallas

AUGUST 1958

Casino, ESTORIL, PORTUGAL

Casino, KNOKKE, BELGIUM

SEPTEMBER 1958

BERNS SALONGER

Stockholm, Sweden

Direction: WILLIAM MORRIS AGENCY

B.O. Men Square Off at Shopping Mart Theatre

Indianapolis, April 8.

A picket line may be thrown around the entire Meadows Shopping Center because of the scheduled move there of the Avondale Playhouse. The action has been threatened by the Treasurers & Ticket Sellers, Local 740, unless an agreement is reached with the stock operation.

The Playhouse, formerly located in the country, has a five-year lease on a one-and-a-half acre site in the Center. A 1,000-seat tent is scheduled for opening late in June for a 10-week season. The new operation, accessible by city transit service, will have parking facilities for 1,000 cars.

Mrs. Jo Rosner, Avondale producer, plans to go to New York soon to line up a resident Actors Equity company, stars and plays for the forthcoming season. William Tregoe will rerun for his fourth year as director and resident company member. Taylor Wilson is president of the Playhouse.

Hamid Aquacircus Set for Flushing

George A. Hamid Sr., president of GAC-Hamid, a GAC subsidiary, plans to open the Flushing Meadows, L. I., Amphitheatre June 28 with a show billed as Aquacircus. Display will comprise water acts and circus acts and a swim line. Russ Morgan has been signed as musical conductor and Tony Marvin and Jimmy Clark will be emcees. Choreography and production will be by the GAC-Hamid staff.

Last year Hamid sought to take over the layout, but was stymied by inability to make favorable deals with various unions. Hamid says that deals with all the theatrical craft setups are virtually completed.

Aerialist Wins $55,000 In Suit Vs. Hamid-Morton; Injured at Circus in Pa.

The U. S. Court of Appeals last week unanimously affirmed a lower court jury's award of $55,000 to Farris O. Anderson, an aerial acrobat, to be paid by the National Producing Co. and George A. Hamid for injuries sustained by Miss Anderson in May, 1952, during a performance of their circus at the Jaffa Temple, Altoona, Pa.

Miss Anderson claimed she was employed by Peaches O'Neill, who was retained by NPC to supply an aerial act for the circus. While performing, she fell 18 feet from a rig, claiming severe injury to her spine.

In opinion, written by Judge Edward Lumbard and concurred in by Judges Sterry R. Waterman and Carroll C. Hincks, the court stated: "As there is ample evidence in the record to sustain the plaintiff's theory that the injuries occurred because of the negligence of the defendants' riggers, the main question before us is whether there was sufficient evidence of Hamid's partnership with (the late) Col. Robert H. Morton (who actually ran the circus) to support the jury's verdict against Hamid as a partner.

"In our judgment, a review of the record discloses ample evidence from which the jury could find that Hamid and Morton, in the words of the Uniform Partnership Act, systematically carried on as co-owners a business for a profit."

The court pointed out that although Hamid contended that his only relationship with the circus was that of a booking agent, "many of the admissions he was forced to make, in his deposition and at the trial, supported the plaintiff's claim of the partnership interest."

The court ruled that Judge Walter Bruchhausen, before whom the case was tried in Brooklyn, properly exercised his discretion in denying a defense motion to amend their answer to the suit, made eight days after the trial had started. Jurist ruled it was made too late. "The other claims of error are so patently without merit that they do not warrant discussion," the opinion concluded.

Inside Stuff—Vaude

Albert Whelan, 82-year-old vaudeville comedian who first introduced the signature tune to a British act, is convalescing in London from a recent operation in which he had his left leg amputated above the knee. Despite his age, Whelan is impatient to get back to the boards and has several summer dates lined up at Butlin's Holiday camps. Whelan told VARIETY that the gesture that most deeply touched him during his hospital spell was when Sophie Tucker took the trouble to telegraph flowers from Las Vegas.

Considering Vancouver a good bet for a branch of the American Guild of Variety Artists as result of his visit there last month, Irwin Mazzel, union's west coast topper, signed the Jack Card Dancers (8) into the union. Terpers, pacted for four-a-day at the Majestic vaud-film house, at $75 a week apiece, promptly put in for $125, via union's execs. Boniface Charlie Nelson, on grounds of "we're just getting started, we can't afford it," pinkslipped the danceline, finding it less burdensome to hire another act.

Milton Wagner, long associated with promotion of name bands at Edgewater and Jefferson amusement parks, Detroit, is convinced that name bands are a losing proposition there. "Big-name bands just don't have what it takes to stimulate traffic since tv came in," he said, adding: "Westerns seem to be what the public goes for the most, and on that basis we're angling to bring Wyatt Earp to Edgewater Park this summer."

Vaude, Cafe Dates

New York

Leo Fuld, operator of the Club Sahbra, off to Israel for a talent looksee while the cafe is closed during Passover . . . **Davis & Reese** go into the Bolero, Wildwood, on the **Tommy Leonetti** show Aug. 1 . . . **Trotter Bros.** pacted for the May 5 show at the Palladium, London, headlined by **Johnnie Ray** . . . **Morey Amsterdam** going to the New Nixon, Pittsburgh April 25 . . . **Peggy King** inked for the Americana, Miami Beach, July 9 . . . **Ginny Simms** set for the Monteleone Hotel, New Orleans, April 29 . . . **Ruby Hill** follows with Dray's, Madrid, April 22, after her current Barcelona stand . . . **Sheila Reynolds** goes into the Drake, Chicago, following her run at N. Y.'s Le Cupidon.

Hollywood

Abbey Lincoln holds over an additional week at Marshall Edson & Mike Garth's Ye Little Club . . . **Rene Touzet's** Latin orch backs the Crescendo show bowing in tomorrow (Thurs.). **Paul Gilbert** and **Jeri Southern** co-headline . . . Dancer **Lois Ray** set for the **Dean Martin** opening today (Wed.) at Cocoanut Grove . . . **Ronnie Deauville** set for a 10-day stint in August at Cal-Neva Lodge, Lake Tahoe . . . **Ray Bolger** opens a four-week stand at Flamingo, Las Vegas, June 7 . . . **Bob Elliott** takes over as 88er at Glenn Cove Restaurant . . . **Vaughn Monroe** set for three weeks at Detroit Statler Hotel June 2 . . . **Sammy Davis Jr.** opens a nine-day stint at Chi Chi Club in Palm Springs April 20.

Dallas

Dornan Bros. into Adolphus Hotel's Century Room Thursday (10), followed by **Danny Costello** and **Jean Shannon & Brooks Bros.** April 24. **Ted Lewis** set for May 5-17; interim May 19-21 is filled with **Bennye Gatteys** and **Dan Alexander. Sophie Tucker** due May 22-June 2, with **Bob Melvin** and **Jerri Adams** tabbed for June 3-18, and **Judy Scott** has a June 19-July 2 date. Room closes then for refurbishing; reopening on Aug. 22 . . . **Senor Wences** due at the Statler-Hilton April 17-30. **Corinne Calvet** follows, May 1-15; **Jose Greco & Co.** has a third date, May 15-29; **Carol Channing** inked for May 30-June 11, and **Marie McDonald** opens June 12 . . . **Chuck Mitchell**, comic, opened Monday (7) in a three-frame return date at Colony Club. On the bill are exotics **April Showers** and **Linda Darling** . . . **Bill Hart**, comic ventro and emcee, holds over at Theatre Lounge through April 30, with strippers **Suzanne, Collette Martin, Anne Ames** and **Cindy Embers** added to the thrice-nightly shows . . . **Dave Brubeck** quartet inked for May 17 at McFarlin Auditorium . . . **Roy Hamilton, Thurston Harris** and **The Clovers** headline the "Rock 'n' Roll Revue" April 11 at the Sportitorium . . . Annual Sports, Boat & Vacation Show at Fair Park, April 12-20, will have **Richiardi, The Midwesterners, The Yokois, Swede Fuller, Tumbling Kovacs, Frankie Peloquin, The Royal Canadians** and **Billy Mayo's** band.

Chicago

Dick Shawn goes into the Black Orchid May 27, with **Buddy Hackett** following June 10 for a pair . . . **Tommy Leonetti** set for two frames at the K. C. Muehlebach starting June 20, with a fortnight skedded July 4 at the Detroit Cliche. Cliche has **The Playmates** due in June 6 for two. Threesome then goes to Eddys' in K. C. for a pair, opening June 27 . . . **Marge Cameron** has a May 12 date at the Detroit Alama, then to Houston's Crescendo for two weeks. She goes to Eddys' June 27 for two more frames . . . **Barbara McNair**, late of Broadway's "Body Beautiful," is set for the Flame in Detroit starting May 16 for two rounds . . . **Millie Vernon** has a two-weeker at Eddys' starting May 16 . . . **Jimmy Ames** goes to Mangam's Chateau in suburban Chi for a pair, opening April 21 . . . **Yonely** tabbed to work a swank pre-opening party April 12 for VIPs at the Queen Elizabeth Hotel, Montreal. He opens a three-weeker there June 30.

BOSTON SMASH HIT

THE GLAMOROUS NEW HOTEL

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Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

AVERY & WASHINGTON STS.

MARTIN DENNY QUARTET

Currently

HAWAIIAN VILLAGE

Honolulu

Glasgow Vaude's 'Lend-Lease' Dip

Glasgow, April 1.

Vaude shows here, normally well attended, have been playing to poor biz recently. Lack of star names is one obvious reason, the steady run of top American name acts having practically ceased. English headliners are apparently not sufficiently strong in marquee value.

Acts like Johnnie Ray, Nat King Cole, Howard Keel, Danny Kaye, Betty Hutton, Billy Daniels and Bob Hope are now conspicuous by their absence. A few years ago they played here regularly, the Glasgow date being a favorite opening for transatlantic arrivals.

A long spell of extremely cold weather has also hit hard at the vaudery boxoffice. Many customers, particularly the older ones, now choose to stay indoors and read or watch tv rather than venture out to vaude layouts of doubtful quality. Added attraction of commercial tv network is also keeping many more at home.

BUFFALO'S TOWN CASINO IN LOW-TARIFF RETURN

Buffalo, April 8.

Town Casino reopened Saturday (5) for a trial run from now until the end of the season. When the spot closed two months ago, operator Harry Wallens announced that the cost of operation, particularly performers' salaries, was responsible for the shuttering. Later he issued a statement saying that the Casino would be reopened at Easter to see if a profitable policy could be evolved.

New policy just announced will be "no cover, minimum or entertainment charge (except Saturday) and spend what you like." Opening advertising features lowered prices for food and drinks with the management stating: "We love Buffalo and we want to keep vaudeville alive with your support by presenting an all-vaudeville show changing each week."

Tax Liens in Honolulu Vs. Mossmans, Akamuhou

Honolulu, April 1.

Federal tax lien for $65,000 has been filed against the estates of George P. and Emma K. Mossman. Figure involves income tax for two years and estate tax. Mossman was founder of the Lalani Hawaiian Village (no connection with the Hawaiian Village Hotel) and for several years pioneered in fostering Hawaiian nitery entertainment.

Territory of Hawaii has slapped a tax lien for $5,500 against William Akamuhou Dias, former bandleader at the Royal Hawaiian Hotel. Dias, who did business as Bill Akamuhou & His Orch, served a two-month sentence last year for failure to file a Federal income tax return.

Busy 'U.S. Dollar' Nitery, London's New Churchills Closed for Liquor Slip

London, April 8.

London has temporarily lost one of its few remaining niteries. For selling liquor after hours, and without a justices' license, Harry Meadows' New Churchills club has been shuttered. Spot was a favorite rendezvous of American tourists and brought in to the Bank of England a very healthy sum of dollars annually. Last year it produced $150,000 in U. S. currency.

The magistrate, Sir Laurence Dunne, decided that the New Churchills was not a club and ordered it to be struck off. He said: "It is practically impossible to run a business like this and comply with the law." But he added: "I hope that if the matter is later referred to the justices they will go deeply into the benefit to the country of an establishment of this type in attracting the tourist trade."

Meadows, a notable figure on the London nightlife scene, was personally fined $1,092 with $58 costs. Club itself suffered a $672 fine with $294 costs. Because the premises themselves have not been struck off, Meadows insists that he will be able to start a new club at any time and proposes doing so very quickly.

Spanish Courtesy?

San Juan, April 8.

Current Hilton floor show is tabbed "Cuban Nights."

Local wags are wondering if Havana Hilton will ditto compliment with one called "Puerto Rican Nights."

Hutton Vs. Ray in Walters-LQ Fight

The Broadway rivalry between the forthcoming Cafe de Paris and the long-established Latin Quarter continues. Eddie Risman, general manager of the Latin Quarter, has inked Betty Grable for a fall date. Meanwhile, Lou Walters, who will operate the Cafe de Paris, has signed Rod Alexander to do the choreography, and Buddy Clarke to head the orchestra. Cass Franklin will handle the booking.

The tentative opening for Cafe de Paris is May 6 with Betty Hutton topping. Latin Quarter will have Johnnie Ray around the time that Miss Hutton is at the Cafe de Paris preem.

Both spots are in the midst of huge building programs, Casino de Paris is being converted from a ballroom to a cafe that will be a virtual replica of the Miami Beach edition of the spot, while the LQ is enlarging the stage to the width of the room, will have rain curtains, Austrian curtains and a load of other devices.

Cass Franklin Sets Acts For Lorillard Fla. Show

Cass Franklin is producing the P. Lorillard show to be held April 16 at the Americana Hotel, Miami Beach, as part of the confab of the National Assn. of Tobacco Dealers. Rod Alexander will produce the layout, Tom Joerder is writing special lyrics and Nick Keesley of the Lennen & Newell Agency is supervising.

Cast will include the Szonys, Sam Levenson, Joe Sodja, Croft Sisters, Tina Robins, Marinette & Andre, a line and the Mack Davis orch.

Manager's Blow-by-Blow on Feeding Of Bally Material for Booked Act

Hollywood.

Editor, VARIETY:

I would like to take exception to the article in your March 5 issue carrying a letter by Gus Garber, director of advertising and public relations of the Windsor Hotel in Montreal. His comments may be well taken and I do not doubt that in many instances his contentions are well founded. However, I am sure that his comments do not apply to all personal managers and for this reason, I felt that some reply should be forthcoming.

When one of our attractions is booked by an agent or an agency for a personal appearance, we do our utmost to publicize the appearance. There is no question but that the promotion and publicity are a tremendous help and quite obviously it is to our advantage that our attraction does the maximum amount of business possible on every appearance.

Pronto Promotion

When a recording attraction is booked, we immediately contact the manager of the hotel or cafe, or club, or promoter and ask him to supply us with an up-to-date list of all the important disk jockeys heard in his area. We then have the performer write personal notes to each of these disk jockeys advising them of the forthcoming appearance of the attraction in his area. We solicit his help in spinning current releases and albums, and ask for his aid in promoting and plugging the engagement. At the same time, we offer the attraction for radio and tv interviews while the attraction is in that particular area.

We try to make sure that each disk jockey is supplied with the current recordings available on the artists, and if we find that he does not have them, we attempt to see that he receives them post-haste.

In many instances where the engagement is for a two or four-week duration, we suggest to the hotel that they have small stickers printed up, which can be affixed to the label of the record calling attention to the opening date and the length of the appearance, time, place, etc. We suggest that these gummed stickers be put right on the label of the record so that it will be an automatic reminder to the disk jockey to plug the engagement every time he spins the record. We also suggest that these stickers be distributed to the local one-stop dealers and the record distributors so that they perhaps can be affixed to the various jukeboxes in the important locations throughout the city—adding a number of other plugs to the forthcoming appearance.

We make sure that the promoter or the employer is supplied with an up-to-date list of the recordings and the numbers thereof so that he will have this information at his fingertips.

Pushing the Packages

In many cases, where we have appearances of recording artists who have current albums going for them, we order counter card easels which are actually reproductions of the album cover and we ship these directly to the hotel or place of engagement immediately following the actual booking of the date. In a separate letter, we suggest to the promoter or the employer that we have a gummed strip printed and affixed to the front of the easel and this then becomes a poster which can be used in all the retail record shops, schools, clubs, etc., to render another plug for the engagement.

We certainly try to make sure that the biography and the recording list are completely up-to-date and we attempt to see that the pictures on the attraction are all very current.

Mr. Garber sounds like an eager and very aggressive public relations man. Unfortunately, a great many hotels and clubs do not have his steam and enthusiasm. For Mr. Garber's information, we have found that in many instances our

(Continued on page 108)

Now Appearing

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CBS-TV

VARIETY says:

"Prof. Malini, revives a rarely seen skill, the shadow act, brings his stereopticon lamp and, using his hands, head and other parts of the body, creates some startling shadow effects, including Easter bunnies, and historic figures. This novelty comes off well." *Jose.*

Personal Direction: **MARK J. LEDDY, Leon Newman, 48th Street, New York 36, N. Y.**

Foreign Circus Review

Moscow State Circus
Paris, April 1.

Georges Soria-Spectacles Lumbroso present the Moscow State Circus in two parts, with Margarita Nazarova Tigers, Alibek Kantemirov Cossacks (7), Koch Sisters (3), Carandache, Beliakov (8), Raissa Nemtchinskaya, Zapachny (5), Papazov (2), Nina Logatcheva, Ivanov (2), Nazy Chirai; decors, Georges Wakhevitch; music direction, Moukoutch Tatevosian. At Palais Des Sports; $2.50 top.

The Moscow State Circus was in two years ago and made a definite dent with its more, balletic, sombre approach to the circus. This year it is back with all new numbers. Though the sheen has worn off, it unveils enough spectacular numbers to make this a showy, solid entry. More sawdusty and circusy than previously, it looks to do big here, but a trip stateside might be too expensive a proposition to bookers due to the bulky equipment and the intermittent qualities. It is worth a try, however.

Most sensational number is Margarita Nazarova Tigers. This pretty blonde treats the big cats like kittens. She has them chewing on her hand, jumping through flaming hoops, and licking her face. Rather than taming 'em this girl has learned to live with the tigers, and the audience reacts mightily for the lady and her charges.

Alibek Kantemirov Cossacks do some fancy trick riding on spirited ponies for a breezy number. Sabering objects and shooting from horseback wind this for big mitts. Raissa Nemtchinskaya ups to cavort gracefully on a trapeze for fine results. Shapely miss works some of her intricate no-hand spins on the trapeze bar sans the usual safety belt attachment.

Koch Sisters mount on a giant semaphore signal apparatus. Then they proceed to walk with the periphery in hoops, on a bike, etc., making for involved balancing setups and a solid, offbeat act.

Beliakov (8) do gymnastics with abandon and then mount a big swing which sends bodies bulleting into somersaults to land on the shoulders of their two-high partners. This is a solid, zesty act. Zapachny (5) do some smart handto handing and then throw a little girl into smooth, svelte airborne arabesques as they catch her and keep her aloft. It's a neat filler.

Papazov (3) do a silken aerial number. They are borne aloft in various difficult balancing postures and then go up on three trapezes to do a smoothly harmonized series of exercises. It is well mitted. Nina Logatcheva does a ballet dance on a tight rope. Suppleness and balance belie the intricacy of this bit.

Ivanov (2) have a girl going up long poles held by the man, drawing big mitts when she upends by only biting into a mouth bit on the end of the perch as he is doing likewise below. Nazy Chirai mixes gracious folk dancing with fast, dextrous juggling for standout eye values. Carandache is the perennial clown who breaks into acts, imitates preceding ones and has some very funny bits. But the more inventive, funnier Popov of two years ago is missed in this sphere.

The Moscow sawduster may lack the more dynamic aspects of Western counterparts, but it is a good show. Except for the tigers, it removes the risk from numbers. In for a month, show's reviews and word-of-mouth should have this in for solid biz at the big indoor arena the Palais Des Sports. Music, introing and general mounting and costuming are all tops, except for the lulls when props, etc., are being shifted about. A speedup would make this even better. With exchange setups 'twixt the U.S. and USSR in operation, Russia would be a fertile field for offbeat acts for the talent consuming video variety programs. *Mosk.*

Saranac Lake

By Happy Benway
Saranac Lake, April 8.

Marion Behr, formerly with New Orleans Opera Assn., whose husband Robert was connected with the Henry Strauss Industrial Film Co., got an all-clear out of the hospital. They will reside in the downtown colony at the old NVA San Annex which is now an apartment house.

Thanks to the backstage boys at the Longacre Theatre, N. Y., for their donation to our "We The Patients" fund; ditto the gang from Theatrical Protective Union No. 1 (IATSE).

Amelia McDonough, cashier at Amherst (Mass.) Theatre, was handed a surprise birthday party and dinner at the Night Beat eatery. Her most prized gift was an above-par report on her progress.

Remember Al Herman, one of yesteryear's name blackface singles? He is keeping young in California.

Pierre Andre, Spanish dancer, flashing special progress since his major surgery. Among those who paid him a bedside visit to celebrate the occasion were Mrs. E. F. McDonald (his mother), Darlene McDonald (sister from Hollywood), Bea Nitzberg, Fred M. Nash Jr., Edward G. Fan.

Write to those who are ill.

National Symph Bookings

Washington, April 8.

National Symphony here will play 16 pairs of concerts next season under subscription. Conductor Howard Mitchell will beat out an even dozen.

Specials of the season will include the N. Y. City Ballet, Jorge Bolet, Artur Robinstein, Dame Myra Hess, Robert and Gaby Casadesus at the twin pianos and another Russian concert soloist, Ashkenazy.

Guest conductors will include Sir John Barbirolli and Robert Shaw.

Ringling Cuts Corners at MSG

The circus is cutting some sharp corners in an effort to save a lot of expenses. Of course, a lot of extras have been pared by the scuttling of the tent format and building the show for arena and auditorium presentation. However, the Garden run tops off some further cuts. One very much evident to the house is the new floor consisting of rubber mats, instead of sod, which took a couple of days to set down and which necessitated two days' rental of the Garden in advance of the opening. The estimated saving in this department alone is reported at $7,000, aside from rental of the two extra days.

Another fat saving is the new rigging which can be set up in a few hours, instead of having workmen start Sunday night at double time and triple time to assemble the rigging for the various acts. Not evident to the audience is the fact that backstage there are only two dressing rooms. They are very large, to be sure, one for men and the other for women. However, with no partitions to be erected and torn down, the reported saving here is about $6,000.

A heavy transportation item was saved by breaking the jump from Sarasota to New York, via a five-day stop in Charlotte which got them a record $115,000 for that date. Indications point to the fact that there will be more stops on the way north next year. One town being considered is Baltimore. Another advantage of breaking the jump is that the show is already broken in by the time it reaches the Garden. The fast runoff at the New York opening bears that out.

Industrial Acts

Continued from page 1

in the salary structure and to added pay for rehearsal time.

The producers have agreed to changes which call for a rest period of one and one-half hours between performances after a period of not more than five hours of performance. A portion of rehearsal time is to be set aside within the first three days for completion of contract changes, deputies and health insurance. Producers agree except for the phrase "health insurance." Producers have agreed to furnish transportation from show to hotel where distance is more than one and one-half miles. Dance captains are to get $25 more per week.

Producers are also fighting a clause which would have assistant stage managers members of the union. There is no opposition to stage managers belonging to Equity as prevails under the present contract which expires April 16. They partially object to standard coverage of hospitalization for an actor engaged for more than one week. They seek payments of three months instead of sixmonth periods and a clarification of the breakdown of the costs.

The major opposition centers on the demands relating to salary and rehearsal. Equity is seeking a rehearsal hour schedule which shall be seven out of 10 consecutive hours per day. Organization seeks the dress rehearsal schedule to be included. The union asks a minimum of $270 on dates of seven days for actors, chorus and assistand stage manager. It seeks $300 for stage managers, or $240, based upon size of cast and span of employment. The union demands that an assistant stage manager in a dramatic show and the first assistant stage manager shall not act, but may understudy where the cast numbers more than five persons. Producers accede to this request for future productions, but not for shows already on the road or contracted for.

Recommend Self-Insurance

Continued from page 104

ation which could work a hardship on any employer who is a trustee."

Hamid's letter said: "This is the principal disturbing factor. Since Mr. Price resigned on doctor's orders, and I have agreed to continue for the time being as the chairman, I wish to go on record as disapproving on behalf of the operators, the contents of this article.

"The only reason I have is that of the performers and that is the only reason why I became interested in the fund. After I was convinced that it was a good thing for the operators and a very worthy cause to the performers, I have spent as much time as I could to aid this fund and explained to performers and operators its purpose.

"One very important item for you, AGVA and performers to keep in mind is that 99% of the monies which are paid in are paid by the employers and no one else. Insofar as I am concerned, the welfare fund is sacred and should continue to be administered exclusively for the purpose intended.

"Mr. Silverstone (& Rosenthal, attorneys for the fund) has at all times acted in good faith and helped to steer the welfare fund committee to do the best job possible in keeping within the bounds of our charter and purposes. As long as I am chairman and have anything to do with the welfare fund, no one will influence me to act in any way other than that for the best interests of the welfare fund and performers.

Opposed to Self-Risk

"I am against self-insurance, recognize the risk and will not permit any influence to prevail, unless I am convinced that 'catastrophe coverage' is handled by a reputable insurance company and that we have sufficient funds, legal staff and doctors and many supervisory requirements, if a self-insurance policy is to prevail."

An internecine battle is being waged between the AGVA and employer trustees regarding a change in attorneys. AGVA has been repeatedly pressuring for the change of counsel to Harold Berg, who is also attorney for the union. The employer trustees during the chairmanship of Nat Abramson repeatedly resisted this change, Abramson's major income is from booking cruises. Recently AGVA instituted moves to change cruise minimums from $50 weekly to $125 weekly.

Shelton Quits McConkey; See Prager as New Prez

Chicago, April 8.

Dick Shelton has left McConkey Artists after 10 years as its prexy. He'll devote himself to his music publishing interests and law practice and is set to act as McConkey's legal adviser.

Agency, once thick in the band field, has confined itself in recent years to booking club dates and small units. Shelton's successor hasn't been named, but a likely propect is Arnie Prager, veepee in the Chi office.

Shelton, who led his own band here in the early '40s, owns 45% of McConkey's stock, which he indicates didn't give him as much control of the firm as he sought. He said he plans to sell his shares.

His publishing operations are Windy City Music and Lakefront Music, the latter with a currently warm entry in "The Drag."

Garland

Continued from page 106

more than compensated her for the time she worked.

Maksik anticipates fairly smooth sailing until the end of the season. He's closing June 29, at which time he'll start extensive alterations to enlarge his kitchen, add more dressing rooms and build another room for catering.

Jack Carter follows Miss Darcel next Monday (14) and Sophie Tucker, backed by the Amin Bros. and Billy Fields, opens April 21. Tony Martin comes in May 9 for four weeks and Tony Bennett opens June 6 to finish the T&C season.

Last week Miss Garland put up an estimated $35,000 in jewels and her nitery costumes, in lieu of bond, to guarantee appearance in court in the case started by the State of New York for payment of nearly $9,000 in taxes on her earnings at the Palace Theatre in 1951. Attorneys guaranteed the money would be paid by last night (Tues.).

Blow-by-Blow

Continued from page 107

suggestions are not used at all, and the attraction, on the other hand, has to do all the legwork, etc., to help promote the engagement, when the act arrives in town.

Thomas P. Sheils,
Sheils & Bruno Associates

Garber Quits Windsor

Montreal, April 8.

Gus Garber, in charge of p.r. and advertising for the Windsor Hotel for the past few months, resigned from that post. Garber, one of the most cooperative p.r.'s in the business, is regarded as mainly responsible for success of the entertainment policy recently adopted in the refurbished Embassy Room.

Entertainment future of room is indefinite. Singer Monique Gaube is current but no one is signed to follow.

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Chi's Black Orchid Takes Play From Chez as New Comedy Centre

Chicago, April 8.

Black Orchid is going the route of comics (mostly standup), meaning the intimery is stepping where the brassy Chez Paree used to tread.

Time was when the Chez had a local corner on the comic market, at least for names of any consequence. But now it's the Orchid that more consistently echoes yocks, building a roster that includes Shecky Greene, Dick Shawn, Joey Bishop, Jack E. Leonard, Jonathan Winters and Buddy Hackett.

Bishop's the current headliner, with Shawn and Hackett due in soon. Greene preceded Bishop, and Winters, who did boff biz a couple of months ago in the wake of his tv guesting with Jack Paar, is set for an early return. It all points up the Orchid's sentiment that there's safety in comics, though the rule has an occasional exception, per the smash run last December of Johnny Mathis. Singer's due back, by the way, April 17.

Occasionally the Orchid's been burned when it's bypassed a topline comic. Mary Kaye Trio which headlined recently only did fair biz in relation to its paycheck, a puzzler since the kids are regarded as local faves from their nabe nitery days and, additionally, had plenty of tv exposure going for 'em.

Orchid's growing eminence as a showcase for comedians is another symptom of the Chez's vexing position. The flagship feels it can't coin it with the Orchid roster, a condition that further shrinks an already sorely-pinched talent market and has made for too-frequent repeats of Sam Levenson, Jimmy Durante, Sammy Davis Jr., et al., whose marquee draw isn't what it used to be.

Chez, therefore, has got to reach for the big sensations (e.g., Jayne Mansfield, Frank Sinatra etc.), who seem to prefer the dice-and-roulette climate of Nevada. Besides, the Vegas strip is a mere commuting distance from Beverly Hills.

'Capades' Big 96G, Omaha

Omaha, April 8.

John H. Harris' "Ice Capades" No. 1 unit grossed a neat $96,000 for seven days and nine performances at Ak-Sar-Ben Coliseum for week ending March 30. This is more than $20,000 up from last year, when snow clobbered the final weekend.

Icer moved into Chicago Stadium from here.

Honolulu's Village Gives Tahiti Stuff Heave-Ho; Heiress De-Coins 'Isle'

Honolulu, April 8.

A craze for Tahitian entertainment in Waikiki may be on the wane. Tiare Room in the Hawaiian Village Hotel has dropped its Tahitian musicians and hip-wigglers after a run of several months. Bernie Hal-Mann combo, fronted by Bernie Conception, is now featured in the room.

Village spokesman scoffed at a rumor that Henry J. Kaiser had decided the uninhibited Tahitian show was "too vulgar."

Heiress Shirley Louise Mendelson is no longer "angeling" the Hawaiian floorshow and operation of the Top o' the Isle Room above the Waikiki-Biltmore hotel. Hauna-ni Kahalewai, featured entertainer, is now producing the show. First thing the deep-voiced singer did was to vote herself a cut in salary.

Room at one time was losing $10,000 a month, with Miss Kahalewai drawing a salary of some $600 a week.

Ella Correa is the new femcee and featured vocalist at Hubba Hubba nitery downtown. Better known as a hula dancer, she explains she's given up dancing "because I thought singing was easier."

Sarah Vaughan Concerts To Debut Live Fare At London Odeon in U.K. Tour

London, April 8.

Sarah Vaughan will play two concert dates at Rank's showcase, the Odeon, Leicester Square. These will mark opening of her British tour Saturday-Sunday, April 12-13, two-a-day. This will be the first occasion on which the theatre has played live shows, and a spokesman for the Rank outfit said there was a possibility of more live entertainment in the future provided the attractions were suitable and of a big enough calibre.

He added that the Lew & Leslie Grade agency, which is presenting Miss Vaughan in this country, had originally booked the Dominion picture theatre, Tottenham Court Road, but as that venue was being equipped with the Todd-AO process, another suitable house had to be offered. Miss Vaughan's appearances at this first-run West End house will come at the tail end of the "Bonjour Tristesse" run.

There is also a possibility of the Odeon, Marble Arch, playing live shows as well as films, but no bookings have yet been made.

The singer's two Leicester Square dates will be followed by a tour of major cities in the Midlands, North of England and Scotland, with further London concerts towards the close of the tour. She'll be accompanied by the Ted Heath orch at the Odeon.

For the rest of the tour the backing will be by the Tony Kinsey Quartet and the Jazz Couriers, featuring Ronnie Scott and Tubby Hayes.

Tour is under the banner of the Grades in association with Harold Davison and is confined to a limited number of one and two-night stands ending April 27. Most of the dates will be in Rank-owned theatres in the provinces and London surburbs. She will, however, fill one engagement at the Granada, Woolwich.

Atlantic City Ramchecks Easter Sunday in Bid to Capture Trade

Atlantic City, April 8.

A chilling surprise rain drove down the coast early Sunday (6), washing out Easter Sunday here. Most of the thousands of visitors due for the annual fashion parade on the boardwalk remained home awaiting a better time to show their spring finery. Of the 250,000 expected, approximately 75,000 were on hand. It was estimated that the rain cost the city $3,000,000.

City Commissioner Richard S. Jackson said the resort would celebrate the Easter holiday the coming weekend by giving all who planned to come to the shore a "raincheck." He said that although awards for the 10 best women's hats and the 10 best dressed men had been made, another group would be honored the coming weekend. Jackson's department includes the city's press bureau.

To amusement, hotel, restaurant operators and the thousands of others who had expected to do top business with the big expected crowd, the weather was a bitter disappointment. It was the first time in 83 years that the Boardwalk Easter parade was a complete washout.

George Hamid Jr., who with his father operates Steel Pier, said the spot would be open this weekend as they cooperate with the plan for the "raincheck" Easter Sunday. Hamid said that while he expected they would do about 10% of a normal Easter business, it turned out that they drew 50% despite the rain. Plans to shutter the pier at 6 o'clock were abandoned and it was kept open as planned. Jimmy Dean with his tv group featured the vaudeville while Glenn Miller orch directed by Ray McKinley was in the Marine Ballroom.

Ted Lewis is slated for a two-week stay at the Century Room of the Hotel Adolphus, Dallas, May 5.

Nelson's Tex. Date

San Antonio, April 8.

Ricky Nelson will appear here April 25 under sponsorship of KTSA. He previously made two stops in the state last month, one at Dallas and the other at Houston under sponsorship of KLIF, Dallas, and KILT, Houston. All stations are operated by Gordon McLendon of Dallas.

Dallas and Houston were reported SRO.

Church Extends Invite To Paul Robeson After Vet Group Objects

Pittsburgh, April 8.

Soldiers and Sailors Memorial Hall here abruptly canceled a scheduled concert by Paul Robeson last week, whereupon a church in nearby Sewickley extended an invitation to the singer to appear there.

Rev. Charles R. Gordon, minister of St. Matthews A.M.E. Zion Church, said he was "quite disappointed" that Allegheny County officials had called off the Robeson booking the night of April 21. Gordon emphasized that he is not in agreement wth the political views of the 60-year-old baritone but "I respect his right to be heard as a concert artist. After all, this is America, where freedom is guaranteed, even to those with whom we might disagree."

Gilbert C. Cloonan, superintendent of the Soldiers and Sailors shrine here honoring America's fighting men, stated of Robeson "we don't want his type here. We don't think it's right to have a performer in this hall who won't salute his country's flag."

Robeson's concert was announced as having been arranged by the Ushers Alliance of Pittsburgh.

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Waldorf-Astoria, N. Y.

Maurice Chevalier, Emil Coleman & Bela Babai Orchs; $3 cover.

Maurice Chevalier, at 70, looking 15-20 years younger, may well become the male Fanny Ward. He'll probably start piling on the years to accentuate the affirmative. Chevalier, at 70, is the lone survivor of the three giants of the varieties and the musichalls—America's Jolson and Scotland's Lauder were the other two. Chevalier, at 70, is an indefatigable trouper, a poised, polished and undeniable personality, professionally and boxofficewise. Chevalier, at 70, is tireless, peripetatic and seemingly a Ponce de Leon for buoyancy and bounce as he thinks nothing of flitting from Paris to The Lambs Club, as he did, for a one-night salute to Alan Jay Lerner and Frederick Loewe; back within the same month to Hollywood for the Academy telecast, to Washington for the Radio-TV Correspondents as headliner in a variety show emceed by Ed Sullivan, with a Sullivan tv'er spliced in between his charity preview Monday (7) night for the New York Infirmary. Last night (Tues.) was the formal preem at the Empire Room.

Which brings up the degree of the Chevalier brand of 1958 showmanship which is lacking a shade for the reason that he has interlarded a half-century of highly commercial Chevalier charm and chansons with what he seemingly thinks must be an ultramodern leavening of his longtime, long-accepted values.

In short, Chevalier in trying to rewrite a hit—himself—has diluted the impact. Since it is a constant challenge for anyone on top to maintain parity, it is patent that the great Gallic musichall star felt it necessary to embellish his stuff. The record routine is not it. He does it three times, singing duets with disks or in accompaniment to a recording, as in the Tommy Dorsey platter. The other two items are pseudo-duets with Lena Horne ("All Right With Me") and Sallie Blair. He doesn't need it. For one thing, it can't be said he has not the time to rehearse with the full Emil Coleman orchestra because the Frenchman's own maestro-accompanist Fred Freed, along with the savvy and veteran Coleman, could easily overcome it. Besides, none of these three items are quite in the Chevalier character.

The answer is that the star's best moments came with the nostalgic reprise of "Louise," "Mimi," etc., and while he is correct in not relying too much on the nostalgic hit parade he has enough new stuff to offer. Certainly his three items from "Gigi"—incidentally a one-man trailer for that upcoming Metro film—are fresh. Certainly his mimicry and "impressions" and that socalled "French hit parade" (most of them so well-known now in the U.S. as to lose their identity, plus the fact he does some Yank pops in French) constitute a sufficient cross-section of the new values.

Slick showman that he is, Chevalier's literate, or-the-button English, impeccable in the choice of language and glamorized by his trademarked Gallic brogue, makes the language differential almost nil. He has several new French tunes—"Chapeau" is one of his outstanders—and by being able to consume over an hour it is evidence enough that he has ample room for editing himself down.

Chevalier plans a one-man show for a week at the Greek Theatre, Los Angeles, after his five-week stay at the Empire Room. This charity preview may have been something in the way of a previous audition. Then, too, a partisan French crowd kept him on but it was patent that, after all was sung and done, "Mimi," "Louise," "New Kind of Love" and "Valentina" had it all over the discotheque stuff. Withal, Chevalier remains a giant as an international headliner—it's just a case of too many courses to the banquet. *Abel.*

Flamingo, Las Vegas

Las Vegas, April 8.

Tony Martin Allan Drake, Bert May, Don Kirk, Flamingoettes (12), Jack Cathcart Orch (20); staged by Hal Belfer; $3 minimum.

Tony Martin's latest turn in the Flamingo Room is draped with a colorful Caribbean motif, staged with imagination and flair by Hal Belfer. Star applies his w.k. savoir faire to the surroundings, and again shows why he's one of the best song stylists in the biz. With the voice that a femme first-nighter described as "beautiful and bedroomy," he offers such as "Fascination," "Gigi," "I Love All of You," "I Get a Kick Out of You," "All The Way," ("I borrowed that song from the other singer") "Life Is Just a Bowl of Cherries," "There's No Tomorrow," "I'm Getting Sentimental Over You," "Begin the Beguine," "Taking a Chance on Love," "Fire Down Below" and his theme, "I'll See You In My Dreams." Two Latin-type terpers, Alvie Corona and Diane Nellis, excitingly decorate some of the Martin production numbers. Conductor-88er Al Sendrey is the star's expert teammate with the Jack Cathcart orch (20).

Allan Drake has been away from the Strip for a year, and is back with all new material. He's one of the most refreshing standup comedians to play Vegas in many months—he kept first-nighters laughing heartily with his fast and well-paced gags. His singing voice is good, and the parodies exceptionally clever.

Bert May clicks as the featured terper in the productions, and he's given top-level assistance by vocalist Don Kirk and the Flamingoettes (12). Show is skedded for four frames. *Duke.*

Chase Club, St. Louis

St. Louis, April 3.

Johnny Mathis, Jimmy Dorsey Orch (17); $1.50-$2 cover.

This is goosepimple week at the Chase Club, with Johnny Mathis in charge of the thrill department. He's not much as to size and would probably be blown clear away in any wind at all, but the big mellow voice that comes out of him is a thing of beauty and a joy forever. And by the time he's through, he looks about 10 feet tall.

Luring some of the Chase's biggest crowds this season (which was no surprise to the management, banking on the record and Academy Award publicity), Mathis works hard in the two shows nightly with a varied string of ditties that's bound to get everybody somewhere down the line. He keeps the chitchat at a happy minimum and just stands there belting them out.

Most of the first-night turnout was obviously made up preponderrantly of crooner buffs well acquainted with Mathis records. Whenever he started the first bars of one of his hit platters, the applause rang the rafters.

The Jimmy Dorsey orch, led by trumpeter Lee Castle, continues with its own floorshow contribution, a fine nostalgic parade of tunes associated through the years with the Dorseys.

Mathis closes April 16, with Eydie Gorme and the Maxwells coming in for two weeks and the Paul Neighbors orch in for six weeks. *Bob.*

International, Houston

Houston, April 4.

The Modernaires (5), Shep Fields Orch (11); presented by Porter Parris; private club, no cover or minimum.

The Modernaires, dean of the nation's singing groups, showed at their opening here April 3 just why they have been around for so long and with such success. This is a top act, as smooth and solid as the Glenn Miller tunes they sing so well.

Their sense of comedy is highly professional, as is shown in "I Can't Carry a Tune" in which sweet-voiced Paula Kelly, only gal in the group, mimics with sandpaper-style tonsils that flatten every note that scratches its way past them.

To an audience largely new to the Mods, Dick Cathcart's trumpet playing is an added surprise to a vastly entertaining evening in this plush room at the Shamrock Hilton Hotel. Cathcart, ranking with the best, gives superb imitations of Harry James, Bunny Berigan and Clyde McCoy.

Top applause comes when group makes with their best known songs; those they made famous while with the old Glenn Miller outfit.

Shep Fields orch provides them with expert support. Act closes April 16, followed by Carmen Cavallaro. *Harr.*

Bolero, Barcelona

Barcelona, March 31.

Charito Leon & Ernesto Lapena, Paco Leon, Leo Heredia, Gerri Gale; $1 minimum.

Bolero, top local nitery, has Charito Leon and Ernesto Lapena, good Spanish dancers. Scotch reel by Leo Heredia is very agreeable also, and America's Gerri Gale, on her first tour in Spain—first she went to the Morocco in Madrid—brings to the show a new aspect.

Her style differs so much from local talent that the audience applauds with enthusiasm. Her dancing suggests ballet but her fruit-selling stint and others bits make for a hit. *Cabo.*

Palmer House, Chi

Chicago, April 1.

Earl Wrightson & Lois Hunt, Tippy & Cobina (Manuel & Marita Viera), Mata & Hari (with Fred Stamer), Martha Schlamme (with Frank Hamilton), Ben Arden Orch (10); $2 cover, $2.50 Sat.

New Empire Room layout is only an intermittently satisfying affair. Part of the fault may lie in producer Merriel Abbott's decision to pad the show as compensation for absence of big names. At any rate, response at first night (1) was less than enthusiastic.

Toplining Earl Wrightson & Lois Hunt offer fine voices and pleasant miens through their 27-minute recital, but little else. Act gets across the obvious sweethearts image, but it's a souffle that could benefit from some parody or satire stuff as condiments. Turn isn't helped any by insipid dialog, despite an economy of verbiage.

Most of the route is dueted, with each taking only a single solo. Wrightson's alone for a stout and predictable "It Ain't Necessarily So," and Miss Hunt longhairs her prime Metopera role of Musetta for the waltz from "La Boehme." Latter copped the best mitting, but with saxophones in back it was a jarring experience, even in a nitery. Among tandem chestnuts are "Lover," "September Song," "Where or When" and "With a Song in My Heart."

Satiric terp team of Mata & Hari shows generally good imagination that does not always hit the mark. Their blind date bit, for one, is a somewhat obscure burlesque, with the fault mainly in conception. It deals with a garish twosome, when it could have focussed with more point and humor on conventional modern teenagers. Dancers have a sock windup with a symphony concert, he batoning and she as virtuoso. Both simulate a full orch before it's over, with inventive "score" synchronization by 83er Fred Stamer.

Only mildly diverting are monkeys Tippy & Cobina, put through their paces (on the bongos and at a small electric organ) by Manuel & Marita Viera. Act, a tv guest-repeater, limps till Toto the chimp is brought on for some mimicry, getting the best rise with a Jimmy Durante impresh.

Room is experimenting with a between-shows "Little Show" slotting multi-lingual folksinger Martha Schlamme, who has built a local following off her Gate of Horn and recital appearances, and should mean some gravy biz for the hospice. Singer clicks with trained soprano pipes, plenty of warmth that comes over, and animation that's a big help outfront against the language barrier. Songs are native to such diverse regions as France, Ireland, Israel, Spain and the U.S. Excellent guitar backing for the 30 minutes from Frank Hamilton.

Main show gets competent musicianship from the Ben Arden orch (10). Layout remains through May 7, except for Wrightson & Hunt who leave after April 14, with French turesmiths Varel & Bailly with Les Chanteurs de Paris (7) replacing. *Pit.*

Murray Franklin's, Miami Beach

Miami Beach, April 1.

Murray Franklin, Terry Haven, Dick Havilland, Danny Rogers, Sue Lawton, Snuffy Miller, Linda Bishop, Eddie Bernard; two-drink minimum.

This pop all-nitery is a landmark for the natives, and a rendezvous for show bizites and the hip crowd when they're in town. Located opposite the Roney Plaza, the layout is an inviting one, with a rocking chair section to provide the house-party atmosphere and comfort. It's also been an incubator and springboard for talent looking for a showcase, namely, Roberta Sherwood, Don Rickles and lately Dick Havilland, who was found there by tv producer Nat Hiken and pacted for his new "Magnificent Montague" series.

Currently, a blonde, puckish panned gal with a penchant for sharp satire and incisive impressions of old vaude and cafe greats heads up the wacky-lined proceedings guided by Franklin, himself no mean raconteur, guitarist and ad libber.

Terry Haven is a solid standup comedienne as well as mimic. She works in fast, sometimes ad lib fashion to set herself with the crowd. Penchant for the situation invent is given full play in interchanges with almost-on-her-lap ringsiders. The build to her big items is a warm and giggly one and, when she hits into a special material bit penned by accompanist Ernie Held, she's on her way.

Takeoff on Martha Raye is as close to the original as an impressionist can get, as are her nostalgic Fanny Brice and Sophie Tucker. She's on for well over 30 minutes to keep the laugh rise on high level. Miss Haven has worked the biggeries here such as Fontainebleau, but in this setting her chance to get off the act-beam and indulge in free-wheeling sessions is allowed full play, for big results.

Havilland, a feature here for over a year now, is a Clifton Webbish type in looks, material and manner. His underplayed stuff is original in concept, offbeat in content, the breaks from quiet demeanor into weird song sounds in his lampoons on current pops sparking startled howls. He's made to order for the smarteries where eggheaders and the average Joes who become cultists of a particular performer abound.

Danny Rogers is a vet comedian and his work provides the contrast to a Havilland type. He's tops on the old softshoe hoofery, the panto biz, notably the oldie poker game bit which he has perfected to point of constant risibility perk-up; he's also funnily involved in a series of blackouts that thread the show, worked out on a small stage with mite-sized Snuffy Miller—there's no talk, just deadpan approach to some broadly funny quickie pantosketches in the old Club 18 manner.

Sue Lawton is a sweet-faced thrush—also a long-stayer here—with plenty know-how in the art of taking torch or ballad and making them sound like a personal lament; on a rising beat, she more than holds her own. Tall Linda Bishop serves as the gal singer who has her routining broken up by the blackout bits; on her own she is okay on a "Love For Sale" type of tune, or a rhythm belting.

Franklin is the big draw here He's a happy host as well as smooth, always nimble conferencier. Where there's a lull, he takes over for the pickup that might include anything from a personalized gag-series to a spoof on magicos. Eddie Bernard is an expert pianist who keeps musical matters on the full scale. Franklin holds acts for weeks at a time, with occasional additions when a likely looking talent seeking a Beach showcasing is taken on. *Lary.*

Black Hawk, S. F.

San Francisco, April 4.

Lurlene Hunter, Vido Musso Orch (5); 90c admission, no cover.

Lurlene Hunter, making her Coast debut, displays a strong set of pipes and a deft manner of selling the crowd in this hipsters' paradise. Working under the worst possible opening night handicaps (Easter weekend, and a band and pianist she met the night she went to work), she nevertheless handles herself in major league fashion.

Her show, well paced and effectively planned, consists almost exclusively of w.k. showtunes. Her patter between numbers is soft and easy on the ears and there is little of the usual record hustling that goes on today.

The Hunter voice is strong, jazz oriented and an effective vehicle for her selection of numbers. She is well gowned and handles herself with assurance, getting the audience on her side without stooping to any gimmicks or copping a plea on no rehearsal.

All in all, this is a good show and her presence in town should not only help her Vik albums but build her a following for future appearances. Vido Musso's orch does a workmanlike job of backing the singer and alternating with her. Feature solo spots are shared between the leader and trumpeter Allen Smith. Show opened April 4 for 10 days. *Rafe.*

Interlude, Hollywood

Hollywood, April 4.

Cal Tjader Quintet; $3 minimum.

It's questionable whether Gene Norman's current booking of the Cal Tjader Quintet at his Interlude will please all the nitery rounders, but it's surefire for the progressive jazzites. Tjader's opening was to a packed house comprised mostly of the jazz cult that breathes this type of music. This booking is not for patrons that expect to hear a song played as it was originally penned. The notes come out as each individual musician feels them and, accordingly, plays to that mood.

Tjader, like Lionel Hampton, is one of the best vibe men in the business and proves it. Throughout his turn he pounds both the soft and hard mallets in excellent fashion. Good backing is supplied by Vince Gerondi, piano; Al McKibbon, bass; Willie Bobo, drums, and Mango on the bongos.

At this session, selections heard included "Autumn Leaves," "Tenderly," "Mamblues" and "Guarachi Guaro." Tjader holds over indefinitely. *Kafa.*

Blinstrub's, Boston

Boston, April 5.

Jimmy Durante, with Sonny King, Eddie Jackson, Borden Twins, Sally Davis, Jack Roth, Jules Buffano, Line (6), George Carl & Arlene (2), Moro Landis Line (10), Michael Gaylord Orch (10), Lou Weir; $6 minimum.

Jimmy Durante tears up this 1,700-seater in a round of frenzied action, liberally laced with nostalgia, tv bits and Duranteisms to win one of the biggest salvos ever afforded a performer in this South Boston bistro. Caught Saturday (5) and in for a nine-day stand, he was on for 90 minutes to a jampacked house. With a $6 minimum and showtime moved back from 8:30 to 7:30 for first, the Schnoz looks to set a record in his initialer for the spot.

Durante's centerpiece is big Sonny King, who is given the greenlight to cavort, mugg, pipe like Durante and give out with his own style in a high-pitched voice. There's the usual mayhem with bandleader, this trip involving Mike Gaylord, plus Jack Roth and Jules Buffano. Despite all the frenetic goings on, first part wears a bit dull until Eddie Jackson struts on to spark new zing. The six-girl line is eye-filling.

The crowd gives whameroo mitting to Jackson on his strutaway turns, and a rock 'n' roll finale with King, Jackson, Durante as bebopers aided and abetted by three heavyweight femmes and line, has impact.

Durante scores in a single at the 88 with spot, "Young At Heart," and gets off his "Umbriago" bits with the characteristic strut. Jackson's "Bill Bailey" wins terrific mitting. Durante & Co. socks it to the aud for full measure, rating two encores.

Instead of usual four outside acts, boniface Stanley Blinstrub has only one for this layout. It's a nifty opener, George Carl & Arlene doing 15 minutes of comedy acro and pantomine. Reminiscent of an English music hall turn although strictly a U. S. team, Carl gets off some of the trickiest eccentric terping seen on any stage, rigged out in bowler and long jacketed black suit. In acro bits with blonde, well-stacked partner, the duo get into some ludicrous and unorthodox positions for aud yocks. They bob off to thunderous mitting.

Length of show cuts Moro Landis line to one number, "Entertainment." Gaylord cuts the show in fine style and is inserted into the act by Durante for big laffs. This layout exits Sunday (13). Eileen Rodgers opens next day. *Guy.*

Statler-Hilton, Dallas

Dallas, April 4.

Jackie Miles, Garwood Van Orch (11); $2-$2.50 cover.

Jackie Miles opened the plush Empire Room Jan. 19, 1956, and he's been overdue since. His initial three-week date cadged enough customers to cinch a repeat.

Comic is back in the same groove, with a gift of gab that fractures the tab-takers, and from his opening (3) reception he should reap a hefty b.o. in his fortnight here.

Miles has new material for his fans—he offers a treatise on juvenile delinquency "in its latest stages." He relies on a favorite, fictitious foil, Big Bill Thompson from Houston, to spin some yarns about Miami Beach hotels and also kids Bing Crosby and Louis Armstrong. Calm comedian wasn't perturbed by a rude ringside heckler at opening; Miles retorted with squelches that made the interruptions seem planted—but added to the hilarity. Windup of the sock 35-minute stint is a reprise of his disk, "I'm A Rollin'," and its strictly a begoff.

Garwood Van orch, in its first local date since 1938, cuts the show cleanly and impresses with neat ensemble work that fils the floor for terp sessions. Band is set for 12 weeks. *Bark.*

Bombay Room, Omaha

Omaha, April 5.

Marjorie; no cover or minimum.

Marjorie (Slightam) offers a plush act in the plush surroundings of the Sheraton-Fontenelle Hotel's Bombay Room. The attractive brunet, slinky-clad in a red lace gown, is quite adept at both the 88 and organ and plays both at the same time occasionally.

Her arrangements are clever and, at the 30-minute set caught, "Heartaches" was a particular standout. Biz is okay, but might be helped if Marjorie's act were elevated. As it is, she's lost visually to more than half the room. *Trump.*

Hotel Roosevelt, N. Y.

Sammy Kaye Orch (14) with Barry Frank, Sandi Summers, Wayne Tex Carroll, Jay Glassingame Bond; $1-$1.50 cover.

Playing the room for the third time in less than a year, Sammy Kaye's orch has developed a real following at the Roosevelt Grill. This is most forcibly attested to by the fact that the room was crowded on an off-night of Holy Week, when caught. And to follow Guy Lombardo, a fixture here much of the year, is obviously no mean task.

Kaye ideally fits into this room with his easy batoning and showmanlike array of unusual tunes, pops and standards, many of them from his Columbia-Records file. No showoff spot, the patrons of the Grill apparently just come to dance, enjoy the excellent cuisine and listen to the "swing and sway" crew.

Kaye's outfit is not content with playing just pop numbers and waltzes but quite often will vary the continuity with a "rock 'n' sway" tune, a novelty number or a calypso. He still has Barry Frank as his male vocalist and Sandi Summers as femme balladist. And it's not difficult to understand why.

Besides these two singers, the aggregation boasts Wayne Tex Carroll, who clicks best with his "Sweet Little Sixteen," accomped via his own guitar strumming. There is Jay Bond to lead the special trio and quartet combos. And Kaye boasts a new pianist, Larry Green, who not only fits in well with the combo but is deft enough to do solos. Of course, there any number of vocal and instrumental combos (with Kaye often joining on the clarinet) to vary the usual array of tunes.

Top number by Miss Summers is her smooth handling of "Tammy." While he has numerous other songs, Frank makes a big impression via the timely "Easter Parade." Standout novelty tune is "Girl Next Door, Wowie," which was a fave with the crowd here. Among the better liked song numbers were "26 Miles," "All the Way," "Dancing in the Dark," "Be My Little Sugar," "Time on Your Hands," "Charmaine," "Did You Ever See a Dream Walking," "It Isn't Fair" and "Dance All Night." *Wear.*

Hotel Nacional, Havana

Havana, April 1.

Betty Reilly, Bob De Voye Trio, Sonia Calero, Ray Carson; "Dancing Waters"; Walfredo de los Reyes Orch.

Two years ago Betty Reilly appeared at the Nacional's Casino Parisien, but had second billing under Chiquita & Johnson, dance team. Today, she is back with star listing, well deserved. "Irish senorita" has the type of act which answers the eternal problem of Cuban casino operators: whether to appeal to the U.S. or the Cuban trade. She sings in fluent English and then switches to fluent Spanish, accompanying herself on the guitar, like any senorita. From Spanish she effortlessly moves to a French number, and then Italian, a calypso (wiggling in a tight, highly visual outfit) and rock 'n' roll—as it might be performed by Bette Davis or by Marilyn Monroe for toppers. Easy on the ears, Miss Reilly is also easy on the eyes: blonde, blueeyed and shapely.

Bob de Voye Trio, highly competent acrobatic dancers, comprise two young men who toss and whirl an engaging redhead in a red outfit. She is held aloft on one sturdy arm of a partner and rapidly rotated, then she finds herself on a knee on the floor, being twirled like a top. She comes up smiling bravely.

The Nacional's permanent "Dancing Waters" a shapely chorus led by Sonia Calero, a longtime performer in Havana theatre and nitery shows, and emcee Ray Carson round out the show. *Jay.*

Crystal Palace, St. Louis

St. Louis, April 1.

Lovey Powell, Kenneth Rexroth, Brook Morton, Jimmy Williams Trio; $1 admisison.

Lovey Powell, a long, rangy chanteuse singularly unblessed with the attributes so dear to the hearts of Gina Lollobrigida, Jayne Mansfield, et al., manages to look sexy anyway and sells her songs of gaiety and tenderness Handsomely. This is a return for her at the Crystal Palace, where she packed 'em to the rafters last time around. She's continuing her winning ways this session, sparked by a capacity gathering on the Tuesday (1) opener, usually a very slow night of the week here. Miss Powell's accompanist, Brooks Morton, contributes considerable to the act with his accomplished keyboarding and an occasional blithe foray into song.

Poet Kenneth Rexroth, held over, has built up a fine hard core of loyal followers in the few weeks he has been here holding forth with his poetry-jazz concerts. For the new show he has added some provocative new thoughts from the avant garde rhymesters, including himself. The Jimmy Williams Trio, a young and cool local group, makes nice mellow sounds all the way.

Miss Powell will be headlined at Crystal Palace for four weeks, with the act to follow not yet booked. *Bob.*

Dunes, Las Vegas

Las Vegas, April 8.

Frankie Laine, Jack E. Leonard, The Belmonts (2), Nancy Dru, Shirley O. Mills, Ed Krieg, Wally Green, Ralph Keik, Alex Plasschaert, Cee Davidson Orch (21), Dunes Showgirls & Dancers (20); costumes by Bermon; $3 minimum.

Believers in the theory that you shouldn't change horses in midstream were surprised when the Dunes announced it was going to drop its highly successful Minsky revues (for four weeks only) and put in a show that could turn out to be a carbon of the other types of entertainment on the Las Vegas Strip.

The show in question headlines Frankie Laine, has Jack E. Leonard as its comedy star, features some exceptionally fine terping by the Belmonts (2), very good singing in the upper-note department by the pretty production canary, Shirley O. Mills, provocative body contortions by Nancy Dru who is covered by silver paint, and the beautiful showgirls and ponies (20) are plentiful. It adds up to a highly entertaining and handsomely mounted package.

Laine, an alumnus of the Desert Inn, makes his Dunes debut in this and is a crowd-pleaser with his stylized songology from the time he makes his entrance driving an MG auto. Numbers include "Luck Be A Lady Tonight," "Old Rocking Chair," "Shine," "Lonesome Road," "I Believe," "Jezebel," "Granada," "Moonlight Gambler," "Annabelle Lee," a dramatic and torchy medley, plus his trademarked "Wild Goose" and "Mule Train" requested by first-nighters. In an effective gimmick on "Ma'mselle" and "Laura," he sings to the Michel Legrand music which was taped in France. Conductor-pianist Al Lerner smoothly guides Laine with the augmented Cee Davidson orch (21).

Leonard returns to Vegas in this, after several years' absence. Some of his gags are familiar to Strip habitues, but his manner and delivery are so ingratiating, nobody cares. The yocks are consistent and generous, and his softshoe routine is good for heavy mitting. At opening show, he spotted a familiar face in the audience and said, "The next number is dedicated to Gene Austin, who did a good job of getting out of the business."

The lavish production numbers were staged by Madame Komarova, with musical arrangements by Joyce Brown. Show runs through April 30, then Harold Minsky returns with "Life Begins At Minsky's." *Duke.*

Ann's 440, S. F.

San Francisco, April 4.

Lenny Bruce, Gloria Padilla, Belasco Four, Johnny Price Trio; $1 admission.

Headliner at this North Beach nitery is Lenny Bruce, a wildly insane comic whose material is beyond surrealism, farther out than Mort Sahl and devestating in its attacks on the pompous, the pious and the phony in American culture.

Although Bruce is heavily oriented with motion picture gags and inside jokes of the music business, there is enough of his searing commentary that can be grasped by the ordinary club audience; he is currently doing the best business the spot has had in weeks.

Bruce is a good bet for any jazz club in the country; his humor is right out of a roadband sideman's perspective and delivered in a heterogeneous mixture of underworld argot, hipster slang and show biz patter. A standup comic who takes off from the daily paper a la Sahl, Bruce occasionaly strays into areas that will bug the sensitive but completely gas the rounders in the audience.

Almost completely unknown in Frisco except to a few hippies who had dug him in his extended L. A. appearances, Bruce has in less than a week via w.o.m. and column plugs built into the hottest sleeper comic in recent local history. Looks like Ann's 440 has a longtime hit on it's hands with this boy. He's in for a month and should last longer.

Sharing the bill are Gloria Padilla, a shake dancer, and the Belasco Four, instrumental and vocal combo. *Rafe.*

Moulin Rouge, L. A.

Los Angeles, April 2.

Helen Kane, Dominique, Toni Dalli, Donn Arden's "Pariscope," Dick Stabile Orch (12); $5.50 package.

While the little moons are beeping from their orbits, Helen Kane is booping for the terrestrial trade at the Moulin Rouge. It was 30 years ago that her baby talk swept the nation with her boop-a-doops, but times have changed and all that remains of her trademarked gimmick is the nostalgic memory. She's in for a week but will hardly catch much trade for the dual reason that this is one of the worst nitery weeks of the year and her appeal is only to those who can hark back to her three-decade past popularity.

She seemed a little uncomfortable at the stage mike and her voice has picked up the natural rust that accumulates over the years. Her repertoire is spread over the songs associated with her early days and lending themselves to the interpolated boops. She opens with "You Can't Keep a Good Girl Down" and then jaunts down memory lane to refresh the sitters that it was in 1928 she sang "Wanna Be Loved By You" in a Metro picture. Her monkey number and "Waitin' at the Church" allow for a certain cuteness that seem incongruous to her heft. Her booking by Frank Sennes was the direct result of her recent appearance as Ralph Edwards' subject on tv's "This Is Your Life." What she needs is an act. Just booping away won't get her many night club dates of the Moulin calibre.

Dominique, a shifty lad with fast hands, made patsies of his stooges by relieving them of their wallets, watches, shirts and socks. He works fast and shares the evening's plaudits with Tony Dalli, a power singer called back after a five-week stand to fill for the De Castro sisters, one of whom took ill. Dalli has been booked into the Desert Inn at Vegas and should boom his way into high acceptance as a younger and fresher replica of Mario Lanza.

Donn Arden's "Pariscope" is still an eye-filling extravaganza to lure the visiting on-the-towners. The Sennes showmanship is everywhere evident. Dick Stabile waves the orchestral wand and laughs it up. Show runs for 70 minutes. *Helm.*

Le Cupidon, N. Y.

Sheila Reynolds, Howard Beder, Ish Ugardi Trio; $3.50-$5 minimum.

Le Cupidon's stature as a showcase for femme singers is gaining in importance. The room is able to get singers that have been crowded out of the rosters of the topline hotel rooms, and thus the spot is being assured a standard of performer, this season, that's generally of a higher level. Newest to hit this room is Sheila Reynolds who was last displayed at the Maisonette of the St. Regis Hotel.

Miss Reynolds is a singer of ability who uses a well-groomed voice to maximum advantage. The tunes are well selected and seem to have been tailored for the hotel set. She has a line of standards that are colorfully treated and given excellent projections. Her subjects have a wide base, including a specially written effort on Gallic chantoosies, but her greatest strength is in her straight tunes which seem to bear the confidence of good voice that knows what to do about the composer's intent as well as her own outlook.

Miss Reynolds' titian tresses and tasteful coutouriering add lustre to her well-turned act.

Howard Beder, the permanent conferencier, warms up the audience, and Ish Ugardi's Trio provides good showbacking. *Jose.*

Fontainebleau, M. B'ch

Miami Beach, April 5.

Sarah Vaughan, Morty Gunty, The Szonys, Murray Schlamm, Sacasas Orch; $3.50-$6 minimum.

This is a sock holiday package. The Szonys, no strangers to this stage, click, per always, with feathery lifts and spins worked into ballet patterns. Big score comes with their "Sleeping Beauty" ballet version, an aud reaction builder that reaches show-stop proportions when the sister is spun like a top from a one-toe stand.

Morty Gunty is another familiar here and works like a vet, belying his youthful appearance. The lad's got his timing down to perfection, to sharpen the steady laugh rise as he limns his life with young wife, the in-laws, his standard schoolteaching days. He's doing more on the impressions end, and it becomes a big point in his palm pull. The carbonings are incisive, worked out to smart material with the "Clown" song as the underliner to the Danny Kaye takeoff. He's a winner all the way.

Sarah Vaughan is the third returnee, and she too could do no wrong at show caught. Her shadings and varied tonal workings that switch from one key to another; her carefully blended collection of the new, the old and the offbeat and record clicks add up to consistent high level. End result is a begoff. Arriving April 10, June Valli, Rowan & Martin, with the Szony's holding over. *Lary.*

Largo, Los Angeles

Los Angeles, April 4.

Connee Boswell, Doodles Weaver Band (7); $4 maximum.

Connee Boswell's Friday (4) bow at Chuck Landis' Largo nitery brought out the rounders that well remember this songstress when the afterdark spots were seeing better days. At opener, though the crowd was small, it was very responsive to her aptly chosen repertoire of songs. Miss Boswell, no stranger to the nitery circuit, can give the customers what they want to hear—and she did.

Her "Farewell To Arms" is tough to beat by any standards. Other tunes done in comparable fashion are "Birth of the Blues," "Martha," "Some of These Days," "Blueberry Hill" and "When the Saints Go Marching In." A takeoff on Sophie Tucker brought a heavy hand and kept her onstage to warble "I Ain't Got Nobody," done real well.

Video comic Doodles Weaver is co-billed, and in addition to bringing along his band for musical chores; supplies a few laughs for the patrons. Weaver is very, very corny; so much so that he can make one give with the grin and eventually the howl. The material he uses has seen better days but his presentation is the laugh payoff.

The Weaver band (7) comes through on the notes in good style. Show stays two weeks. *Kafa.*

Black Orchid, Chi

Chicago, April 1.

Joey Bishop, Pat Suzuki, Joe Parnello Trio; $1.50 cover.

New layout at the intime Orchid, where biz has been only fair of late, looks to clean up over the two-and-a-half-week stand. Joey Bishop's been a local fave since his nabe nitery days some years back, and Pat Suzuki rates as a stalwart attraction off some exciting network tv showcasing.

Bishop's a very funny guy, spewing a profusion of one-liners, topical gags and verbal darts at the tablers. He kids Ted Lewis, with tophat and toy horn, and comes up with an East Indian dance parody that's simply a peg for staccato asides. Comic's w.k. sober-faced delivery projects a sardonic quality that gives the stuff an extra fine edge and a total incongruous effect that generates abundant yocks. His joke skein's especially glib when he's grousing.

Still in use is his "sanctuary much" getaway, and really doing that, by the way, still seems to be a trial for Bishop. He returned for some more sallies and a reiterated tribute to Miss Suzuki, but seemed at loose ends for a begoff, finally hitting on the "God bless you" capper.

Pat Suzuki (reviewed in New Acts) clicks in her first nitery turn since her Seattle show biz incubation. Joe Parnello Trio backs sharply, per usual.

Layout sticks till Johnny Mathis and Gary Morton take over April 17. *Pit.*

Mocambo, L. A.

Los Angeles, April 4.

Ann Mason, Frankie Sands Trio, Paul Hebert Orch (5); $2 cover.

Last-minute booking of Ann Mason during Holy Week at the Mocambo is reason enough for the sparse crowd that turned up at Tuesday (1) opener. The songstress socked across her numbers as though it were a full house.

Miss Mason, making her first return to the Mo in a year, pleases in both vocals and looks. She opens on an uptempo "Get Happy" and wind 20 minutes later with "When the Saints Go Marching In." Chirp digs dixieland numbers the most, and belts them across in grand old southern style.

With mike in hand she wanders around the stage through such tunes as "Up a Lazy River," "It Might as Well Be Spring," "Alexander's Ragtime Band" and "Darktown Strutter's Ball." Ringsiders, especially the male contingent, are treated to some shapely gams when singer peels off bottom part of costume for finale.

Frankie Sands Trio (holding over) and Paul Hebert's house band (5) both are topnotch in musical assignments. Roberta Sherwood opens for two weeks April 11. *Kafa.*

Carillon, Miami B'ch

Miami Beach, April 6.

Lenny Kent, Betty Madigan, McKay & Charles, Dick Sterling, Jacques Donnet Orch; $2.50-$5 minimum.

The management of this newery, after experimenting with high-budget ideas for several weeks during the late, unlamented season, decided on a reentry in the competition along the hotel circuit, albeit on a modified budget. It has come up with a smooth playing package for first shot; one that comes off to better biz and aud reaction than the earlier, more expensive tries.

Lenny Kent is a staple here, but has been absent from the area long enough to hit with strong impact on return both with familiar and a load of new stuff. He's much slimmed down, and with it has slowed down in gag-tempo for a more solid laugh pull. The insidey one-liners anent weird news items on show biz names this time gets him howls. He's come up with a new routine on Vegas, a tough switch from the standard, but he's made it, and should be able to hold on to the originals long enough to get full values out of the material before it's adopted. He winds into a big palm payoff for a tight 35 minutes.

Betty Madigan has taken on stature as a cafe performer, going on this showing. She's class-gowned, class-coiffed and has material and delivery to match. Arrangements of pops and evergreens are handled in full-throated style—needed in this oversized room—and she gets them working with her nicely in a calypso number. Biggest item and a wrapper-upper is her Jerome Kern medley; she's chosen some of his best tunes and works them out in balanced, clever manner.

McKay and Charles have themselves a bright idea for their terp turn. They work change-of-costume into a flowing continuity that allows them to add novelty, never leave stage, and keep the build mounting for their assortment of ballroom, modern and other bright concepts. Dick Sterling, a handsome guy with strong aud command, emcees in top style. Jacques Donnet and his crew are an ace showback group. Arriving April 15, Denise Darcel. *Lary.*

Living Room, N. Y.

Versatones (3), Bob Ritterbush, Morton Downey Jr.; $2.50-$3.50 minimum.

The Living Room is one of the more unusual drinkeries in town. It's an extremely informal spot in which easy chairs, loveseats, and furniture normally associated with the parlor is arranged in conversational groups, with drinks served on cocktail tables. In front of this arrangement are a piano and a small stage for a collection of singers and instrumentalists.

The basic idea of the room is sufficiently good so that operator Dan Segal is enlarging the spot to get more seats, is building a private room on the floor above and getting extra space by moving the restrooms to the basement.

The current collection has some name interest in this hospice. The Versatones (3) are longtermers there, and Morton Downey Jr., who had a night off when layout was caught. The Versatones are a versatile set of Negro performers. There are two guitars and a congo drum in the group to provide their own accompaniment, and their voices have sufficient strength and color to achieve excellent results. The trio give out with a wide variety of numbers from calypso to rock 'n' roll, the ballads that work out so well at the late stages of the evening, and pops. They stay on for 30 minutes and hit it well.

Other performer on tap was Bob Ritterbush a balladeer providing his own guitar accompaniment. His work has a tendency toward samoness, despite a good personality and a basically strong voice. He needs catalog correction. *Jose.*

Pitt's Penn-Sheraton Eyes Return to Acts

Pittsburgh, April 8.

Penn-Sheraton Hotel, which as the William Penn used to be one of the town's leading cafe spots, is returning to that field but on a limited basis to start. Dancing will be resumed first, on a small floor in the Continental Room, and Charles Carey, inn's general manager, has plans to put in one or two acts later.

Previously hotel had its club in the more spacious rooms, first Chatterbox, then Urban Roof and finally Terrace Room, but about 10 years ago dropped all bands and entertainment.

VARIETY BILLS

WEEK OF APRIL 9

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 10
Corps de Ballet
Great Barton
Malini
Lucile Cummings
Rockettes
Glee Club
Larry McMahon
Piute Pete
Bobby Meyers Orc
Village Vanguard
Roger Price
Thelonius Monk
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Orc

AUSTRALIA

MELBOURNE
Tivoli 14
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
3 Winds
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe

SYDNEY
Tivoli 14
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & D Stuchberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome 7
Peaches Page
Winters & Fielding
Eno & Gray
Alen James
Glyn Thomas 3
Paul King
Duncan Sis
Heavenly Bodies

BIRMINGHAM
Hippodrome 7
Olsen & Johnson
Marty May
June Johnson
Fraser Hayes 4
Ossie Noble
Konvots

BRIGHTON
Hippodrome 7
Ken Dodd
Holt & Gills
Russ Hamilton
Tilibs Bros.
Janie Marden
Terry Scanlon
Mike Coyne
Gilbert

COVENTRY
Hippodrome 7
Lonnie Donegan
Stan Stennett
Des O'Connor
Gordon & Colville
5 Robertis
Manetti 2
Ballet Montmartre

FINSBURY PARK
Empire 7
Earle & Vaughan
Arthur Haynes
McAndrews & Mills
Tanner Sis
Brockways
Mother Riley
Kitty MacShane
Jimmy Gay
3 Garantons
Barry Anthony

GLASGOW
Empire 7
Al Hibbler
Miles 2
Arnley & Gloria
Tassi
Duncan's Co.
Hill & Billie
Kid & I

HANLEY
Royal 7
Eddie Calvert
Rey & Ronjy
Robert Earl
Ladringlos
Dennis Spicer
Londonairs
Garth Meade
N & C Carta

LEEDS
Empire 7
Ronnie Hilton
Galantas
Freddie Frinton
Edorics
Rene Strange
Les Mallini
Joe Black
Freddie Harrison

LIVERPOOL
Empire 7
Charlie Gracie
Gilbert & Sylvia
Smoothey & Layton
Griff Kendall
Pierre Sel
4 Ramblers
June Day

LONDON
Palladium 7
Liberace
Dick Shawn
Timmie Rogers
Andrea Dncrs
Margo Henderson
Joan & Arnaut
Brick Bros.
Mr. Murphy

Metropolitan 7
Jimmy Young
Lorrae Desmond
2 Pirates
Jeffery Lenner
Templar & Janette
Alan Field
Jean & Julie

NEWCASTLE
Hilltoppers
Toledos
Johnny Mack
Peggy Cavell
Authors & Swinson
Alan Clive
Margerite & Charles
3 Brittons

NORTHAMPTON
New 7
Terry Cantor
Red Preston
Toiva Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren
Specialitles
French Models

NOTTINGHAM
Empire 7
David Hughes
London & Pam
Audrey Jeans
Del Rinas
Peter Cavanagh
Billy Dainty
French & Prtnr
Allen Modley

SHEFFIELD
Empire 7
Johnny Duncan
Gillian & June
Southlanders
Duo Russmar
Terry Scott
Freddie Earle
Kordas

SOUTHAMPTON
Grand 7
Dave Gray
Melfi Kids
Toni Kaye
J & P Sharrap
Peter Small
Jack Roxy
Jean Broidey
Andree Lovelies

SOUTHSEA
King's 7
Marty Wilde
McKinnon Sis
Edna Savage
Roy Lance
Little Johnny
Sonny Roy
Hollander & Hart

SUNDERLAND
Empire 7
Michael Holliday
Hal Monty
Peter Crawford 3
De Vere Girls
El Granadas
Bernie & Barbara

CHICAGO

Black Orchid
Joey Bishop
Pat Suzuki
Joe Parnello (3)

Blue Angel
Princess Abilia & King Christian
Lord Christo
Mighty Dictator
Antonio Jiminez & Pepita Martinez

Blue Note
Errol Garner

Cloister Inn
Eddie Higgins Trio
Beverly Kelly
Ramsey Lewis Trio

Drake Hotel
Connie Moore
Jimmy Blade Orc

Gate of Horn
P Amaya & C. Torres
Stan Wilson

London House
Teddy Wilson (3)

Mister Kelly's
Anita O'Day
Shelley Berman
Marx & Frigo

Palmer House
Earl Wrightson & Lois Hunt
Mata & Hari
Tippy & Cobina
Martha Schlamme
Ben Arden Orc

LOS ANGELES

Avante Garde
Ruth Olay
Don Adams
Eddie Cano Trio

Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc

Coconut Grove
Dean Martin
Lois Ray
Freddy Martin Orc

Crescendo
Jeri Southern
Paul Gilbert
Renet Touzet Band

881 Club
Annette Warren
Johnny Walsh

Interlude
Cal Tjader Quintet

Largo
Connee Boswell
Doodles Weaver Bd.

Larry Potter's Supper Club
Phyllis Inez
Sandy Sims

Mocambo
Ann Mason
Frankie Sands Trio
Paul Hebert Orc

Moulin Rouge
De Castro Sisters
Royal Guards
Dick Stabile Orc

Slate Bros.
Jimmy Wakefield
Tommy Gumina

Statler Hotel
Lucille Norman
Lucille & Eddie Roberts
Ed. Bergman Orc

The Seville
Lecuona Cuban Boys
Steven Peck & Lita

Ye Little Club
Abbey Lincoln

HAVANA

Capri
Stan Fisher
Luisa Chorens
Somavilla Orc
Calvet Orc

Hilton
Xiomara Alveres

Nacional
Betty Reilly
Parisien Dncrs
Dancing Waters
W. Reyes Orc

Riviera
Iglesias Ballet
Aida Ramirez
Maria Fabrigas
Antonio Espanol
Pepe Segundo
Felix Ultrera
Rivera Orc

Sans Souci
Tony Foster
Gloria & Rolando
Victor Alverez
Miriam Barreras
Elena Burice
Raquel Mata
Kary Russi
La Serie Orc
Ortega Orc

Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S. Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Gordon MacRae
Sheila Stevens
Jay Lawrence
Van Alexander
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
Frankie Laine
Jack E. Leonard
The Belmonts
Dunes Dancers
Cee Davidson Orc.

El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill

El Rancho Vegas
Eartha Kitt
Morey Amsterdam
Barry Ashton Dncrs
Dick Rice Orch

Flamingo
Tony Martin
Alan Drake
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino

Fremont Hotel
Jodimars
Make Believes
Magnetics
Shirl & Earl Mortensen

Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L. & F Maynard

Riviera
Mickey Rooney
Joey Forman
Lancers
Novelites
Cavanaughs
Ray Sinatra Orc

Sahara
Bob Crosby
Ames Bros.
Louis Prima-Keely Smith
Louis Basil Orc
Beachcombers

Sands
Frank Sinatra
Copa Girls
Antonio Morelli Or

San Souci
"Midnight in Paris"
Bobby Morris
Pat Moreno
Ray Parsons
Sherry Shone
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Orc

Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc

Thunderbird
Frank Gusto
Joe Fornaro

Tropicana
Ernie Kovacs
Edith Adams
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Sean Garrison
Jack Ackerman
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Mindy Carson
Billy Williams 4
R. Layne & Velvel
Jackie Heller
Lee Martin Orc
Maya Orc

Avalon
Rip Taylor
Hal Winters
Bobby Dukoff Orc
Anita Boyar
Red Smith 3

Balmoral
Charlie Farrell
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc

Carillon
Lenny Kent
Betty Madigan
McKay & Charles
Dick Sterling
Jacques Donnet Orc

Deauville
Dan Dailey
Collins Kids
Four Guards
Camille Williams
Clark & Cross
Johnny Silver
Bob Regent
Tito Puente Orc

Eden Roc
Billy Daniels
Betty Kean & Lew Parker
Eileen O'Dare
Jonah Jones
Rascha Rodell
Mal Malkin Orc

El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood

Empress
Barry Sisters
Larry Best

Fontainebleau
June Valli
Rowan & Martin
The Szonys
Sacasas Orc
Pupi Campo Orc

Jennina
Buddy Rich 4
Flip Phillips
Paragons

Lucerne
Havana Mardi Gras
Diosa Costello
Miltos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc

Nautilus
Bas Sheva
Mae Pepper
Carlos & Yvonne
Syd Stanley Orc

Sans Souci
Mickey Katz
Freddy Calo Orc
Paul Seers

Saxony
Geisha Girl Revue
Ming & Ling
Toy & Wing
M. Shuree
Tony Toyada
Tong Bros.
Kabouki Dncrs.
Charles & Faye
Henry Levene Orc

Seville
Barry Gray
Dolores Leigh
Pete Brady 3
Marty Franklin 3
Bob Sennett
Murri & Ruth

Shelborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

Voyager
Damita Jo
Berj Vaughn 4
Roy Branker

RENO

Harolds Club
Wiere Bros.
Carl Ravazza
Knox & Korral
Wilder Bros.

Harrah's
Johnny Ukelele
Joe Karnes
Glenn Henry 4

Holiday
Barons
Salmas Bros.

Mapes Skyroom
Nancy Lee
Woo Woo Stevens
Jack Melick 3

Riverside
Tony Bennett
Wonder & Banks
Don Dellair
Starlets
Bill Clifford Orc

SAN FRANCISCO

440 Club
4 Sharps
Lenny Bruc
Gloria Padilla

Backstage
Joanne Beretta
Bernard Bragg

Blackhawk
Lurlean Hunter
Vido Musso

Easy Street
Turk Murphy Orc

Crest Lounge
Pete Daily Orc

Fack's II
Frances Faye

Fairmont Hotel
Mills Bros.
E. Heckscher Orc

Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc

Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan

Hungry i
Ada Moore
Marsh Bros.
Gateway Singers

Jazz Showcase
Paul Bley 4

Purple Onion
Lil Greenwood
Lou Gottlieb

Tin Angel
Marty Marsalla Orc

365 Club
Toni Dalli
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Tito Guizar
Marquez Sisters
Lito Pena Orc
Jimmy Stevens Orc

Club Caribe
Pepe Lara
Paco Michel
Del Campo Twins
Rene
Richard Timm
Miguelito Miranda Orc
Joe Blanco Orc

Escambron
Maria Montano
Raoul Ferreiro
Voodooers Orc

Cotillion Room
Tobaco Muniz

Flamboyan Club
Roberto Iglesias
Aida Irizarry
Polito Galindez
Cesar Conception Orc
Joe Vallejo Orc

Cabaret Bills

NEW YORK CITY

Blue Angel
George Lafaye
Evelyn Knight
Anita Ellis
Roy Benson
Dorothy Loudon
Bart Howard
Jimmie Lyon Trio

Bon Soir
Sylvia Syms
Larry Storch
Jorie Remus
Three Flames
Jimmie Daniels

Casanova
Donna Dunn
Margit & Adrienne

Chateau Madrid
Beatrice Kraft Dcrs
Jose Duval
Candi Cortez
Ralph Font Orc
Panchito Orc

Copacabana
Vic Damone
Betty Kean
Ron Fletcher
Ted Morrell
Mimi
D & G Prior
Michael Durso Orc
Frank Marti Orc

Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen

El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo

No. 1 Fifth Ave.
Phyllis Diller
Bob Downey
Harold Fonville
Joan Bishop

Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee

Hotel Plaza
Jane Powell
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Sammy Kaye Orc

Hotel Statler
Xavier Cugat Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Bill Hayes
Florence Henderson
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Alan King
See Hee Family
Dior Dancers
Chandra Kaly
Martha Ann Bentley
Jamel Twins
India Adams
Bob Kennedy
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Sheila Reynolds

Old Romanian
Mac Pollack Orc
McKenna Line
Harvey Stone
June Perry
Bob Brooks

Town & Country
Denise Darcel
Bobby Van
Dave Barry
Burnell Dcrs
Ned Harvey Orc
Sicaris Orc

Viennese Lantern
Kitza Kazacos
Ann Tori
Ernest Schoen Orc
Paul Mann

Village Barn
Tony Lavelli
Pete Pederson
Marshalls

Portugal's New Law

Continued from page 2

buildings must have a restaurant, a bar, a nitery, a theatre, a cinema and a hotel. That is, with whatever money the gambling rooms can make the management must provide ample facilities for amusement for those who don't gamble, and to help artists and tourism. Foreign companies can take over the casinos, but must constitute a Portuguese company and cannot own, at least officially, more than 49% of the shares.

The rules for the casino in Estoril, which is the one geared for the largest profits, are very stiff. The present casino will have to be demolished and a new one constructed, with the above mentioned facilities, on the Atlantic Ocean beach. Also the hotel must be constructed completely anew and the cost of the two buildings must not be inferior to the equivalent of $2,000,000. Experts say that to comply with all the regulations, legal deposits and building costs, the future company that would run the new Estoril casino and hotel until 1983 would need at least a capital of $6,000,000.

N. Y. Crix

Continued from page 1

William Inge's "Dark at the Top of the Stars" and one for William Saroyan's "Cave Dwellers." "Music" beat out the Arthur Laurents-Leonard Bernstein-Stephen Sondheim "West Side Story" after N. Y. Daily News reviewer John Chapman switched his vote from "Story" to "Music" to break a 9-9 tie.

The musical tally, therefore, was 10 for "Music" and eight for "Story." Louis Kronenberger abstained from voting in the tuner division. "Anger," produced by David Merrick, led the foreign play field with 13 votes, while Patricia Moyes' adaptation of Jean Anouilh's "Time Remembered" tailed with three votes, followed by two for Osborne's "Entertainer" and one for Peter Ustinov's "Romanoff and Juliet."

H'wood in Disks

Continued from page 1

sales v.p. of Columbia Records and more recently head of Cabot Records, is moving into the picture company as director of operations. Taps will headquarter on the Coast while Wexler's office will be in N.Y.

Columbia's entry into the disk biz completes the Hollywood studios' platter lineup. In recent months, United Artists, 20th-Fox and Warner Bros. have set up their own labels. MGM has been in disks under its own label for over 10 years, while Paramount bought out Dot Records two years ago.

Universal is controlled by Decca, and RKO has the Unique label.

New Acts

BILL HAYES & FLORENCE HENDERSON
Songs, Comedy
45 Mins.
Hotel St. Regis, New York

No newcomers to show business despite their youth, the happenstance of Bill Hayes and Florence Henderson as a mixed singing team was spawned by a new tv gimmick of pairing them on the Oldsmobile television commercial and its touring industrial show. Benevolent result of this slick, class nitery act is a big score for the huckster set who have often been decried for what-do-they-know-about-show-biz. It just so happens that the Detroit ad agency of D. P. Brother, which handles the Olds account, foresaw the potentials of pairing a pop singer whose "Davy Crockett" platter, for a time, was something of a national disease, and a slick ingenue who clicked for over a year in "Fanny," legit musical which starred Ezio Pinza and Walter Slezak.

To Hayes' credit he foregoes "Davy" and, seemingly, it's nothing missed because (1) either the class Maisonette audience at the posh St. Regis knows little or cares less about such fleeting-fame highlights as a "golden record," or (2) has a very short memory. Long on appreciation, however, was the enthusiasm for an attractive juve and ingenue who know their way with the rich song cavalcades—especially that undeniable Richard Rodgers salute—and have the authority and polish of seasoned performers.

Utilizing the "This Is Your Life" format as a salute to a standout songsmith, their pot-pourri of Rodgers (& Hart) and later Rodgers (& Hammerstein) is a memorable medley. It's a cavalcade which must forever keep the composer's works green in memory.

Combo's songalog misses no trick and no vocal nuance. It ranges from yesteryear sentimental pop to rock 'n' roll, from operatics to throwaway impressions (Chevalier, Mary Martin, Jeanette MacDonald, et al.), and the finaleing socko Dick Rodgers medley. It has pace, bounce and humor. Miss Henderson is a looker with a pert comedy flair; by no means the 100% serioso songstress. Hayes is ditto. He's a personable baritone with an ease and cafe floor repose which, vis-a-vis his equally authoritative partner, suggests him again for any audience exposure—from legit musicals to tv. He was in R&H's "Me And Juliet" in 1953-54 and a regular on the old Sid Caesar-Imogene Coca "Show of Shows." (Was a time when "great for Broadway musical" was the ultimate accolade for a versatile juvenile but with the unilateral scope of show biz, as constituted today, when a headliner segues from the Met to a floorshow, from the stage to television with equal facility; the defining of professional territory is now academic.)

For the St. Regis, with its marathon of chanteuses—Yank and Gallic brand—this young American combo is also a refreshing booking for the next five weeks. Patricia Wilson finales the winter season before the June 5 opening of the St. Regis Roof. *Abel.*

LIL GREENWOOD
Songs
20 Mins.
Purple Onion, San Francisco

Lil Greenwood has been knocking around the fringes for some time working small clubs and as a vocalist with bands. Her solo act, now freshened and designed for the egghead bistro joints, has all the elements of a winner and with a few slight changes might propel her into the general entertainment area.

Her repertoire is mainly pedestrian with little imagination in selection of material. On the night caught she did tunes such as "St. Louis Blues," "You'll Never Walk Alone" and "This Train" topping it with an encore version of "Blowtop Blues" which brought down the house. However, even hung up with this material, she has such an electric personality and conveys so much direct emotional appeal in her voice that she grabs the audience right away and never lets them go. Given a little coaching and editing, Miss Greenwood could be a socko cafe act. Perhaps more spirituals would be the answer. Anyone who can make an effective cafe performance with "You'll Never Walk Alone" is 'way ahead. Right now she's a good bet for records.

She paces her show nicely, is a good judge of audience reaction and builds swiftly to a climax. *Rafe.*

BETTY KEAN & LEW PARKER
Comedy
25 Mins.
New Nixon, Pittsburgh

It figures. Take Betty Kean's background in comedy as longtime half of the sister team of Betty & Jane Kean (Jane's now doing an act with Ron Fletcher) and Lew Parker's ditto as a single in vaude, cafes, musicals and tv, and the double-harness know-how is bound to pay off. It does, too, in spades.

Any way you look at them, Kean and Parker are on the gold standard. Besides, they're something new since most of the comedy duos these days are of the strictly male variety. What's more, the two of them look as if they'd been working together for years and years. At the moment, the turn is still a little rough because the material hasn't quite been bedded down but the results even now are extensive and the potential is terrific.

Miss Kean's still an uninhibited clown who can shake loose some tremendous mugging and looselimbed canters while Parker manages the almost unbelievable job of being both a straight and a crack comic. A literate, civilized and highly polished one besides. Act consists of a little bit of everything, starting in the gag department, shifting to some song and dance, then into an Actor's Studio bit with Miss Kean rushing back and forth, to big laughs, behind piano for some outlandish changes to take off Marilyn Monroe, Gloria Swanson, et al, as they would do a role via "the Method." It winds up with a clever Eliza Doolittle-Professor Higgins bit that has punch and laughs.

For a finish, Miss Kean and Parker pull a sheet up around their backs while sitting on two chairs to give the impression they're in bed and go into a few minutes of "The Bickersons" by Phil Rapp. It's a sharp, smart slice of Rapp's typical domestic comedy, delivered by a couple of real pros, and over big.

Add Kean and Parker to the turns that can't miss. They're perfect for every type of room and a cinch for every type of audience, solid. Jackson. *Cohen.*

EDDIE CANO'S AFRO-JAZZ QUARTET
Instrumental Group
20-30 Mins.
Avant Garde, L. A.

A vital but not strident beat marks the Afro-Jazz Quartet led by pianist Eddie Cano, that opened this week at the Avant Garde after a break-in at the Sky Room, Tucson. Group features hot and fast jazz arrangements (by Cano) with a Caribe touch that lifts it out of the ordinary. Even in this small low-ceilinged room, the combination of drums, bongo and bass, plus the piano, does not seem oppressive. It is a top attraction for one of the Vegas cocktail lounges, as an intro act in a bigger room, or for dancing in a small club.

Cano formerly headed up a sextet and before that a 22-piece orchestra, but the diminishing number of sidemen probably means a more marketable package. Larger groups have recorded for RCA-Victor. New combo has Eddie Aparicio on drums, Ralph Vesques on bass and Carlos Mejia on bongo and congas. *Powr.*

PAT SUZUKI
Songs
17 Mins.
Black Orchid, Chi.

Pat Suzuki is a thrush with an impressive vocal and visual identity that should make her a click in almost any situation. Mite looms as the newest pop vocal excitement off some solid recent tv guesting that certainly has been a big pre-sell factor. Miss Suzuki, a Seattle Nisei, was virtually nowhere outside her own burg till she was video-slotted less than a year ago with Lawrence Welk, and she has since been exposed on the Jack Paar and George Gobel shows. Bookings also stand to benefit from her standout stint at the recent deejay conclave.

The pre-sell hasn't oversold. She has large, belting pipes that are very well controlled, and excellent diction. Also, intense eyes, a long pony tail, and a look of immense vitality. Her songalog is a savvy choice of standards, most of them uptempo and allowing for some arresting chord pyrotechnics. Singer also makes points via ballads, although her "Sunday Kind of Love" tended to evoke a Judy Garland comparison. Her best offering was her tv-tested (and not found wanting) "From This Mo-

(Continued on page 119)

Palisades Park's Beatty, Cannon & $2.50 Top Vs. R-B

By GEORGE GILBERT

Cliffside Park, N. J., April 8.

Battle of the sawdust and spangles was renewed Friday (4) at Palisades Amusement Park here when the Clyde Beatty & Hamid-Morton Combined 3-Ring Circus opened day-&-date with the Ringling Bros. Barnum & Bailey show a few miles across the Hudson in New York's Madison Sq. Garden. Same booking situation prevailed last year when the Hamid-Morton-Hunt Bros. Circus faced "The Greatest Show on Earth."

While the Beatty & H-M outfit boasts a number of top performers and is billed as the "largest tent show in the world," it isn't in the class of RBB&B. But big top buffs with a yen for an "oldfashioned" circus and heads of families out to save a buck will find Beatty's three-ringer rewarding entertainment.

Recession has hit the N. Y.-N. J. area hard and the Beatty $2.50 top with 50c general admission for moppets has been wisely stressed by the show. "Why Pay More?" the ads read. Tariff, incidentally, includes free parking and admission to the Rosenthal Bros.' park, where "12 acres of tents" are pitched. In contrast, RBB&B has a $6.50 top and parking is a perennial problem around the Garden sector.

Clyde Beatty & Hamid-Morton Combined Circus

Irving Rosenthal-George A. Hamid production with Clyde Beatty, Emmett Kelly, Hugo Zacchini, Josephine Berosini, Alexander Konyot, Panicks, Ericks, Elephants-Ponies (Miss Rosalie & Miss Colleen), Dorothy Jordan, Lurline St. Varian, Golden Kids, Rentons, Gleno, Attilana, Webers, Mario, Senorita Antoinetta, Ajax, Joanides, Miss Wong, Helen Collins, Dorothy St. Leon, Spanicks Victors, Seguras, Great Huberto, Miss Ming Toy; equestrian director, Count Nicholas; musical director, Raymond Aguilar. At Palisades Amusement Park, N.J., April 4-May 4; '57; $2.50 top.

Dual Advantage

Obviously there's a two-way benefit in booking a circus into an amusement park. Circus patrons in this instance are bound to leave some change at the park's 150-odd rides and concessions because the sole exit from the tent leads through the midway. Then, too, the park visitors are always potential customers of the circus. That this is almost axiomatic is attested to by the current 30-day stand compared with last year's 16-day run. The arena seats 4,500.

Show this year has 26 displays counting the overture, clowns and grand entrance procession, or four more than last year. Top billing goes to Beatty himself and deservedly so. For the white-shirted trainer, aided by a blank cartridge pistol, chair and whip, adeptly puts more than a score of lions and tigers through their paces.

Battle of the Cannons

Concluding display is the "original human cannonball," Hugo Zacchini. Spectacle is still as dramatic as it was three decades ago when the Zacchini act preemed with the Ringling circus. Latter show, incidentally, has "modernized" the stunt via use of an "atomic" cannon which spews out "two human spacegirls" (see review).

Layout has a fine high wire turn in Josphine Berosini, Femme walks up a steeply inclined wire to the tent's dome, where she balances atop a bike and walks blindfolded on the wire, among other feats. Other aerial artists rating salvos are Dorothy Jordan and Lurline St. Varian, a coupla striking blondes who loop the loop on the trapeze.

Less spectacular is the wire walking of Gaono, Attilana and the Webers. Each turn works in one of the three rings. Attilana miscued on two back somersault attempts but clicked on the third try. Billed as Aerial Webs, nine girls do acrobatics whilst hanging from ropes, with varying success. This display also includes Mario whose head balancing atop a trapeze is well done.

Alex Konyot, noted dressage rider, contribs some sock horsemanship flanked by Miss Rosalie and Miss Joan on highschool horses in neighboring rings. There's no lack of novelties. Senorita Antoinetta, a trim brunete, does a teeth slide from the tent dome; the Great Huberto executes a foot slide from the same place. A Chinese hair slide, scheduled to be done by Miss Ming Toy, was omitted opening night.

Headed by Emmett Kelly, clowns take part in four displays. They commit pranks familiar to generations of circusgoers. Aside from Beatty's own animal presentation, the elephants and ponies cavort under direction of Miss Rosalie and Miss Colleen, while larger pachyderms are later put through their capers by Miss Colleen, Miss Audry and Miss Leona. There's also "Little Timothy," a separate display, said to be the smallest elephant in captivity.

Golden Kids, unicycle turn, score nicely — particularly a two-year-old girl who handles her cycle with apparent ease. Balance of the bill is rounded out by some standard acts including the Panicks and the Ericks, comedy acrobats; the Funsters, comedy tumblers; Ajax, a juggler; Joannides, juggler on a slack wire; Miss Wong, who does a hair hang; the Spanicks and the Seguras, teeterboard turns; the Victors, gymnasts, as well as a pony-dog act handled by Helen Collins and Dorothy St. Leon.

Raymond Aguilar's band plays with traditional spirit, but a few more musicians would improve its volume. Also in need of improvement is the inept seating of customers. It prompted apologies by management to the capacity opening night aud and also delayed show time. Heated tent is an asset in this chilly April weather.

Apollo, N. Y.

Dells (5), *Freddie Scott, Fidelities* (5), *June & George Brady, Coasters* (5), *Beverly Ann Gibson, Spaniels* (5), *Flamingos* (5), *Fats Domino* (7), *Reuben Phillips Band* (13), *Tommy Smalls; "Hired Gun" (M-G).*

Apollo this week has a fine enough card to keep the majority of the pews good and warm until Friday (11) when Sammy Davis Jr., Fran Warren & Co move in for seven days. Current spread is aided by a holiday week, emcee Tommy Smalls (who as a local deejay can provide lots of promotional mileage via WWRL), and a carefully chosen, wisely staged—thanks to director Leonard Reed—rock 'n' roll lineup.

Stanza has several minor climaxes and the in-between stuff isn't so bad either. From the start, with Reuben Phillips leading the house band in a lively "Tequilla," show gives signs of being nicely laid out. In some instances, the raw singing talents can be faulted, but invariably the right songs and the right routines are there to lift the bill above the ordinary.

The Dells are carried nicely by the right arrangements, and from there solo Freddie Scott takes over. The toneless warbler is something of a letdown, but not too much. Any objections are quickly dispelled by the Fidelities. Like the Coasters and the Flamingos later on, they click, and big, with the house; their songalog is clean and clear and not without humor.

June & George Brady are two ofay teeners, the femme a little older than partner, who try their hand at some of the currently popular breathless adolescent singing. Again a slight letdown, but the five Coasters lift the stanza to its moments, particularly in a very funny hillbilly travesty. Routine has a sophisticated flavor, and is terrifically delivered by the group's velvet-voiced basso and its clever scat.

Then it's Beverly Ann Gibson, who thrushes and looks like Leslie Uggams, a popular teenage soloist from these precincts. The Spaniels are just okay in two, but the Flamingos, starting slowly, build to a catchy closer, this also indicating the fine hand of Reed in the staging. The headlining Fats Domino and his six sidemen are steady, offering a raucous yet appropriate instrumental and song wrapup for a good show. *Art.*

Freed's R&R Sugar Bowl For Miami B'ch Teeners

Alan Freed, rock 'n' roll disk jockey (WINS, N. Y.), is prepping a nitery for teeners in Miami Beach. Club, which Freed will operate in tandem with Ralph Watkins, will be on the site of the old Vagabonds.

Spot, which seats about 600, will be run on a $1 admission and a soft drink policy. Rock 'n' roll entertainment will be dished out, of course.

Freed plans to call the teener room Alan Freed's Sugar Bowl. The Miami Beach operation will serve as a test for the building up of a string of Sugar Bowls around the country.

88 – Count 'Em – 88

Ringling Bros.-Barnum & Bailey heralds the "88th annual edition" of "The Greatest Show on Earth." The arithmetic is good, but the succession is complex enough to rate a footnote.

For its 1933 season (then in the first year of the five-year Sam Gumpertz regime) the biggest of the Big Tops was trumpeting its 50th or Golden Jubilee tour, emblazoning the profile likenesses of the five founding brothers—John, Alf T., Charles, Otto and Albert. That made the start of the "upstart" Rungelings (changed to the now famous surname) occur in 1884, when the freres took to canvas for the first time.

A few years before that they were playing empty stores and other modest locations, but with a "concert" company, of which the brothers were the chief performers as well.

As the Ringling Bros. circus, the tagline was "World's Greatest Shows," but their under-canvas debut was made under the title (Yankee) Robinson's Great Show. Ringling Brothers' Carnival of Novelties and DeNar's Museum of Living Wonders. This year (1958) marks its 75th tour. Ringling Bros. went to rails about 1890.

When P. T. Barnum was well along in years—about 64—he and partners W. C. Coup and Dan Costello established the Barnum circus; they opened in Brooklyn in 1871. It is that year which is used now to proclaim the Big Show's "88th annual edition."

Barnum & Bailey didn't come into being until about 1880. The Ringlings bought B & B in 1906, after the death of James A. Bailey, but it wasn't until 1919 that the brothers merged their show with that of B & B to form Ringling Bros. and Barnum & Bailey Combined Shows as one traveling unit. Dating from the consolidation, 1958 would be the circus' 40th year.

In 1929, when John Ringling, the last of the dynasty, found his opening at Madison Square Garden threatened by the opposition Sells-Floto Circus, a unit of the Mugivan-Ballard-Bowers five-show American Circus Corp., he overnight bought out the latter group; by so doing he saved the Garden for the historic Ringling name. Thus, this year is the 30th since the 1929 buyout, which was the biggest deal in circus history, reportedly $2,000,000, in depression currency.

Metropole, Glasgow

Glasgow, April 4.

Nancy Whiskey & Her Teetotallers (3), *Pete Martin, Tommy Loman, John & Betty Royle, St. Dennis Sisters, Larry Davis, Wilton Family* (4), *Moxon Girls* (5), *J. P. Masterton Orch.*

Nancy Whiskey, w.k. recording folk-chirper, has re-formed under the billing of Nancy Whiskey & Her Teetotallers. Distaffer scores here at head of so-so layout, first of the new star-topped vaude bills presented by local impresarios, the Frutin brothers. She wins strong reaction the more because she's actually a local gal, bred hereabouts before she became known via tv and waxings.

She gives out with her new tune "Johnny-O," which she sings in the pic "The Golden Disc," and also with "Kisses Sweeter Than Wine," "He's Solid Gone" and for local flavoring, a Scot ballad titled "An Auld Man Cam' A-Wooin' Me!" She's backed by a trio of instrumentalists given the cute billing of Teetotallers.

The Wilton Family are two males and two femmes, one obviously the mama of group, who click pleasantly with homely song and music. John & Betty Royle sing sweetly, the two blonde St. Dennis Sisters harmonize blithely in current pops and exude a cheerful air, and Larry Davis also aids in the singing dept. Pete Martin is a corpulent funnyman with remarkably good singing voice and whistling skill. Tommy Loman, another Scot comedian, supports in sketches. *Gord.*

Ringling's Goes Back to Barnum; '58 Edition Dumps 'Moderne' Stuff

By LEONARD TRAUBE

John Ringling North is now fielding a layout that shows more respect for formats he himself discarded 20 years ago. The return to "tradition" was invoked by him last season following the folding of the historic tented enterprise in mid-July of 1956. This is the second semester for a show styled to play buildings, and as such seems also much less costly to bring in and to tour over the arena circuit. In fact, Ringling Bros. and Barnum & Bailey, teeing off at New York's Madison Square Garden last week (2) for a run to May 11, has so much of "that old (standard) feeling" that Ed Sullivan could have a romp with it for his opening or closing flashes over a season or two on the electronic bigtime. Typical of the old era is the Zacchini cannon, back after a long hiatus.

It is characteristic of North that, having been the first to initiate the Broadway and Hollywood shenanigans into the Big One pre-World War II, he should be the one to revive the orthodox. He is a businessman first. He is becoming more and more a true Ringling scion, son of Ida Ringling North, only sister of the five founding freres. It is almost as if the antique Garland Entry and the Living Statues were taken out of their tombs; and for the modern generation, these attractions would be new and undoubtedly as fascinating as their forebears found them.

It is a snappy show with great splashes of color, splendiferous trappings and a quota of thrills. Certainly not in nearly 30 years of one reviewer's experience has there been such a fast premiere runoff. Usually they dawdle along for about three and a half hours. Last Wednesday, discounting about 10 minutes out for intermission and another quarter-hour or so for the Damon Runyon Cancer Fund and N. Y. Firemen ceremonies, the running time was two and a half hours. The billing read a 7:30 curtain (prevailing Mondays through Thursdays, with Friday-Saturday at 8:30 and Sunday evening at 6:30), but the veteran Pat Valdo blew the whistle at 8 and the finale came at 11 o'clock.

It's down to size and time because most of the acts are on and off fast, there are fewer animals to contend with and there's a minimum of waste by reason of a new riggling plan that seems less complicated and much more serviceable.

A Dozen 'Firsts'

There are a dozen turns with "first time in America" billing. The first of these displayed are Manuel Santos (& Dely), a wire act from Spain with male doing a forward somersault as highlight in centre ring. In same stanza, the Salotis operate on bikes. The Two Suns are suspended by their hair and Tony Durkin does a risely routine. Another newie is Yvonne's Dogs, a good novelty flanked by Tiebor's Seals, a hardy perennial though with only a couple of flippers, and Snyder's Boxers.

Carmen Del Tiede works gracefully on a high trapeze in a display with Frankie Doyle who features heel balancing on trap. In the juggling group, the debut performers are Kolmedy with hoop tossing on a unicycle, juggling by Bratty while hanging by his hair, using a trough to grab his props in an excellent turn, and Bert Holt, maneuvering hoops in a phosphorescent caper aloft while suspended by his teeth. In the perch division, one of the best on the card, the Canovas work a forehead and arm-to-head spar. The teeterboard and kindred artists have their inning with five troupes operating, the "new to America" tag going to the Szabos, on springboards, the Sorianis, in a dashing display on trampoline, and the Six Verdus on rolling globes.

Opening salvo goes to the wild animals, with a corker in the centre ring in Klauser's Bears, complemented by a little girl dressed as Goldilocks. The end rings have Joe Horwath giving the eye to tigers and Albert Nix with a group of polar bears.

Elephants (16); Specs (4)

Like last year, the three performing elephant groups add up to 16, half of them of the non-ponderous variety; which squares with the theme music for the pachyderms, titled "Baby Me Mine," cleffed by North. The impresario and Tony Velona have again collaborated on a number of tunes, mostly for the four specs, with Velona, officiating as the show's director for the first time (a post long held by Richard Barstow who was the stager with choreographer Edith Barstow), responsible for the lyrics.

First of the massive numbers is the aerial ballet with some three dozen cuties on the webs and French tootsie Maryse Begare above centre ring on a trap, finishing off with 33 one-arm planges, now rarely seen, and notable also in that the mamselle is a southpaw. Direction of the ether didoes is by Margaret Smith, show's stager, and the thematic song is "Up I Go."

Pre-intermission spec is an eye-arresting Arabian pageant yclept "1000 and One Nights," with a traditional score set off by a North-Velona brace, "I Am a Melody" and "Two of Us." These and other originals are vocalled romantically by Don Forbes, who's also the announcer. Third spectacle is a western farrago titled "Bless My Britches," with song of same name. It's an oldtimey thing, brilliantly lighted and costumed, and featuring Charles Moroski and Gina Lipowska with a Liberty horse and the haute ecole by Marion Seifert and Lynn Brent.

A Couple of Zacchinis

Fourth spec comes at finale, a "Yankee Doodle Doo" flagwaver out of the George M. Cohan file. The end is a thunderous one, via "two human spacegirls shot skyward from an atomic cannon." This is the long-time-no-see Zacchini projectile act with sex added, the Zacchini Sisters. It's a double shot, one right after the other, and a smash finish.

Back in the '20s and for a string of seasons, the flight boys were Hugo and Vittorio Zacchini, and there have been others, with Edmundo still calling the shots. Last spring, Palisades Park across the river day-and-dated Ringling with a tent show that featured a Zacchini girl in the shot that clicked, so this year R-B brings back the stuff with the atomic identification. Palisades currently presents the Clyde Beatty and Hamid-Morton circuses (see review), featuring Hugo Zacchini's cannon.

Alzana's Injury

At the opening show, the pre-finale star was Harold Alzana on the high wire in the most exciting act on the bill. Last season he was accompanied by a troupe, but this year he's solo. He gets to the high wire by ascending to it on an adjacent cable in a stunner all by itself. Then his fancy balancing, sans pole, for the main business which had the crowd ga-ga. Just a matter of making the more difficult descent on the cable and hitting for the showers. But about one-third of the way down, at a height of 16 feet or so, he lost his grip and shot to the ground leftward. The house lights quickly were doused as cameramen and personnel gathered. Alzana was removed on a stretcher and taken to St. Clare's Hospital with a fractured left wrist and left leg. Two days later, his place was taken by a newcomer to the show, Gene Mendez, a Puerto Rican resident in Brooklyn. Alzana was expected to be out in a couple of weeks, but whether he will work the wire before the N. Y. engagement ends is not known now.

The Scriplini Chimps are still stealing the show with their behavior. There are five of 'em riding scooters, operating on horizontal bars and as an orchestra with one simian in ballerina regalia. They get and rate the centre ring solo.

Clown Alley takes half a dozen trips into the arena for an assortment of walkarounds and productions. The latter includes Paul Jung's conception of a journey to the moon which ends off in a lilliputian emerging from a sputnik; a baseball game; Lou Jacobs & Junior Jeep. The veteran Otto Griebling works throughout the show as the sourpuss tramp clown.

Ringling Bros.-Barnum & Bailey Circus

JOHN RINGLING NORTH production, directed by Tony Velona, staged by Margaret Smith; general director, Pat Valdo; equestrian director, Robert Dover; Justino Loyal, assistant; designed by Erte, Gerard Hordijk, Bartoli, Bob Willy, Jose De Zamora, Winniford Morton; production numbers, costumes and floats created by Max Weldy; chorsography, Chet Tolliver; musical director, Izzy Cervone; orchestrations, Cervone, Ted Sommers; music, North; lyrics, Velona; lighting, Dean McMurray; announcer-vocalist, Don Forbes; executive director, Arthur M. Concello.

ACTS (as per program and in order of appearance): Klauser's Bears with Goldilocks, Joe Horwath Tigers, Albert Nix Bears, Ibarra Bros., Miss Antoinette, Didi Yonge, Rusty Parent, Hugo Schmitt-Edward Healy-Benjamin White's Elephants, Maryse Begare & Aerial Ballet, Manuel Santos & Dely, Salotis, Goetchis, Ala Ming, Lola Dobritch, Paul Jung's "Journey to Moon," Yong Bros. & Sister, Young China, Tony Durkin, Two Suns, Kalchi Namba, Yvonne's Dogs, Tiebor's Seals, Snyder's Boxers, Lou Jacobs' Junior Jeep, Carmen Del Teide, Frankie Doyle, "1000 & 1 Nights," Flying Alexanders, Flying Rockets, Kolmedy, Bisbinis, Drougettes, Bert Holt, Bratty, Charles Moroski-Gina Lipowska-Marion Seifert-Lynn Brent & "Bless My Britches," Scilpini's Chimps, Canovas, Del Morals, Aguilars, Gadires, Kayarts, Szabos, Bokaras, Glenhills, Sorianis, Six Verdus, Harold Alzana, "Yankee Doodle Doo" & Zacchini Sisters. At Madison Square Garden, N. Y., April 2-May 11, '58; $6.50 top.

Show on Broadway

Say, Darling

Jule Styne & Lester Osterman production of three-act (14 scenes) musical comedy by Richard Bissell, Abe Burrows and Marian Bissell, based on the Richard Bissell novel of the same title, with lyrics by Betty Comden and Adolph Green, music by Jule Styne. Staged by Burrows; scenery, Oliver Smith; costumes, Alvin Colt; lighting, Peggy Clark; dance staging, Matt Mattox; pianists, Colin Romoff and Peter Howard; associate producer, George Gilbert. Stars David Wayne, Vivian Blaine, Johnny Desmond; features Jerome Cowan, Constance Ford, Horace McMahon, Robert Morse, Walter Klavun, Matt Mattox. At ANTA Playhouse, N.Y., April 3, '58; $7.50 top ($11 opening).

Mr. Schneider ..... Gordon B. Clarke
Frankie Jordan ..... Constance Ford
Jack Jordan ..... David Wayne
Photographer ..... Jack Naughton
Airline Pilot ..... Jack Manning
Ted Snow ..... Robert Morse
Secretary ..... Eileen Letchworth
Schatzie Harris ..... Horace McMahon
Richard Hackett ..... Jerome Cowan
Irene Lovell ..... Vivian Blaine
Rudy Lorraine ..... Johnny Desmond
Musicians ..... Wendell Marshall, Peter Howard
Stage Manager ..... Robert Downing
Pianist ..... Colin Romoff
Arlene McKee ..... Wana Allison
Jennifer Stevenson ..... Jean Mattox
Earl Jorgeson ..... Elliott Gould
Cheryl Merrill ..... Virginia Martin
Accompanist ..... Peter Howard
Sammy Miles ..... Steve Condos
Rex Dexter ..... Mitchell Gregg
Boris Reshevsky ..... Matt Mattox
Walter ..... Jack Naughton
Morty Krebs ..... Walter Klavun
Tatiana ..... Jean Mattox
Joyce ..... Kelly Leteh

Others: Marcella Dodge, Barbara Holt, Julie Marlowe, Carolyn Morris, Charles Morrell, Richarr Tone, Calvin von Reinhold.

Songs: "Try to Love Me," "It's Doom," "The Husking Bee," "It's the Second Time You Meet That Matters," "Chief of Love," "Say, Darling," "The Carnival Song," "Dance Only With Me," "Something's Always Happening on the River."

This is a little tough to explain—a musical comedy based on a novel about how a musical comedy was based on a novel. Just to confuse matters a bit more, this show is likely to be done as a picture one of these days, as was the previous musical. Moreover, there's always the possibility that Richard Bissell, who's had a hand in the authorship of both novels and shows, may extract still another novel from this new show. Obviously that sort of thing could go on indefinitely.

Well, the important thing at the moment is that "Say, Darling" is an amusing show, probably good enough to beat the traditional rap against show biz shows. It's undoubtedly a bit tradey for general audience, but enough of it shou'd be clear for the production to make the grade at the boxoffice. It may also be a prospect for the road, and is a likely bet for films and stock.

Bissell started this writing snowball with a novel, "7½ Cents," about a strike in a midwest pajama factory. It was adapted as a musical, "The Pajama Game," with Bissell collaborating on the book (the musical was also filmed under the same title). Next, Bissell wrote another novel, "Say, Darling," about a writer whose novel is adapted as a musical comedy. It became a Book-of-the-Month Club selection and its plainly identifiable characters caused a finger-pointing flurry in the trade.

Now the "Say, Darling" novel has been made into another musical comedy, of the same title, and it is considerably more entertaining than the novel. It's livelier, for one thing, has less suggestion of straining for humorous effect, and is in better taste. Perhaps the improvement stems from the affectionate nature of the treatment.

"Say, Darling" is an unusual sort of show. It's primarily a musical comedy, of course, but also resembles a comedy with music. It's sub-billed "A comedy about a musical," and it's that, too. It's unquestionably a comedy, anyway, being loaded with laughs, especially for the show business crowd who will recognize the characters, be familiar with the background and relish the inside jokes.

The emphasis on backstage life, both actual and fictional, by columnists and tv in recent years has undoubtedly done a good deal to educate the general public about show biz, and that will help "Say, Darling" at the b.o. More important, of course, is the fact that many of the jokes, even the trade jokes, are self-explanatory. And most vital is that the characters are essentially likable and the background and situation are authentic.

Although the story of "Say, Darling" is slight, it's the dominant element in the show. It's primarily the saga of a midwest writer who is snared into the maelstrom of Broadway production with its intense personal and professional involvements, and manages to make good without quite wrecking his marriage.

The songs vary a good deal in quality. One is obviously intended to be bad (and succeeds emphatically) and another is presumably not supposed to be good (or is it?). But just as a showgoer may begin to fret over the lack of a real sock tune, the next-to-closing scene brings up an unmistakable pop, "Something's Always Happening on the River," sung by top-star David Wayne as the writer, with the company joining in the choruses. The scene is the traditional hotel room in New Haven and the situation is a conference at which they're presenting the new material that will save the show-within-a-show.

Instead of somehow shifting the locale of that rousing number to a Broadway theatre so it could tie up the story with the triumphant opening-night finale of the show-within-a-show, a static scene follows for an anti-climactic inside joke about the author's seemingly endless writing parlay. That's one of the curious weak spots of "Say, Darling." But it's not fatal.

There are no formal dance numbers in the show, but one capsule routine is presented as part of a rehearsal. Matt Mattox, who staged this bit, also dances the lead impressively, and has a couple of other informal terp interludes. The show is capably staged by Abe Burrows, who collaborated with Bissell and his wife, Marian Bissell, on the book. There, too, the feeling of authenticity is an asset.

Wayne gives one of his most engaging performances as the writer who can sing a hoedown number or interrupt an audition pleasantly by harmonizing an old hymn. Vivian Blaine is beautifully cast as the slipping Hollywood star determined to make a comeback in legit, belting several songs expertly and projecting the right note of performer frenzy, and cabaret-recording singer Johnny Desmond, making his Broadway debut, is standout as an egomaniac songwriter (according to trade scuttlebutt, the authors have gone outside the actualy personnel of "Pajama Game," taking another top-name composer-lyricist as the model for this character).

Jerome Cowan is appropriately relaxed and businesslike as the noted stage director-author, and Constance Ford is effective if possibly a shade too theatrically attractive as the writer's not-too-patient wife who learns to hate Connecticut, stationwagons, commuting on the New Haven, PTA's and Gristede Bros.

Horace McMahon is plausibly diverting as an effusive, if not hysterical pressagent, while Walter Klavun presents merely a caricature of a self-important theatrical angel with tryout "suggestions." Robert Morse offers a hilarious cartoon as the ostentatiously sincere, mannered boy producer. He convulsed first-nighters who recognized (or thought they did) one of the acidly-drawn characters from the book.

Oliver Smith's fluidly moving scenery, enhanced by Peggy Clark's skillful lighting and Alvin Colt's appropriate costumes, provide believable atmosphere, and the piano accompaniment of Colin Romoff and Peter Howard supplies a convincing suggestion of backstage informality.

It's getting late in the season and "Say, Darling" will have to make it at the boxofffice without the critical support of the "big two" New York dailies, the Times and the News. But in spite of its somewhat special appeal, it should get enough favorable word-of-mouth, with heavy theatre party bookings to give it a start. *Hobe.*

Dance Review

Martha Graham Co.

The B. de Rothschild Foundation presentation of Martha Graham and her Dance Company in "Clytemnestra," a new three-part dance-drama with music by Halim El-Dabh and choreography by Miss Graham. Produced by Gertrude Macy and Stanley Gilkey; setting, Isamu Noguchi; costumes, Miss Graham; lighting, Jean Rosenthal; soloists, Bethany Beardsley, Robert Goss; conductor, Eugene Lester. At Adelphi Theatre, N.Y., April 1, '58; $4.60 top.

It's about time that America dubbed Martha Graham "Dame Martha." While she has been first lady of American dance for longer than it would be gallant to mention, the immediate occasion for this un-United States-ian suggestion is the opening of Miss Graham's all-too-brief Spring repertory season at the Adelphi Theatre of a new dance-drama, "Clytemnestra," based on familiar tragic Grecian legends.

By virtue of "special commissioning," which is semantic doubletalk for "subsidy," Miss Graham has been able to create with Egyptian composer Halim El-Dabh a dance occasion that is a true creative fusion of music and dance design. To allot credits when and as due Miss Graham's choreography has been commissioned by the B. de Rothschild Foundation, Halim

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Frederick O'Neal Again Heads Negro Performers

Frederick K. O'Neal has been re-elected chairman of the board of the Coordinating Council for Negro Performers Inc. He was named at a recent meeting of the organization's directors.

Others chosen were Frances Foster, first vice chairman; William Branch, second vice chairman; Maxwell Glanville, third vice chairman; Maxine Sullivan, fourth vice chairman, and Leroy Butler, treasurer.

'Mousetrap' Hits 2,239th Next Week to Become London Long-Run Champ

London, April, 1.

"The Mousetrap," Agatha Christie's whodunit, will play its 2,239th performance April 12. It will thus become the longest running production in the history of the British stage, beating the 36-year-old record of the musical, "Chu Chin Chow."

"The Mousetrap," with one set and a cast of eight, and costing around $11,000 to stage, opened Nov. 25, 1952. The critical notices were more amiable than rave.

The Christie thriller has thus far grossed around $1,400,000. Tickets are selling throughout 1958, but the run will be interrupted briefly while the theatre will be closed to permit the installation of new seats when producer Peter Saunders takes over the lease.

"The Mousetrap" was written virtually by Royal Command. To celebrate the late Queen Mary's 80th birthday the BBC asked her what birthday present she would like. The Queen replied: "A new play by Agatha Christie." So the plump, greying, matronly novelist playwright (67 this year) wrote a 30-minute thriller called "Three Blind Mice" and later expanded it to a full-length stage play with the present title.

Saunders, 47-year-old, soft-spoken producer who quit newspaper work 20 years ago to press-agent bandleader Harry Roy, sank his army gratuity into his first production 11 years ago. Since then he has had more successes than flops. But it is his association with Mrs. Christie that has founded his present prosperity. Apart from "Mousetrap," he has presented three other Christie sokos, "The Hollow," "Witness for the Prosecution" and "Spider's Web."

Off-B'way Review

The Time of the Cuckoo

Equity Library Theatre, Inc. revival of two-act comedy by Arthur Laurents. Staged by Jack P. Ragotzy; setting, Boyd Dumrose. At Lenox Hill Playhouse, N.Y., March 29, '58; admission by contribution.

Cast: Pepa Kantor, Craig Huebing, Dorothy Love, Reva Rose, Margaret Draper, Yvonne Gaudry, Hollis Mitchell, Kerry Joels, Alan Furlan, Garry Phillips.

Equity Library Theatre's revival of "The Time of the Cuckoo" is a relaxedly colloquial production that recaptures much of the flavor of the kindly romance Arthur Laurents wrote about an attractive maiden lady at liberty in Venice. This production makes it clear that the character transcends the play.

During the 1952-53 Broadway season, "Cuckoo" was so tailor-made for the talents of Shirley Booth that it is difficult to dissociate the play from memory of her performance. Margaret Draper has this leading role, and by virtue of playing what seems to be a combination of herself, the character and recollection of Miss Booth, she achieves a nice blend that is one of the chief virtues of a pretty revival.

Jack P. Ragotzy has staged the production with both an eye and ear for atmosphere, with an awareness for the piece's sensitive nostalgia, and he has created a hot Italian summer's sleepiness without letting the play's pace slip over into somnolence.

The cast is quietly competent. Craig Huebing and Dorothy Love play the loving-warring young couple. Miss Love is pleasantly decorative, and Huebing shows promise as a member of that vanishing species, the good young leading man. Reva Rose, who has played the part of the plain serving-girl before, knows just how and where to get the laughs.

The steely-gray haired handsome Venetian who profoundly disturbs Leona's emotions and moralities is played with quiet dignity by Alan Furlan. His performance is typical of the production's tranquil proficiency. *Geor.*

Opera Review

The Ballad of Baby Doe

Opera in two acts. Music by Douglas Moore and lyrics by John Latouche. Staged by Vladimir Rosing. Settings by Donald Oenslager. Conducted by Emerson Buckley. Presented in repertory by the N.Y. City Center Opera Co. premiering April 3, 1958; $3.80 top.

Old Silver Miner ..... Howard Fried
Saloon Bartender ..... Chester Ludgin
Horace Tabor ..... Walter Cassel
Sam, Bushy, Barney, Jacob ..... Keith Kaldenberg, Jack De Lon, George Del Monte, Arthur Newman
Augusta ..... Martha Lipton
Elizabeth (Baby) Doe ..... Beverly Sills
Kate and Mag ..... Naomi Collier, Helen Baisley
Samantha ..... Lou Rodgers
Clerk ..... Keith Keldenberg
Albert ..... Arthur Newman
Sarah, Mary, Emily, Effie ..... Mary Le-Sawyer, Jenny Andrea, Anita Alpert, Barbara Lockard
McCourt Family ..... Helen Baisley, Naomi Collier, Nicola Barsuscl, William Zakariasen
Mama McCourt ..... Beatrice Krebs
Washington Dandies ..... Edison Heol, William Elliott, Peter Sliker, John Dennison
Father Chapelle ..... Howard Fried
Footman ..... Arthur Newman
Chester A. Arthur ..... Jack De Lon
Elizabeth and Silver Dollar ..... Lynn Taussig, Barbara Becker
Mayor of Leadville ..... Robert Ruddy
William Jennings Bryan ..... Joshua Hecht
Stage Doorman ..... Howard Fried
A Denver Politician ..... Chester Ludgin

In a new twist on "Watch the Fords Go By" the N.Y. City Centre is projecting a spring season of 10 American operas, made possible by $105,000 from the Ford Foundation. Among many thoughts that clamor for expression let this come first: a musician-turned-impresario by the name of Jules Rudell may end up by giving artsy-craftsy foundations a good name among theatrical professionals.

For "The Ballad of Baby Doe," taken in its own terms, was a resoundingly successful first event of this cycle. Devotees of the established repertory may argue that it is not "grand" opera. It is not. But it is superbly vital and richly native "lyric drama" which sings its head off and is surprisingly exciting theatre.

Those who are quick to declare they care only for voice and who advise giving operatic acting to the children and the novelty recital platform may snoot "Baby Doe." There are, of course, significant resemblances to the Broadway musical stage both in Douglas Moore's melodic line and in the late John Latouche's sense of stage wit, action and scene. Add, too, the staging of Vladimir Rosing which maintains an almost unbelievable speeded tempo for opera.

The opening night audience became increasingly exultant as scene followed scene, as the accumulative power of the work, and the success of the production became clear. It was an exceptionally satisfying achievement in which many talents shared deserved acclaim.

Martha Lipton, who so often is relegated at the Metropolitan to minor roles in the Wagnerian and Italian repertory, may have had her finest professional night as the rejected wife, Augusta Tabor. Having originated the role when "Baby Doe" was first mounted two summers ago in Central City, Colorado, Miss Lipton's authority was very noticeable indeed. Though the part is one of torment, the love songs belonging to her successful rival, and though she is first seen as a social snob and a dull wife, Miss Lipton grows with the story. Her suffering is as compassionate as her singing. Both as an actress and as an operatic voice she emerges as a "discovery" at—not by—the Metropolitan.

Beverly Sills and Walter Cassel are the remaining sides of the triangle. They bring well trained and managed voices to their assignments and realize their parts well, though the character of Tabor, and his faith in silver, when Wall Street was setting it up for gold, does not have the detailed characterization Latouche wrote into the two women.

Cassel, also a Met vet and a Sunday soloist at Dr. Ervin Seale's Carnegie Hall services, was, like Miss Sills, and indeed like Miss Lipton, rising to the occasion of a great musical adventure and a ringing evening.

Latouche who, in his grave, is definitely a hero of the occasion, packed the truelife history of Tabor and his two wives, and the people of Leadville and Denver into a book rich in Americana. Scenes are tied together with a series of lantern slide projections of old drawings and photographs of the period and the region. The book includes President Chester Arthur, William Jennings Bryan and a galaxy of characters—many of them doubled at the City Center, some tripled. Arresting character comments are provided by four foreign exquisites at a Washington ball and by the genteel gossips of Denver who keep jabbing Augusta Tabor where it hurts—in her pride as a woman.

Not the least original of the many fresh, uninhibited partnerships in situation and song perpetrated by Messrs. Moore and Latouche is having a political campaign speech (by Bryan, sung by Joshua Hecht) transformed into an operatic aria and having a president of the United States (Jack De Mon) warble. Another stalwart of the evening was the beguilingly vulgar mother of Baby Doe, sung by Beatrice Krebs.

The maestro who conducted the Colorado production, Emerson Buckley, was in the pit and on the beat. One could feel his intensity, his alertness, his creative participition. There was generous audience recognition of his work.

Happily Donald Oenslager's original scenery used in Central City was available—and with this vivid asset to facilitate his work stage director Vladimir Rosing could move his people, his ensembles (trained by Gino Smart) and his story.

"Baby Doe" is a fine show. *Land.*

Shows Abroad

Breath of Spring

London, April 1.

Michael Codron (in association with Allan Davis) presentation of three-act comedy by Peter Coke. Stars Athene Seyler, Michael Shepley, Mary Merrall, Joan Sims. Staged by Allen Davis; decor, Oliver Messel. At Cambridge Theatre, London, March 26, '58; $2.50.

Nanette Parry ..... Hazel Hughes
Brig. Albert Rayne ..... Michael Shepley
Lily Thompson ..... Joan Sims
Lady Miller ..... Mary Merrall
Dame Beatrice ..... Athene Seyler
Elizabeth Hatfield ..... Elspeth Duxbury
Pape ..... Anthony Baird
Kemp ..... David Chivers

An unsophisticated and slightly outrageous lightweight comedy, "Breath of Spring" has many of the ingredients that a segment of the British theatregoing public seems to enjoy. It particularly has a first-rate cast, which helps with the marquee appeal. Even though it will probably be an easy payoff in its present location, it looks dubious for Broadway honors.

In many ways, Peter Coke's comedy is reminiscent of "Arsenic and Old Lace," but his dialog is frequently flat and the laughs mainly derive from the superb delivery of most of the cast. The scene is the living room of a Kensington flat and most of the principal characters are oddly assorted lodgers. A domestic, recently released from a three year stretch for fur robberies, tries to do her mistress a good turn by stealing a "breath of spring" mink stole from their next-door neighbor. The problem becomes how to return the stolen fur without implicating the maid. They solve it so successfully that they decide to keep in business, stealing furs from the rich and passing over the proceeds to charitable causes.

The cast plays it with considerable gusto. A particular word of praise is due to Hazel Hughes for her gifts of dialect. Allan Davis has staged the piece as a frank and uninhibited romp, and Oliver Messel's colorful set has all appropriate fussiness. *Myro.*

Not in the Book

London, April 3.

Henry Sherek presentation of three-act (four scenes) comedy by Arthur Watkyn. Stars Avice Landon, Wilfrid Hyde White, Sydney Tafler, Charles Heslop. Staged by Nigel Patrick; decor, Hutchinson Scott. At Criterion Theatre, London, April 2, '58; $2.50 top.

Sylvia Bennett ..... Avice Landon
Michael ..... Peter French
Timothy Gregg ..... Philip Guard
Insp. Malcolm ..... Martin Wyldeck
Andrew Bennett ..... Wilfrid Hyde White
Pedro Juarez ..... Sydney Tafler
Colonel Barstow ..... Charles Heslop
Dr. Locke ..... Michael Nightingale

Arthur Watkyn is the pen name of the former British film censor now president of the British Film Producers' Assn. As he has shown in the past, he has a light touch as a writer and a happy knack of raising a laugh at the right time. "Not in the Book" is, if closely analyzed, a contrived comedy thriller, but it emerges as a light-hearted piece, providing diverting escapist entertainment. It's a cinch to pay off and might be adapted for pictures, but looks too flimsy for Broadway.

Henry Sherek has assembled a first-rate cast and Nigel Patrick's smooth staging adds a full quota of comedy business. The action rolls lightly, without let-up in the incident or the author's invention, and the three acts are adroitly sustained.

The central character is a respectable, utterly predictable civil servant who lives in the suburbs with his family. When a visitor from South America arrives to blackmail him for an incident of his youth, he decides to commit a "perfect" murder to get out of his predicament. He fai's to go through with it at the last moment, but his

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Melissa Hayden Misses 'Glamor'

Says Publicity for N.Y. City Ballet's Far East Tour Should Stress Personality, Not Domesticity

By DAVE JAMPEL

Tokyo, April 1.

The press book the New York City Ballet brought to Tokyo makes a strong case for the domesticity of its personnel. The page on ballerina Melissa Hayden presents her primarily as a wife and mother and incidentally as an artist.

Miss Hayden herself disagrees. She asserts that she considers herself primarily a dancer and insists that her home life is secondary. About the press book, she reveals that she read it in New York and that it was supposed to have been corrected. "But," Miss Hayden adds with a touch of annoyance, "it wasn't."

She takes exception to the press book attitude on two counts, as an organizational attempt to lessen the individual's hard-earned artistic stature and as a de-glamorization that is damning to both the individual and company in b.o. allure.

Citing specific gripes, the dancer says that the press book neglects to mention her non-company concert engagements, her tv performances and her appearance in the film "Limelight." What the press book does mention is that ". . . offstage her hair hangs loose and the sweaters and skirts she wears make a practical costume for coping with the housekeeping."

The ballerina describes the press book comments as "too personal." She adds "From the big point of view, it's quite wrong. It may appeal to women, but it destroys the glamor and everybody loves glamor.

"It's too domesticated for such a brief biography," she declares. "It's very unprofessional. I'm not going to spend eight hours a day in a theatre getting tired and exhausted and then have people talk about me bending over a hot stove."

Miss Hayden lays the blame for the de-glamorization at the feet of the company's directorship. "Everything stems from the directorship," she thinks. "They've been very backward in this company. The kind of people involved in the company, the types and the personalities are exactly as the New York City Ballet wishes it to be."

Miss Hayden believes that the New York City Ballet could make itself more attractive to the public at large by emphasizing its personalities. She says that at the New York home base, the company can sell itself as a unit because the repeat audiences have the opportunity to familiarize themselves with the individuals.

"But," she argues, "when in a foreign country or even in the U. S. outside of New York, you have to establish personalities. Because personalities come and go," she reasons, "I can see the company's point in building without personalities. They do have an argument," she concedes. "But after some of us have been with the company for eight or nine years, we should get some individual treatment."

In making her plea, Miss Hayden stressed the need for audience identification. "It's what makes drama so successful," she explained. "In ballet," she said, "it's very different because most of the audience has never danced ballet. However, even if they cannot share the experience, they can share the emotion through personalities."

Dick Skinner Manager This Year at Hinsdale

Richard Skinner, who returned to New York last week after company managing Noel Coward's tour in "Nude With Violin" and "Present Laughter," will be general manager this year for the Hinsdale (Ill.) Summer Theatre. The strawhat in suburban Chicago is operated by Sidney Blackmer.

"Inherit the Wind," with Blackmer starring in the Clarence Darrow role, will open the Hinsdale season June 2 for a two-week run. Skinner is remaining in New York until about April 15, but then goes to Hinsdale.

At Least He'll Have No Problem of House Seats

Sacramento, April 8.

Broadway producer and realty operator Roger L. Stevens, who has a substantial business interest in Sacramento, is adding a sentimental project.

He's given permission to the Sacramento Civic Repertory Theatre to produce a local edition of "Time Remembered," the Jean Anouilh comedy which he's currently presenting on Broadway, under the aegis of the Playwrights Co., of which he's a member. It's scheduled for a six-performance non-pro run starting May 15 at the Eaglet Theatre.

Stevens' local realty venture, with James H. Scheuer, will be located in Sacramento's Capitol Mall project.

Cleve. Drive As Road Hypo Test

A campaign to promote legit on the road will be launched this spring with a test operation in Cleveland designed to hypo legit consciousness, increase attendance and thereby extend the length of bookings from the usual one week to two weeks. The promotion is budgeted at about $17,000.

Participants in the project include the Independent Booking Office, the Theatre Guild-American Theatre Society and the Council of the Living Theatre and Milton Krantz, manager of Cleveland's Hanna Theatre. It's understood that TG-ATS and COLT will put up around $12,000 and the Hanna about $5,000 to cover the cost of the program, which is scheduled to run six months.

The TG-ATS and COLT involvement in the project follows their recently successful move in another road-building maneuver. That was their takeover of the touring production of "Middle of the Night" late last January to curtail its closing and keep it on the road as a subscription entry. As a result, the Edward G. Robinson-starrer continued touring generally good business through its San Francisco closing March 29.

Yeah, But Probably He Still Goes Out to Eat

Oliver Nicoll, company manager of the Broadway production of "Look Back in Anger," recently returned from a five-month tour of 11 European countries. Prior to that he had managed "Teahouse of the August Moon" in South America and the transcontinental tour of the National Ballet of Canada. He's hiked over 200,000 miles in the last few years.

Now, however, with "Anger" at the Golden Theatre, he's only one block from his apartment in West 46th St.

Frisco Light Opera Has 700G Pre-Sale Advance

San Francisco, April 8.

Although the boxoffice sale did not start until last week the San Francisco Civic Light Opera already had mail orders for $700,000 in season tickets for the upcoming 20-week season.

Capacity for the 1,758-seat Curran Theatre is slightly over $1,000,000 for the CLO season.

Marc Connolly's Script

San Juan, April 8.

Marc Connolly, who has been island hopping in Caribbean area, returned to New York last week from Jamaica. While in Puerto Rico he called on Governor Munoz Marin.

His newest script is tentatively titled "Long Playing Mocking Bird" and deals with extra-sensory perception. Also has one titled "The Source" with Haitian background.

Ready 10-Week Season For Malden Bridge, N.Y.

Malden Bridge, N. Y., April 8.

The Malden Bridge Playhouse, operated by John Hale, has constructed a stage building and enlarged the seating capacity to 300 for the 10-week season opening June 24.

Hale is in New York this week to audition actors and actresses for the Equity company.

A corporation, known as Malden Bridge Playhouse, Inc., was formed, and $32,000 worth of stock was sold since the close of last season. New rest rooms also were installed and the concession building was enlarged.

'The Entertainer' Now on Twofers

The Broadway production of "The Entertainer," which has been playing to smash business, will be on twofers when it reopens tomorrow (Thurs.). The odd situation involves the end of a scheduled eight-week stand at the Royale Theatre, N.Y., and the start of a five-week extension.

The initial eight-week run of the David Merrick presentation, which drew a hefty advance sale, ended last Saturday night (5), with the gross for the week dropping slightly below the steady capacity take of the previous seven frames. The sock business registered thus far is attributed mainly to the pre-opening rush for tickets to the John Osborne play, which costars Laurence Olivier, George Relph, Brenda de Banzie and Joan Plowright.

The extension of the run, however, wasn't announced until after the comedy-drama had opened to mixed notices, which have apparently hurt the ticket sale for the five additional frames. As a result, the cut-rate ducats have been put into circulation for that period. The production, incidentally, suspended temporarily following last Saturday night's performance to permit Olivier to make a quickie London visit. It's scheduled to reopen tomorrow night (Thurs.)

Air Pitt CLO Sked on TV; Break With Tradition Sizzles Drama Editors

Pittsburgh, April 8.

The traditional assumption that newspapers are entitled to first crack at the news got a severe jolt here last week. William Wymetal, managing director of the Civic Light Opera Assn., went on WQED, a local educational tv station, to announce this summer's schedule of shows in Pitt Stadium. Drama editors, who'd received only scraps of information about the CLO plans, did a burn.

As outlined by Wymetal, the summer slate will include a repeat of "Oklahoma," starring Dorothy Collins; "Can-Can," starring Dolores Grey; "Porgy and Bess," with Cab Calloway; "On the Town," with Lew Parker and Betty Kean (Mrs. Parker), and "Wonderful Town," for which leads aren't set. Wymetal expressed the hope of getting Judy Garland in a variety show as season closer.

Lorella Val-Mery, pressagent for the al fresco operation last year, will have the assignment again this summer.

HOUSTON GETS THIRD PRO THEATRE IN MAY

Houston, Tex., April 8.

Houston will get its third professional stock operation May 21 when the 750-seat Avalon Fine Arts switches from films to legit. The new venture, to be under the management of George Lee Marks, will be called Houston's New York Co. Stars and name directors will be brought in to augment a resident Actors Equity company.

Productions at the house will include regular stock entries and tryouts, and may also be sent out on tour. The Avalon has a proscenium stage as compared to the arena setup of the other two pro operations, The Alley and The Playhouse. The town has one other stock showcase, the non-pro Theatre, Inc., which also has a proscenium stage.

'Lady' a $70,000-a-Week Chi Smash, So Why Doesn't It Go Quite Clean?

Chicago, April 8.

Maybe it sounds unreasonable, but the management of "My Fair Lady" isn't entirely happy about the show's smash run in Chicago. The musical, now in its 23d week, is approaching the $2,000,000 gross mark, at the rate of about $70,000 a week.

But the touring troupe has gone clean only two weeks at the Shubert Theatre, and the management isn't sure exactly why. The public is clamoring for seats, as a steady window line and $500,000 advance sale attests. The newspaper ads blurb the availability of seats, but still the house is dotted with a few empties nearly every week.

The reasons can only be speculated at, but two things are clear to company manager Joe Grossman. First, the uppermost balcony is nearly out of demand, and audiences have become choosey about seats, even in the orchestra. Few put their money down anymore until they're sure where they'll be sitting.

One of the effects of the suburban migration may be a reluctance to come all the way into town for a show without assurance that both the play and the seats will be good. Besides which, it has been made clear to all that "My Fair Lady" is going to run a long time in Chi, so those who can't get exactly what they want now are willing to put off seeing the show awhile.

The Shubert, Chi's biggest legit house and the one most preferred for musicals, has more than 70 bad seats. Not only are some of the side locations too remote, but the house is plagued with pillars that obstruct the view for several rows back. Some of these and a number of gallery seats are the ones the management is having trouble selling.

"My Fair Lady," by the way, with its $7 top, looks a cinch to break the Chi boxoffice record of $3,204,380 set by "South Pacific" from 1950-52. It still has 47 weeks to go, however, to top "SP's" 67-week run. The Rodgers & Hammerstein tuner had also played the Shubert and had many weeks of SRO, but today's audiences apparently aren't as willing to put up with antiquated theatre design, especially at a $7 top.

Ft. Worth Hustles Work On New Musical Theatre

Fort Worth, April 8.

No grass is growing under the contract for construction of the new Casa Manana here. The city council awarded a $508,655 pact last week to Butcher & Sweeney Construction Co., and bulldozers immediately began digging for the foundation.

The contractor has given assurance that rehearsals for the Fort Worth summer musical season series can start in the building by June 18 and that the aluminum domed construction will be finished by June 28, in time for the first show to open June 30.

Hepburn (Kate) Nixes Tour Pay

Katharine Hepburn's co-starring stint in the recent American Shakespeare Festival Theatre & Academy tour of "Much Ado About Nothing" was on a gratis basis. Although the actress was on the payroll for $3,500 weekly, she did not cash her checks and indicated she will not do so.

In donating her services, Miss Hepburn enabled the production to retain $31,500, representing her salary for the nine-week tour. It's understood that the unexpected windfall was responsible for putting the touring venture into black, since a deficit had been incurred despite generally bullish business.

The tour, in which Miss Hepburn costarred with Alfred Drake, was a followup to their appearance in the comedy last summer at ASFTA's home base in Stratford, Conn. Both had also appeared there last season in one other play apiece, Miss Hepburn in "Merchant of Venice" and Drake in "Othello."

The play lineup at Stratford for the upcoming season includes the June 19 opener, "A Midsummer Night's Dream," to be followed by "Hamlet" and then "The Winter's Tale." John Houseman and Jack Landau are artistic supervisors of the repertory venture, while Thomas M. Noone, formerly on the staff of the International Bank for Reconstruction and Development, has been appointed executive director of the operation.

Performers lined up for the summer program include Eva Le Gallienne in "Tale," Fritz Weaver, Geraldine Fitzgerald, Morris Carnovsky, Inga Swenson, Earle Hyman and Hiram Sherman in "Hamlet" and June Havoc and Miss Swenson in "Dream."

K.C. STARLIGHT SLATES 'TOM SAWYER' MUSICAL

Kansas City, April 8.

Starlight Theatre will do an original musical comedy for the first time in its eight-year history when it produces "Tom Sawyer" for the week of July 14-20. Vehicle has music by Frank Luther and story by Edward Reveaux and Peter Gurney.

The musical based on the Mark Twain classic figured a natural for presentation here because of its Missouri locale. Among tunes in the score are "In the Spring," "Have a Happy Holiday," "Storm Come a' Risin'," "We'll All Shout Together in the Mornin'," "What Do You Kiss For?" "Please Make Up" and "The Big Missouri." No casting has yet been announced by Starlight managing director Richard Berger.

Starlight officials last week announced a season schedule to include all but the finale of the forthcoming season. Jerry Lewis and a variety unit open the season the week of June 9, followed by "Fanny," "Happy Hunting," "Carousel," "Kiss Me Kate," "Tom Sawyer," "Rosalinda," "Wizard of Oz" and "Guys and Dolls."

Players announced thus far include Frankie Laine and Fran Warren in "Guys and Dolls" and Johnnie Ray in "Kiss Me Kate."

London Group on Mat For Ad-Libbing Lines Not OK'd by the Censor

London, April 8.

Theatre Workshop, which specializes in offbeat productions at Stratford, a London suburb, is due in court April 16 on a charge that it "unlawfully for hire presented parts of a new stage play."

Offending play is "You Won't Always Be on Top," a drama concerning workers on a building site, and it is alleged that the acters have improvised their own dialog, so that the script varies from that approved by the Lord Chamberlain. A defense fund has been launched by a number of newspaper critics and producers who feel that British stage censorship is now archaic.

Dowling-Shelton Plan 75G 'Tin Cup' on B'way

Eddie Dowling and Hall Shelton have set a $75,000 budget on their projected production of "Tin Cup" written by Richard Reich, stage doorman at the Broadhurst Theatre, N.Y. The producers plan on a pre-Broadway opening in Chicago this spring.

The play was tried out in January, 1957, at the Margo Jones Theatre, Dallas, with Shelton functioning as stager. He'll ditto in that capacity on the upcoming venture, while Dowling will double as a cast member. Ruth Amos, who appeared in the tryout, is also slated for the cast.

Another Dallas tryout, Katherine Morrill's "And So, Farewell," is slated for Broadway production by Dowling and Ramsey Burch, who's relinquishing his post as managing director of the Margo Jones operation May 25. Burch directed the "Farewell" presentation.

B'way Uneven, 'Darling' 36G in 6, 'Remembered' 40½G, 'Abner' $34,200; 'Stairs,' 'Seesaw' Set House Records

Broadway had its ups and downs last week. The decline was sharp for some shows, while the upswing was substantial for others. The overall situation was favorable, however, considering the stanza took in Holy Week and the start of Passover.

There were 23 Main Stem shows on tap, of which six were sellouts. Those included "Dark at the Top of the Stairs," "Look Homeward, Angel," "Music Man," "My Fair Lady," Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (69th wk; 541 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $40,200; last week, nearly $43,200.

Back To Methusaleh, Ambassador (C) (2d wk; 13 p) ($5.75-$6.90; 1,155; $36,200) (Tyrone Power, Faye Emerson, Arthur Treacher). Previous week, $19,100 for first six performances and one preview; last week, almost $14,800. Closes April 19.

Bells Are Ringing, Shubert (MC) (71st wk; 564 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $52,800; last week, over $55,800.

Blue Denim, Playhouse (D) (6th wk; 44 p) ($5.75-$6.90; 996; $31,500). Previous week, $18,000; last week, over $17,600.

Dark At the Top of the Stairs, Music Box (D) (18th wk; 140 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,500, with parties; last week, $34,029 for a new house record.

Entertainer, Royale (CD) (8th wk; 62 p) ($7.50; 1,050; $43,500) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Previous week, $43,600; last week, almost $43,000. Performances suspended since last Monday (7), will be resumed tomorrow night (Thurs.), at which time the show goes on twofers.

Fair Game, Longacre (C) (22d wk; 177 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $16,000; last week, nearly $12,100.

Jamaica, Imperial (MC) (23d wk; 180 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $51,600; last week, over $51,100.

Li'l Abner, St. James (MC) (73d wk; 580 p) ($8.05; 1,614; $58,100). Previous week, underquoted, was over $28,800; last week, almost $34,200. Goes on twofers next Sunday (13).

Look Back in Anger, Golden (D) (27th wk; 215 p) ($5.75; 800; $25,152) (Mary Ure, Kenneth Haigh). Previous week, $12,100; last week, over $14,400.

Look Homeward Angel, Barrymore (D) (19th wk; 148 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $41,200; last week, nearly $41,400.

Music Man, Majestic (MC) (16th wk; 124 p) ($8.05; 1,626; $68,658). Previous week, $69,300; last week, almost $69,400.

My Fair Lady, Hellinger (MC) (108th wk; 859 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Sally Ann Howes). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

New Girl in Town, 46th St. (MD) (47th wk; 375 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $37,000 on twofers; last week, over $32,200 on twofers.

Oh Captain, Alvin (MC) (9th wk; 71 p) ($8.35-$9.20; 1,331; $60,000) (Tony Randall). Previous week, $58,800, with parties; last week, over $56,500, with parties.

Romanoff and Juliet, Plymouth (C) (26th wk; 204 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $22,600; last week, $26,100.

Rope Dancers, Miller's (D) (20th wk; 157 p) ($5.75-$6.90; 944; $27,850) (Siobhan McKenna, Art Carney). Previous week, $12,500 on twofers; last week, over $11,600 on twofers.

Say, Darling, ANTA (MC) (1st wk; 4 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine, Johnny Desmond). Opened last Thursday (3) to four affirmative notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post), two negative (Atkinson, Times; Chapman, News) and one mixed (Aston, World-Telegram); over $36,000 for first four performances and two previews.

Sunrise at Campobello, Cort (D) (10th wk; 76 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $35,100, with parties; last week; over $35,900 with parties.

Time Remembered, Morosco (C) (21st wk; 167 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $38,400; last week, over $40,500.

Two For the Seesaw, Booth (CD) (12th wk; 92 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $31,891; last week, $32,165 for another house record.

West Side Story, Winter Garden (MD) (28th wk; 220 p) ($8.05; 1,404; $63,203). Previous week, $51,500; last week, over $56,600.

Who Was That Lady I Saw You With? Beck (C) (5th wk; 40 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Previous week, $40,244; last week, over $35,900. Larry Blyden is subbing for Walston, who withdrew temporarily last Saturday (5).

Miscellaneous

Stratford Festival Co., Phoenix (C) (3d wk; 24 p) ($4.60; 1,150; $29,382). Previous week, $11,000 for "Two Gentlemen of Verona"; last week, around $5,000 for eight performances, split evenly between "Broken Jug" and "Verona." "Jug," the second of the company's two offerings, opened April 1 to four favorable reviews (Aston, World-Telegram; Atkinson, Times; McClain, Journal-American; Quinn, Mirror) and two unfavorable (Kerr, Herald Tribune; Watts, Post). Daily News reviewer John Chapman reportedly attended the opening, but the paper did not run a review. "Jug" is the sole offering this week, while "Verona" will take over as the closing entry next week.

Opening This Week

Joyce Grenfell, Lyceum (Mono) ($4.60-$5.75; 995; $23,339). Roger L. Stevens and Laurier Lister presentation of Miss Grenfell in a program of monologs and songs; opened last Monday night (7).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Love Me Little, Hayes (4-14-58).
Firstborn, Coronet (4-29-58).
Jane Eyre, Belasco (5-1-58).
Visit, Une Femme, (5-5-58).

OFF-BROADWAY

Bed Time, Royal (4-10-58).
Enchented, Renata (4-22-58).
Sign of Winter, Theatre 74 (4-24-58).
Nouveau Monde, Phoenix (4-29-58).
Playboy West'n World, Arts (4-30-58).
Bonds Interest, Sheridan Sq. (5-8-58).
Judge, Theatre Marquee (5-13-58).

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EQUITY SUSPENDS 10 FROM OFF-B'WAY SHOW

Actors Equity apparently doesn't intend pulling any punches in backing up its off-Broadway regulations. In line with this, the union has initiated suspension action against 10 members who were in the cast of the recently-closed production of "An Enemy of the People," at the Provincetown Playhouse, N.Y.

The union move stems from information, reportedly supplied by a non-Equity member of the cast, that the performers were participating in the venture on an irregular salary basis. The situation is understood to involve, among other things, the cast's voluntary agreement to accept a share in the production in lieu of rehearsal pay and whatever salary the management could pay during the initial two weeks of the run.

Equity got wind of the situation during the show's second week of operation and demanded that its members be paid the regular union salary for that particular stanza. The play, which was presented by Alexander Productions, then closed. One of the members of the production firm is Arthur Reel, who also adapted the Henrik Ibsen play.

Partnered with Reel in the venture is Mary Sanford and a third party, who's a member of Equity and among those up on charges. Both Equity and the co-producers, however, refuse to divulge the individual's name. The union, in fact, has refused to comment on the affair in accordance with its regulations prohibiting any public discussion of charges against members until final action has been taken by the Equity council.

Regarding the situation, Miss Sanford states the union refused to grant concessions which she and her partners requested. She also objects to the union's refusal to permit her and Reel to appear before the council to argue their case.

Court Okays Lease On Shubert in New Haven

New Haven, April 8.

A long-pending suit by the owners of the Taft Hotel here to void the lease of the Shubert Theatre was turned down last Thursday (3) by Superior Court Judge Frank T. Healey. The decision gives the lessess, Yorkhaven Enterprises and Shuberthaven Operating Co., control of the theatre until Aug. 31, 1962.

The Taft Hotel Corp., plaintiff in the action, sought to prove that an extension of the lease, granted by a group of previous Taft operators, had been on an illegal basis. Under the deal, the lessees' rental was reduced from $21,000 a year to $10,000, plus 4% of the boxoffice receipts over $250,000.

The Taft owners claimed that the 4% clause in the deal should apply to revenue from the checkroom, advertising programs, lobby concessions and theatre rentals to outside groups. However, Judge Healey ruled that the term "boxoffice receipts" applies only to income from ticket sales. Another charge that the lessees have allowed the property to deteriorate was nixed by the jurist after a personal inspection.

Touring Shows

(April 7-20)

Auntie Mame (2d Co.)—Mural, Indpls. (7-12); Memorial Aud., L'ville (14-19).
Auntie Mame (3d Co.)—Stratford (Conn.) Festival Theatre (19).
Cat on a Hot Tin Roof—Convention Hall, Enid, Okla. (7); Will Rogers Mem. Aud., Ft. Worth (8-9); Municipal Aud., Amarillo (10); Aud., Lubbock (11); Mem. Aud., Wichita Falls (12); Aud., Beaumont (14); Aud., Houston (15); Aud., San Antonio (16); Fair Park Aud., Dallas (17-19).
Damn Yankees—Municipal Aud., New Orleans (7-12).
Diary of Anne Frank—Wilbur, Boston (7-19).
Firstborn (tryout)—Royal Alexandra, Toronto (7-12); Colonial, Boston (14-19).
Happiest Millionaire—Forrest, Philly (7-12); WRVA, Richmond (14-15); Owens Aud., Charlotte (16); Temple, Birmingham (17-19).
Jane Eyre (tryout)—Shubert, Wash. (14-19).
Long Day's Journey Into Night—Geary, S.F. (8-19).
Marcel Marceau—Her Majesty's, Mont'l (7-12); Royal Alexandra, Toronto (14-19).
Most Happy Fella—American, St. L. (7-12).
My Fair Lady (2d Co.)—Shubert, Chi (7-19).
No Time for Sergeants (N.Y. Co.)—Russ Aud., San Diego (7-8); Granada, Santa Barbara (9); Harvey Aud., Bakersfield (10); Civic Aud., Fresno (11); Civic Aud., Sacramento (12).
No Time for Sergeants (Nat'l Co.)—National, Wash. (7-19).
Tunnel of Love (Coast Co.)—Hartford, L.A. (7-19).
Visit, Une Femme (tryout)—Shubert, Boston (9-19).
Visit to a Small Planet—Harris, Chi (7-19).

Holy Week-Passover Crimps Road; Cornell-Quayle $24,000 in Cleve.; Connie Bennett's 'Mame' 38G, Cincy

The road generally felt the traditional Holy Week slump, with Passover an extra hurdle the latter part of the week. There were 14 legit shows on the boards.

Of the tryouts, "The Firstborn" drew mixed reviews in Cleveland, but did fairly well at the boxoffice because of its marquee draw, while "Love Me Little" had another acceptable week in Philly.

Receipts should be a bit better this week, the vacationing students a factor. Thereafter, the generally pattern is likely to be diminishing through the balance of the spring period.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but as an Broadway, grosses are net; i.e., exclusive of taxes.

PHILADELPHIA

Happiest Millionaire, Forrest Theatre (C) (1st wk) ($4.80; 1,760; $48,042) (Walter Pidgeon). Drew one favorable review (Murdock, Inquirer) and two brushoffs (Gaghan, Daily News; de Schauensee, Bulletin), grossed almost $10,400. Previous week, $23,400 at Shubert, New Haven.

Love Me Little, Walnut Theatre (C-T) (2d wk) ($5.40-$4.80; 1,340; $35,000). (Joan Bennett, Donald Cook). Over $21,700 on subscription. Previous week, $22,700.

CHICAGO

My Fair Lady (2d Co.), Shubert Theatre (MC) (22d wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Over $72,400. Previous week, $71,500.

Visit to a Small Planet, Harris Theatre (C) (1st wk) ($4.95-$4.40; 1,096; $28,000) (Cyril Ritchard). Drew one favorable notice (Dettmer, American) and three pans (Cassidy, Tribune; Kogan, Sun-Times; Harris, Daily News). Nearly $17,500. Previous week, $24,500 at Cass, Detroit.

CLEVELAND

Firstborn, Hanna Theatre (D-T) (single wk) ($5; 1,515; $34,000) (Katharine Cornell, Anthony Quayle, Roddy McDowall, Mildred Natwick, Torin Thatcher). Drew one favorable notice (Spaeth, News), one moderate (Hoyt, Plain Dealer) and one pan (Anderson, Press). Grossed almost $24,000.

WASHINGTON

No Time for Sergeants (2d Co.), National Theatre (C) (2d wk) ($4.95-$4.40; 1,667; $39,500) Nearly $36,800 on subscription. Previous week, $36,100.

CINCINNATI

Auntie Mame (2d Co.), Shubert Theatre (C) (1st wk) ($5.09-$4.52; 2,000; $58,000) (Constance Bennett). Nearly $38,000. Previous week, $41,500 at American, St. Louis.

MINNEAPOLIS

Most Happy Fella, Lyceum Theatre (MD) (single wk) ($4.95; 1,820; $50,000). Almost $33,700. Previous week, $21,600 at Blackstone, Chicago.

NEW HAVEN

Diary of Anne Frank, Shubert Theatre (D) (single wk) ($4.80; 1,650; $42,000) (Francis Lederer). Almost $18,000. Previous week, $20,100 at her Majesty's, Montreal.

SPLIT-WEEKS

Cat on a Hot Tin Roof (D) (Victor Jory). Totaled $20,000 in seven performances, as follows: single, Monday (31), Aud., Hutchinson, Kans., single, Tuesday (1), Aud., Wichita; two, Wednesday-Thursday (2-3), Munic. Aud., Tulsa; three, Friday-Saturday (4-5), Munic. Aud., Okla. City. Previous week, $30,800 in seven-performance split.

Damn Yankees (MC). Totaled $24,200 in four performances, as follows: three Monday-Wednesday (31-2), Temple, Birmingham; single, Saturday (5), Munic. Aud., New Orleans. Previous week, $26,100 in eight-performance split.

Long Day's Journey Into Night (D) (Fay Bainter, Anew McMaster). Three Friday-Saturday (4-5), Aud., Denver, $12,500. Previous week, $16,000, at Ford's, Baltimore.

No Time for Sergeants (N.Y. Co.) Totaled $11,900 in four performances, as follows: two, Monday-Tuesday (31-1), Magoffin Aud., El Paso, $8,500; two, Thursday (3), West H.S. Aud., Phoenix, $3,400. Previous week, $38,100 in seven-performance split.

OTHER SHOWS

Ballet Russe de Monte Carlo, Royal Alexandra, Toronto (Dance) (single wk) ($4.40; 1,525; $36,000). Under $7,200 for seven performances.

Legit Bits

Michel Mok, after being laid up with a broken leg, gets back in action as pressagent for **Richard Rodgers & Oscar Hammerstein 2d** on their forthcoming production of "Flower Drum Song," which will have sets by **Oliver Smith.**

Edward C. (Bud) Redding wrote the lyrics and music for the revue, "Tongue in Cheek," which opened last Saturday (5) at the Pittsburgh (Pa.) Playhouse.

"The Other Side of Passion," a play by comedian **Mort Sahl,** has been optioned for Broadway production next fall by **Frank B. Nichols.**

National Theatre Ticket Service, Inc., a ticket broker agency, is setting up an outlet, to be called The Ticket Corner, at the northwest corner of Broadway and 46th Street, N.Y.

The former Seventh Ave. South Theatre, N. Y., will reopen May 6 at the Sheridan Square Theatre, with **Jacinto Benavente's** "Bonds of Interest," which **Hilary Lipsitz, Cassie Meer** and **Philip Minor** are producing.

The Irish Players will present "Playboy of the Western World" as the first legit offering at the New Seven Arts Center, N. Y., beginning April 30.

Two kiddie productions, "Treasure Isle" and "Taming of the Shrew," both with music and lyrics by **Frances Klenett Salzman,** are being presented this week by **Stella Holt** at the Master Theatre, N. Y.

Rod Alexander will costar with his wife, **Bambi Linn,** in his production of "American Dance Jubi-

(Continued on page 117)

Off-B'way Shows

Ardele, Cricket (4-8-58).
Asmodee, Theatre 74 (3-25-58).
Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Downtown (1-25-58); moves April 29 to the Cherry Lane Theatre.
Brothers Karamazov, Gate (12-6-57).
Children of Darkness, Circle in the Square (2-28-58).
Clerambard, Rooftop (11-7-57).
Courageous One, Greenwich Mews (1-20-58); closes April 27.
Crucible, Martinique (3-11-58).
Dark of the Moon, Carnegie Playhouse (2-26-58).
Endgame, Cherry Lane (1-28-58); closes April 20.
Fools Are Passing Through, Jan Hus (4-2-58).
Garden District, York (1-7-58).
Threepenny Opera, de Lys (9-25-55).

Closed Last Week

Legitimate Steal, 4th St. (3-31-58).
Power of Dreams, Sullivan St. (3-10-58).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Beth, Apollo (3-20-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-28-56)
Iceman Cometh, Wint. Gard. (3-29-58).
Kidders, St. Martin's (3-12-58).
Lysistrata, York's (2-18-58).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce,** Garrick (9-25-57).
Simple Spyman, Whitehall (3-19-58).
Touch It Light, Strand (2-27-56).
Touch of Sun, Saville (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
*Transferred.

SCHEDULED OPENINGS

Any Other Biz, Westminster (4-10-58).

Shows Abroad

Continued from page 114

Not in the Book

intended victim collapses and dies in his home a few seconds later.

Wilfrid Hyde White's immaculate portrayal of the civil servant is just as expected from this polished actor and Avice Landon, as his wife, has a number of frothy scenes which she professionally exploits. Easily the best performance, however, is a fruity deadpan interpretation of an elderly and somewhat deaf colonel by Charles Heslop.

Sydney Tafler as the blackmailer and Philip Guard as the writer are particularly good, although the former allows his accent to lapse from time to time. Peter French, Martin Wyldeck and Michael Nightingale completes a first-class company. *Myro.*

La Brune Que Voila

(Here's the Brunette)

Paris, March 14.

Denis & Marcel Maurey presentation of three-act comedy by Robert Lamoureux, staged by the author; settings, Georges Bouvier. Stars the author; features Michele Mercier, Francoise Brion, Pierre Destailles, Daniele Godet, Odette Laure. At Theatre Varietes, Paris, March 12, '58; $3 top.

Germain	Robert Lamoureux
Sabatier	Pierre Destailles
Anne-Marie	Francoise Brion
Sophie	Michele Mercier
Husband	Roger Treville
Sonia	Daniele Godet
Christine	Odette Laure
Simon	Jean Bellanger
Sivelle	Madeleine Barbulee

Having become a popular favorite as a romantic light comedian, Robert Lamoureux has now written a trivial vehicle for himself, and has also handled the staging. It may have a moderate run on the star's personal draw, but isn't worthy of export.

Having made a notable hit in an amusingly interminable telephone scene in Sacha Guitry's "Let's Dream," Lamoureux has written a succession of phone bits in "Brunette," and instead of one mistress, as in the previous play, he's now given himself four, plus two complaining husbands.

The ruggedly handsome star has an engaging personality and deft comedy technique, Odette Laure underlines the role of a vinegary mistress who becomes vengeful when jilted, and Jean Bellanger is drolly expansive as a forgiving husband.

The Catalyst

London, April 1.

Arts Theatre Club presentation of two-act comedy by Ronald Duncan. Features Phil Brown, Renee Asherson, Virginia Maskell. Staged by Phil Brown; decor, Stephen Doncaster. At Arts Theatre, London, March 25, '58; $2 top.

Charles	Phil Brown
Theresa	Renee Asherson
Leone	Virginia Maskell

On the face of it "The Catalyst" is the legit manager's dream show—a single set production with a cast of three. For the average commercial manager, however, this one will have to remain a dream, as Ronald Duncan's modern comedy has been refused the Lord Chamberlain's seal for regular public presentation. Theatre clubs, of course, are permitted to run unlicensed plays.

In any event, it's questionable whether there would be much of a rush for the rights to transfer this piece for a normal presentation. It is an odd mixture as a play, at times having poetic quality and at others being downright pedestrian. It is uneven in its writing, contrived in its story line and attempts to be daring and provocative in its subject matter. It adds up to a disappointment.

The three characters in the piece are a doctor, his wife and his secretary. Early on in the first act the wife discovers there's an affair between her husband and the secretary, making her about the fourth or fifth other women in his life. After a frank and almost bitter free-for-all, the secretary gets her marching orders.

After a lapse of three months, the couple are still on edge and the other woman has not been forgotten. Eventually, the wife induces her husband to get his ex-secretary back, but it transpires that there is as much of an affinity between the two women as there is between the women individually and the husband.

It is the attachment of the two women that caused the Lord Chamberlain to veto the play for public performance. But that apart, it is, in many ways, slightly sordid and largely unbelievable. It is redeemed only by the verbal duels that take place between the three intense, but really superficial characters. In spite of the author's fine command of language, the dialog tends to be cliche-ridden and repetitive, apparently intentionally for dramatic effect.

Phil Brown's staging, which succeeds in sustaining the action despite the obvious limitations of only three characters, is superior to his performance as the husband. Renee Asherson sparkles as the wife and Virginia Maskell, a newcomer to the West End stage, underplays the secretary with a subtlety apparently designed to arouse the emotions. *Myro.*

Dance Review

Continued from page 114

Martha Graham

El-Dabh's music by the Katharine Cornell Foundation and Isamu Noguchi's settings by Carroll Russell.

These dollar allocations have been well, frequently inspiringly used. In observing this welded whole, however, it is impossible not to reflect that there should be an audience that would do much at the boxoffice to make a dance company of this kind self-sustaining. For this "Clytemnestra" is brilliant.

Since dance in America has made enormous strides in the past decade, perhaps it is best not to look for the millenium at the ticket-wicket overnight. Therefore, let philanthropists Rothschild-Cornell-Russell be appreciatively saluted for their material assistance in making Miss Graham's present luminous effort possible.

The story, as danced, starts and ends in Hades. Clytemnestra dwells first with her fearful memories, then relives and observes the tragic events of her life, finding at the end a sort of saving grace. That Miss Graham dances the title role does not demean the contributions of her superb company. She is to great an artist to permit that to happen and she has shrewdly paced herself for important moments, giving due consideration and opportunity to her troupe. It is the effort of an artist thinking of tomorrow as well as today.

The choreography is dramatically vivid, and Miss Graham dances her portion with incisive character definition, and she fills in with many swift little touches that mark the experienced and knowing craftsman.

Bertram Ross, as Agamemnon, whom Clytemnestra slays at the dance's climax, Matt Turney, as Cassandra, Helen McGehee, as Electra, and Paul Taylor, as Aegisthus, are particularly helpful in support, especially for the dynamics of their movement, but in the fused efforts of this good company, it is gratuitous to single out performances.

Soprano Bethany Beardlee and baritone Robert Goss, in evening clothes, one at either side of the stage, speaksing the commenting chorus. They do well with El-Dabh's music that is a stimulating paradox of the primitive and the ultra - modern. In fact, Miss Graham's choreography also shares this contrasting sense of the tribal ceremony and surrealist's dream.

Noguchi's settings, abetted by Jean Rosenthal's lighting, provide starkly impending atmosphere, and Miss Graham has introduced accents of relieving color into the costumes she has designed. In a high scene, Miss Graham entwines herself, as in a cape, in a huge fuschia-red drape that stretches the width of the stage. Like her talents, she wears it with distinction. *Geor.*

Legit Bits

Continued from page 116

lee" at the Brussels World's Fair this summer.

Sidney Blackmer will costar with **Stuart Erwin** in **John S. Rodell's** "Crazy Old Owl," which **Shepard Traube** plans presenting on Broadway next October.

Phoebe Ephron's "Howie" is planned for Broadway production next season by the Playwrights Co., **James Slevin** and **John Gerstad.**

An adaptation by **Robin Maugham** of **Claude Magnier's** French play, "Oscar," is planned for London presentation by **Gilbert Miller** and **Henry Sherek.**

"It's About Time," a musical with book by **Tony Gaye** and music and lyrics by **Jay Chernis,** has been optioned by **Marie Manville Skinner** and **Joseph Benedetto Jr.**

"A Faint Whiff of Murder," an adaptation by **Henry Kane** of **J. F. Conty's** meller, "Affaire Vous Concernant," is planned for late spring presentation in London by **Maximilian Becker.**

Onna White has been set to stage the dances and musical numbers for the **Cy Feuer-Ernest Martin** production of "Whoop-Up," which is scheduled to begin rehearsals next October.

W. H. Auden's adaptation of **Jean Cocteau's** "Knights of the Round Table" is planned for off-Broadway production late in May by **Christine Orvis** and **Andrew Spiegal.** **Herbert Machiz** will direct.

Thomas Whyte Jr. will be partnered with **Robert Fryer** and **Harry Rigby** in a Broadway production of the longrun London revue, "For Amusement Only," with **Cyril Ritchard** doubling as star and director.

The U.S. Supreme Court last week refused to review a lower court decision rejecting a refund to the Shubert theatre interests of $143,069.79 in claimed overpayments on Federal taxes for 1943.

Plans have been dropped to have the Broadway company of "Sunrise at Campobello" appear at the Brussels World's Fair this summer.

Vincent Jacobi, president of Theatrical Protective Union (Local 1) for eight years and president of the Combined Theatrical and Amusement Crafts Council for 19 years, is resigning both posts because of illness. The union has voted the 62-year-old prexy, who'll remain in office until the May 11 election, a tax-free gift of $5,000. Jacobi has been suffering from periodic dizzy spells caused by a head injury in 1955.

Virginia Kaye, actress-wife of producer **Kermit Bloomgarden,** is rejoining the cast of "Sunrise at Campobello" as successor to **Mary Welch,** who's leaving to have a baby. Miss Kaye had originally been with the production in a role that was eliminated during the show's pre-Broadway tryout.

Jules Irving, managing director of Actor's Workshop, Frisco, has been given a Danforth Foundation grant to study for a doctorate in drama at Stanford U.

San Francisco Chronicle picked up N.Y. Times critic **Brooks Atkinson's** two pieces about Frisco's "residential theatres" and Chronicle drama critic **Paine Knickerbocker** subsequently commented, "I have to get back to work, now that my stringer's stuff has run out."

Stanley Gilkey will be associated with **Kevin McCarthy** and **E. G. Marshall** in the operation of the Newport (R. I.) Casino Theatre, opening an eight-week season June 26.

Ilona Massey is planning a strawhat tour next season in one of three plays, "Tonight or Never," "Tonight in Samarkand" or "The Dazzling Hour."

An eight-week season is scheduled for the Durham (N. C.) Star Playhouse, which **Charles Roberts, Alvin Fox** and **Peter Sinclair** plan opening June 23 at the Durham High School. The star operation will be repped in New York by the Stage & Arena Guild of America. **Bruce Mooney** will be stage manager at the barn and **Victor Michalak** and **Kai Jeregensen** will split the directorial chores.

Vet radio-tv announcer **Don Wilson** and his wife, **Lois Corbett,** will tour the strawhat circuit in a Stage & Arena Guild package of "Holiday for Lovers."

The staff for the Westbury (L. I.) Music Fair, Camden (N. J.) Music Fair and Valley Forge (Pa.) Music Fair, all operated by **Frank Ford, Lee Guber** and **Shelly Gross,** includes **Rod Alexander,** choreographer; **Marvin Krauss,** general manager, and **Salvatore Dell'Isola,** general musical director.

Zachary Solov and **Richard Casey** have been set for their second seasons as choreographer and director, respectively, of the Niagara Melody Fair, Wurlitzer Park, North Tonawanda, N. Y.

Critics Salute GJN

The death of vet drama critic George Jean Nathan early yesterday morning (Tues.) cued a resolution by the N. Y. Drama Critics Circle at its meeting held the same afternoon. Written by George Freedley, curator of the theatre division of the N.Y. Public Library, and N. Y. Post legit critic Richard Watts Jr., the resolution read:

"The N. Y. Drama Critics Circle regrets the passing of one of its founders, George Jean Nathan, who undoubtedly did more than any single critic to raise the standards of playwriting in America, its level of theatrical productions and in influencing the growth of intelligent playgoing in our country."

Literati

Legitimatized Book Pirates

A group of about 20 publishers of "pirate" editions met to legalize their name by forming the Japan Academic Publication Assn. and rededicating themselves to publishing only legitimate edition.

Decision to form group is understood to be a move of self-protection in view of projected tightening of nation's loose copyright regulations.

Pirated reprints of about 300 foreign academic publications are now being sold in Japan for about 3,000 yen ($8.33) a copy against the prohibitive cost of imported originals which range between 20,000 yen ($55.54) and 30,000 yen ($83.33) in most cases.

Most books now being printed in Japan without permission of copyright holders are American or German scientific or technological works.

The Lily Langtry Story

Pierre Sichel will publish "The Jersey Lily" (as turn-of-the-century actress Lily Langtry, one of the great stage beauties, was called) via Prentice-Hall in the fall. Actress Blanche Yurka's "Dear Audience," also for P-H, will not be an autobiog, as the title might indicate, but "a children's guide to the theatre."

Ex-Good Housekeeping editor-author Arthur Gordon has done the life of Norman Vincent Peale for the same publisher which, incidentally, also publishes the Rev. Dr. Peale's books. P-H also is bringing out "The Saturday Evening Post Carnival of Humor," a $7.50 anthology of text and cartoons, running 400 pages, from the last 50 years of the SEP, including some of the old Octavus Roy Cohen "Florian Slappey" stories.

Headline Of The Week

Time this week gave the "Headline of the Week" nod — under Press—as follows: "In VARIETY, over a story warning against the overcheapening of low-cost sensational movies: 'Don't Kill Thrill-Chill Mill.'"

An asterisked footnote reads: "Which (referring to VARIETY) once memorably reported provincial indifference to unsophisticated films under the headline: 'Sticks Nix Hicks Pix.'" (For the record, it has been a common error to add the "s"; the original July 17, 1935 headline called it "Hick Pix." For the historians, the other oft-quoted VARIETY headline, "Wall St. Lays An Egg," is dated Oct. 30, 1929.

'100 Years of the Halle'

C. B. Rees, formerly music publicity chief of the BBC and an old friend of Sir John Barbirolli, conductor of the Halle Orchestra, has just published "100 Years of the Halle" in tribute to the orchestra's centenary year.

Rees, who is also starting out as a BBC disk jockey, is at present writing what he himself describes as "a discursive autobiography."

19th Annual Press Club Awards

Overseas Press Club will present 31 awards at its 19th annual dinner at Waldorf-Astoria April 19. Herbert L. Matthews (N. Y. Times) will get the club's highest honor, the George Polk Memorial Award, for his interview with Castro. Other winners will include the Hearst Newspapers' "task force" composed of Frank Conniff, Bob Considine and William Randolph Hearst Jr.; Fernand Fauber, Toledo Blade; Sidney Gruson, N. Y. Times; Frederick Kuh, Chicago Sun-Times; John P. Leacacos; Cleveland Plain Dealer; Lisa Larsen, freelance photographer; Jerry Cooke, Sports Illustrated; Monito Sleet Jr., Ebony; John Dominis, Life; David Schoenbrun, CBS; Drew Middleton, Henry A. Kissinger, Frank Kearns and Yussef Masraff, CBS; Welles Hangen, NBC; Daniel Schorr, CBS; James Michener; Robert Coughlan, Life; Edmund Stevens and Phillip Harrington, Look; Ernest K. Lindley, Newsweek; Richard Fryklund, Washington Star; Graham Hovey, Minneapolis Star Tribune; William L. Ryan, Associated Press; C. L. Sulzberger, N. Y. Times; Chet Huntley, NBC; John Daly, ABC; Howard K. Smith, CBS.

Psyching The Pix Biz

The film industry as it might conceivably control the taste and thoughts of mankind is the theme of a science-fiction thriller, "The Man Who Couldn't Sleep," by Charles Eric Maine (Lippincott; $3). Maine, who makes his home in Middlesex, England, knows show biz; he once edited an English national magazine dealing with tv-radio, and his works have been seen on tv outlets throughout the British Empire.

"The Man Who Couldn't Sleep" relates the hair-raising story of Philip Maxwell who in 1962 invents psychotape which can be played back for total reproduction of the emotions of those who made the recordings. A power-hungry Hollywood film mogul exploits the electronic psycho-recording gadget for evil purposes in his many "Dream Palaces." Of course, in the end the cinemogul gets his just desserts, with justice triumphing. Psychotape may be the answer to Hollywood's present-day economic problems. All it has to do is locate the inventor and thus guarantee patrons a constant dream-life of pleasure, without popcorn mind you. *Rans.*

Global Paperback Pitch

Paperback film tie-ins now extend around the world. Bantam Books' campaign, "Read the Book! See the Movie!" is seeping through to all foreign distributors of firm's paperbacks that sooner or later pix will be seen in their countries and they can tie-in with sundry promotional matter.

Foreign tie-ins include "War and Peace," "Island in the Sun," and "The Pride and The Passion," based on the Bantam issue of C. S. Forester's novel, "The Gun." Foreign interest in "River Kwai" has forced Bantam to go back to a fifth printing, slated for overseas sale. Overseas market is also getting similar promotion material on "Sayonara" (WB).

International sales department of Curtis Circulation Co. (Bantam's distributor) maintains sales and promotion staff overseas and during 1958-59 it'll be promoting sale of Bantam's edition of "Ben Hur" along with the Metro film now being made at Rome Cinecitta Studios.

CHATTER

Martin Abramson, author of "The Barney Story," profiling Piper Laurie for Coronet.

Glenn W. Stackhouse, 41, former war correspondent and night manager for United Press in San Francisco, died of a heart attack Wed. (2) in San Leandro, Cal.

Lillian Roth doing the publicity circuit pitch in behalf of her new book, "Beyond My Worth," keyed to a Sherry Netherland cocktailery hosted by her publisher, Frederick Fell.

James Wilson, former film critic of The Scotsman, Edinburgh, having first novel published by New Authors Ltd., subsidiary of Hutchinson's, London, in the fall. It's a war story from Cyprus.

Lingerie salesman David Delman's first novel, "The Hard Sell" (Messner), was promoted with book buyers while on his selling trips, and the author has cashed in with publicity stories on "the pantie that became a novel."

Commercial Television News, the weekly British publication dealing with the medium, has taken on a new title and new look. It has been renamed Audo-Visual Selling, and now takes in, as well as commercial tv, radio and picture theatre screen sales.

Crown will publish the Broadway play, "The Rope Dancers," by Morton Wishengrad, with a foreword by the author. While this play is Wishengrad's first on Broadway, he has written hundreds of radio and television plays and has been playwright for a long time of the radio program, "The Eternal Light."

M. Lincoln Schuster in London for the marriage of his wife's daughter, Mrs. Beatrice Hope Zion, to Walter Eytan, of Jerusalem, Israel. He is author of the just published Simon & Schuster book, "The First 10 Years: A Diplomatic History of Israel." Eytan is director general of the Ministry of Foreign Affairs of Israel.

Joyce Berni has joined the Doubleday Syndicate as assistant manager, succeeding Marcia Lontz Osborn. Previously Miss Berni handled film and tv rights in Doubleday books and also worked in the programming department of ABC-TV. Joseph Marks is Doubleday's veepee in charge of subsidiary rights.

Victor Perry, former Hollywood publicist now living in Paris and writing under the name of Victor Alexandrov, had his second book, "L'Ours et la Baleine" (The Bear and the Whale) recently published by Librairie Stock. It's a history of Russian-American relations. Perry's previous book, a biography of Nikita Khrushchev, was published here last December.

Broadway

Warner Bass went along with Jan Peerce to Japan as musical accompanist.

Paul Benson named publicity director for Lou Walters' new Cafe De Paris which opens May 6.

George Wood, vet William Morris Agency exec, altaring with actress-singer Lois O'Brien at the Plaza Hotel April 23.

Richard Condon's first novel, "The Last Confession," will hit the stalls end April. He's the UA man long in Paris and Madrid.

Irving R. Rubine, in tv writing since resigning as v.p. of Dougfair Productions, back to pressagentry in charge of the N.Y. office of Blowitz & Maskel.

Jack Perlis' pig-latin for stripteasers—"nihil batardis carborundum." Roughly translates "nothing's to be gained from grinding it out for these jerks."

"Is Milk Worth 40c A Quart?" Is theme of upcoming campaign from Campbell-Mithun agency. Answer is yes, as given by Metropolitan Dairy Institute.

Webb & Knapp's takeover at the Hotel Drake will see that Park Ave. hostelry going partially cooperative with about 150 rooms retained for the transient trade, a la the Sherry-Netherland operation.

Gwen Verdon, who headlined in "Damn Yankees" and "New Girl In Town," has been appointed a member of the board of directors of the Karen Horney Clinic, free, low-cost psychoanalytic center.

Some of the press going to Brussels for the World's Fair premiere coverage are dovetailing the hop by staying over and returning a week later on an Irish Airlines inaugural ballyhoo.

Eddie Cantor's son-in-law Gari (his professional name) has a one-man show at the Petite Galerie April 7-19 and is keynoted to the "World of Clowns." The one of the comedian is from Cantor's own collection.

Italo Tajo, basso, off for four performances of Ermano Wolf-Ferrari's "Four Ruffians" with Rome Opera. Due back for video dates in May, will do "Faust" and "Godunoff" with Cincy Opera in July.

Nicole Milinaire, longtime production aide to Sheldon Reynolds on his European tv productions, flew to Paris over the weekend but is due back in the U.S. on a New York and Hollywood video deal being set up by Abe Lastfogel (William Morris).

Playwright Jerry Lawrence (& Robert E. Lee) to Europe April 20 for two months, including a London looksee with his agent, Harold Freedman (Brandt & Brandt), on the London production rights to L&L's "Inherit the Wind" and "Auntie Mame."

N. Y. Post syndicated columnist Earl Wilson did a four-day "long weekend" round trip to Paris and Brussels, leaving last Friday and back last night (Tues.), to write pieces on a Paris tourism preview and also the Belgian Fair preview in advance of its April 17 premiere.

George Judd and Carlos Mosley among N.Y. Philharmonic execs accompanying orchestra's 108 members to South America April 28. Group will be gone seven weeks, first four under solo baton of Leonard Bernstein, since Dimitri Mitropolos will be spring-touring in U.S. with Met Opera.

The Louis Schonceits (he's head of Mackey theatre agency, she's Renee Carroll) making their first European trip May 26. Marks his 50th birthday, their sixth anni, and Miss Carroll's 31 years on West 44th St., 25 of which was as the coatroom siren at the next-door-to-Mackey's Sardi restaurant.

Meyer Davis orch and Dancing Waters exhibit entertainment features of International Auto Show at Coliseum April 5-11 where 250 foreign cars on display at $1.50 top. Longfaced Detroit brass in town to o.o. the displays. Sales of these overseas imports doubled each year from '55 to '57.

Bob Lewis, comedy magician who worked with his wife at the Radio-TV Correspondents' annual dinner-show in Washington a week ago Saturday, was inadvertently omitted from the show roster, emceed and produced by Ed Sullivan, headlined by Maurice Chevalier, and under CBS veepee Bob Weitman and Mark Leddy's presentation.

Following a quiet wedding ceremony, attended only by immediate family at columnist Hy Gardner's Central Park South apartment last Thursday (3), he and his bride, Marilyn Boshnick, who works with him on his "Hy Gardner Calling" teleshow, and is also his real-life secretary at the Trib, sailed on the SS Ile de France on Saturday (5) for a three-week honeymoon. First time ever for both.

Paris

By Gene Moskowitz
(28 *rue Huchette; Odeon* 49-44)

Brigitte Bardot would like to return to the stage in any play by Arthur Miller.

Johnnie Ray and Mario Lanza in for one night on public-paying radio show, Musicorama.

Edith Piaf's recordbreaking Olympia Music Hall engagement extended to 12 weeks. She winds up stint April 20.

Charles Boyer to star opposite Michele Morgan, in "Maxime," their first pic together in 20 years. Henri Verneuil directs.

American legit producer, Blevins Davis, may take International Ballet of Marquis De Cuevas to Brussels to appear at U. S. Pavillion.

Spanish actor Antonio Vilar gets co-starring role opposite Brigitte Bardot in Pathe's "The Woman And The Puppet" which Metro may coproduce. Julien Duvivier directs in Spain this summer.

Pittsburgh

By Hal V. Cohen

McGuire Sisters set for nine days at the Twin Coaches.

Playhouse landed the rights to "Separate Tables"; will open April 28.

Penn - Sheraton's Continental Room to be converted into a steakchop house.

James E. Stinson, Jr., of Pittsburgh, named prexy of Harvard Dramatic Club.

Lorraine Kapfer, 19, named Pittsburgh's "Miss Press Photographer" this year.

Juggler Bobby Jule's European tour extended for at least four additional months.

Joe E. Ross, Hilltoppers and Judy Scott heading Copa's current 10th anni show.

Post-Gazette music critic Donald Steinfirst picked up a new Fiat on his trip to Italy.

Singer Velma Carey had to cancel flock of bookings to undergo surgery at Magee Hospital.

William Wymetal signed new three-year contract as managing director of Civic Light Opera.

George Arnold and Phil Richards come back to Ankara to resume their ice shows April 14.

Moe Silver, SW zone manager, and his novelist-wife, Lily Jay Silver, home from Palm Beach vacation.

Tim (Johnny) Kirby, who opened Cork Club in Houston year ago, back there to head its first anni show.

Lou Fordans celebrated 46th wedding anni and his 25th as a Stanley Warner re manager on same day.

Vincent Joyce, of U.S. Information Agency, coming in from Washington for community theatre preem of his original thriller "Mr. Ambassador."

Rome

By Robert F. Hawkins
(Foreign Press Club; tel. 65,906)

Hedy Karp repping International Literary Service, arriving soon to look for pic scripts.

Perry Como show was run off, sans commercials, on Italy's RAI-TV net, no dubbing or titles. Critics praised the show.

Dawn Adams working on "Sursis Pour Les Vivants" at INCIR Studios here. Henri Vidal costars, direction by Victor Merenda.

Guiseppe Rotunno set to lens Titanus' "The Naked Maja." Piero Filippone will design sets for pic, while costumes are by Dario Cecchi.

Vittorio Gassmann plans to recite "Hamlet" al fresco this summer in the Basilica of Massenzio; also to do two nights of "Ornifle" at Monte Carlo with his company.

Franco Interlenghi, Antonella Lualdi and Folco Lulli slated to fly to Berlin shortly for roles in LUX-Gallone-CCC coproduction. Title is "Polikutschka" and will be partly filmed in Poland.

Melina Mercouri pacted by Jules Dassin for his forthcoming production-direction effort, "La Loi," to start soon in southern Italy. Coproduction, which stars Yves Montand, is billed as a "Monica Films (Rome)-Cite-Cormoran-Terra-Indus-CICC Film (Paris) production."

"Kwai" (Col) opened to terrific business at Fiamma on Oscar day. Also strong in first week here is "Farewell To Arms," (20th) while other top grossers in local first-runs are "Ladro Lui, Ladra Lei," "Il Marito"—both Italian starring Alberto Sordi—"Sayonara" (WB), "Witness For The Prosecution" (UA), not forgetting front-running "Ten C's."

Brussels

By John Florquin

Victor Francen at Theatre du Parc in his perennial success, "The King."

Romy Schneider, local favorite, will be present at premiere of her "Sissi" film.

Red Army dancers and singers will celebrate 30th anniversary while appearing here.

Miiko Taka in for three days to ballyhoo "Sayonara," which won't preem before September.

Ultra - modern equipment of U.S.A. theatre drawing enthusiastic and appreciative comment.

Josephine Baker, touring the Anciennes Belgiques, found time to lecture on racial discrimination.

Charlton Heston, on his way to Rome and "Ben Hur," personaled premiere of "10 Commandments."

Ella Fitzgerald, with Trio Lou Levy and Trio Oscar Peterson, wowing them at Palais des Beaux-Arts.

Male choir Ylioppilaskunnan Laulajat, which toured the States last year, and Jalkasen Tytot calisthenics group, will highlight Finnish Day in May.

First modern theatre in Brussels has entered building stage; it will house the French National Theatre and is erected in center of the city on site formerly occupied by a railway station.

The full Scala di Milano Co. will appear in June as part of Italy's contribution to the Fair. Also at Fair, the Bolshoi Ballet will open at large auditorium seating 1,930, then move to Royal Opera House for two-week season.

Pre-Fair bookings have not put Brussels hotels "out of bounds" as stated in some papers. True, a number of private firms and travel agencies have cut a good slice from accommodation cake but motels, of which there are plenty in vicinity of Fair, are open to reservations. Double bed, telephone and shower at less than $5 per night. Lots of nonsense has been published about visitors being driven to Ostend or Ghent in search of a bed.

Chicago

(Delaware 7-4984)

Erroll Garner at the Blue Note.

Agent Eddie Baetzel closing his indie booking office to join Associated Booking Corp.

Clark Gable and wife Kay Spreckels, in town to tout "Teacher's Pet" opening at the Woods. Doris Day is due in for preem.

Ken Dobbs and Dianne David tapped for writing chores by Mount Royal Productions. Project is two-a-day vaude at the Erlanger.

Three veteran motion picture exhibs, Bruce Trinz, Rose Dunn, and Sol Horwitz, previewed their "Cinema '58" panel show on WMAQ's "Phil Bowman Show."

Oldtime vaude star Gus Van still holding forth at Mangam's Chateau (not Club Hollywood, as VARIETY erratumed), where he will have completed 16 weeks when he winds up next month.

More Mike Toddiana: It's recalled when, as a brashy nobody, Todd gained entree to Ken Murray backstage at the Palace Theatre in Chicago and tried to peddle gag material. Murray was firm, and after five minutes Todd was back on the street. But resilient he was. Next day he popped back, offering himself to the house manager as a "mechanical man" for the lobby to drum interest for the pic alternating with Murray.

Las Vegas

Beldon Katleman, El Rancho owner, showing the town to daughter Diane.

Don Kirk, production singer at Flamingo, weds the hotel's cigaret girl, Marlene Miller, June 1.

Bob Crosby brought his family in for Easter week, midway point in his three-framer at the Sahara.

Benny Goffstein tried to sign Carmen Basilio to appear during final week with Mickey Rooney and Joey Forman at the Riviera, but exchamp nixed offer.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse*: 776751)

Europa to release Russian film, "The 41," in Germany.

Bonn director Anton Krilla to direct Tennessee Williams' "Orpheus Descending" at the City Stage here.

Corona Films have rights to picture "Off Limits," to be made later this year as German-American coproduction.

F. Marceau's comedy "The Egg" opened simultaneously at three German theatres, in Berlin, Hamburg and Frankfurt.

Ulrich Erfurth directing "Summer of the 17th Doll" for the Hamburg Schauspielhaus, with Gusti Wolf as one of the leads.

German actor Anton Walbrook plays at Duesseldorf Schauspielhaus next April with G. B. Shaw's "The King from America."

"The Fly," play by German author Friedrich Bayl, scheduled for airing on Radiodiffusion France in its Third Program. Jean-Wilfried Garret directs.

First presentation of Marc Connelly's "Green Pastures" set for Kleines Haus, American director Edward Mangum is staging, with Otto Rouvel in the lead.

Hollywood director William Dieterle due in Germany to stage mystery play, "Conodoxos, Dr. von Paris," which will be presented in June at Hersfeld Festival.

With the Romy Schneider film "Scampolo" a hit in Germany, Bavarian TV doing a televersion of play starring Frances Martin and John van Dreelen April 20.

Philadelphia

By Jerry Gaghan

Joseph Levine, former music director of Ballet Theatre, named permanent musical director of Co-Opera Co.

Lee Tapper, lighting designer for "Say, Darling," pacted by Music Fairs to handle summer productions for the tent chain.

The Shubert will install airconditioning and renovate this summer. Francoise Sagan Ballet will be last attraction of the season at the house in early May.

Australia

By Eric Gorrick
(Film House; 251a Pitt St. Sydney)

Most commercial teevee outfits still in the red via operational costs.

"Damn Yankees" okay for J. C. Williamson Ltd. at Her Majesty's, Melbourne.

"Commandments" (Par) powerful two-a-day at 1,400-seater Prince Edward, Sydney.

N. Y. City Ballet preems here next month under Williamson banner at Empire, Sydney.

20th-Fox will bring in "Farewell To Arms" Easter at 2,300-seater Regent, Sydney.

Harald Bowden, longtime g.m. J. C. Williamson Ltd., will be wined-dined by the pic industry.

Wally Warboys appointed assistant to Jack Labow, RKO's local chief. Warboys has been with RKO for 25 years.

Mike Noonan scripting series of teevee shorts on Flying Doctor service here for British commercial.

Tokyo

Hiroshi Okawa, Toei topper, named head of Japanese delegation to forthcoming Asian Film Fest to be held in Manila April 22-26.

Steady grosses of third Cinerama film, "Seven Wonders," has postponed start of regular showings of "Search for Paradise."

The Shin (New) Osaka Television Broadcasting Co. was formally inaugurated and is slated to start trial telecasting this fall with call sign of JOIX.

With sagging b.o., a downtown Tokyo theatre started policy of running a 40-minute film concert daily—free. Idea is to have house full by screening time.

Licenses for full-scale color tv broadcasts are skedded for issue in September after international frequency allocation and broadcast standard confab in Moscow.

Shochiku Kyoto Studio will produce all its 1958 product in wide-screen. Twelve are costume pics and eight are modern dramas. Shochiku's Ofuna studio has 33 pictures on this year's slate.

Edouard van Remoortel, chief conductor of National Belgian Orchestra, here for one-month, nine-performance tour at invitation of Kansai Symphony Orchestra.

Second unit completed location shots in Kyoto and Hiroshima for forthcoming 20th-Fox Robert Mitchum starrer, "The Hunter," soon to go before the cameras in Arizona.

The Postal Services Ministry expected to confirm shortly provisional licenses for 19 new commercial tv stations. Seventeen others also granted provisional licenses expected to receive final approval by the end of this month.

Soviet film "Battleship Potemkin" may be approved for screening eight years after it was first imported and 30 years after it was first made. Film has been inspected by a subcommittee of Educational Film Committee of the Education Ministry and final decision is expected shortly.

Hollywood

E. J. Mannix back from Rome.

Jack E. Emanuel bedded in Mt. Sinai Hospital.

Albert Salmi slipped and broke his arm.

Sam Marx back from European tour.

Ed Lowry checks out of USO-Camp shows May 1.

David Golding new ad-pub vp for Seven Arts Productions.

C. E. Nicholson and William S. Parry appointed Paramount studio controllers.

Al Rackin, after years as pub director for Roy Rogers Enterprises, has returned to freelance flacking.

Dinah Shore will be honored by Masquers Club with testimonial dinner April 25.

Samuel Goldwyn presented L.A. Community Chest's "GOMan" (for "generous man") pin, org's highest award.

Walter Winchell, Billy Gray, Keenan Wynn and Jackie Coogan emceeing on successive nights for hospitalized Ben Blue at his nitery.

London

(COVent Garden 0135/6/7)

Mylene Demongeot, in for charity preem of 'Bonjour Tristesse."

Tony Hancock signed for his first starring comedy which Peter Rogers is to produce for Rank.

Marc Lawrence returned to U. S. after appearing in "A View From The Bridge" at Liverpool.

Alan King due back the end of the month for dates on Granada-TV's "Chelsea at Nine."

Moss Hart paging Yvonne Mitchell to star in Broadway production of John Osborne's "Epitaph For George Dillon."

Virginia McKenna and her husband Bill Travers planed to Jamaica for month's location on "Passionate Summer."

Jerry Lewis, due here to headline at the Palladium, will be a guest at inaugural luncheon of Variety Club's International Convention at the Savoy, April 22.

Rossano Brazzi, at press confabs for "South Pacific" launching, says he will make "The Blessing" in Britain this summer with Deborah Kerr.

Michael Gwynne assuming lead in "A Touch Of The Sun" from Michael Redgrave, who is committed to a season at Stratford-on-Avon.

Patrick Filmer-Sankey, for past four years director in charge of production at Rank Screen Services, left to become an indie producer.

Reception for Giorgia Moll, due here for preem of "The Quiet American," had to be cancelled because she broke a leg in a skiing accident.

With eight major American accounts to handle, and a considerable stepping up of its British and Continental activties, the Leslie Frewin publicity organization is expanding fast. Cinemiracle, the Todd-AO launching and Technirama are three of the US show biz projects now being handled by these publicists.

Berlin

By Hans Hoehn
(Tel. 760264)

G. W. Pabst in conjunction with Ceo-Film prepping "Nathan the Wise." Intend to shoot exteriors in Israel.

West Coast Jazz Show with June Christy, Bud Shank, Bob Cooper and Claude Williamson Trio at Sportpalast.

Pic director Robert Siodmak and actress Annemarie Dueringer among this year's Berlin Art Prize winner.

West German tv set owners amounted to 1,433,102 as of March 1. West Berlin's 72,024 are included.

Friedrich A. Mainz, in conjunction with Rhombus-Film, plans a Wernher von Braun two-part film for UFA release.

Mexico City

By Pepe Romero
(25-22-54)

Completely recovered from recent illness, Dolores Del Rio packing her bags to visit Gotham.

Frank Fauce Jr. contracting local stars for his Million Dollar Theatre presentations in Los Angeles.

Paco Malgesto, Mexico's Ben Grauer, suspended for not appearing on a tv sustaining program after 21 years of work without vacation, said to wife, "We're off to Acapulco."

Mexico composer Julian Carrillo will introduce his "Sound 13" during the first International Fair in Brussels. Fifteen pianos, especially built and costing one hundred thousand dollars, will be used in the concerts. Carrillo's daughter Dolores will play.

OBITUARIES

GEORGE JEAN NATHAN

George Jean Nathan, 76, dean of Broadway drama critics, died April 8 in his quarters at the Hotel Royalton, N. Y.

He was looked upon as this country's most trenchant, uncomprising sentinel of the American theatre, a prolific writer respected by both friend and foe. He was dubbed one of the "critical Katzenjammer Kids." Two years ago, when his celebrated sidekick, Henry L. Mencken, died, Nathan observed: "America needed a couple of bad boys in letters then."

Nathan covered the theatre for a half-century starting at the age of 24. He worked for many publications including the American Mercury (which he launched with Mencken in 1924), Vanity Fair, American Spectator, Saturday Review, Scribner's, Esquire, American Spectator, Newsweek, Theatre Arts and Liberty. Toward the end of his career he did a weekly column for the New York Journal-American.

Nathan helped a number of dramatists, here and abroad, including Eugene O'Neill, William Saroyan and Sean O'Casey. During his American Mercury days he fostered the writings of F. Scott Fitzgerald, Theodore Dreiser, James Branch Cabell, Ben Hecht, Aldous Huxley, James Joyce and many others.

Brooks Atkinson, N. Y. Times drama critic, observed that Nathan was probably the world's greatest two-act theatregoer. Unless a play sparked something by the second act, Nathan reached for his hat and walked out.

He was a bachelor until 1955 when he married Julie Haydon, the actress. He was born in Fort Wayne, Ind. and graduated from Cornell U. He also studied at the U. of Bologne and started his journalistic career as a cub reporter on the N. Y. Herald. He wrote numerous books.

By the middle '20s Nathan had become the most widely read, the most widely feared and the highest paid aisle-sitter in the American theatre.

ALFRED BRYAN

Alfred Bryan, 87, veteran Tin Pan Alley lyricist and charter member of ASCAP, died in Morristown, N. J., Memorial Hospital April 1.

Details in music section.

DAVID BROEKMAN

David Broekman, 58, composer, arranger, conductor whose credits in Hollywood and New York screen, radio and television spanned 30 years, died April 1 in his N. Y. home of a heart attack. Latterly he worked on NBC's "Wide Wide World."

Born in the Netherlands and developing his musicianship there in gypsy fiddling, symphony and opera, he had been with the N. Y. Philharmonic prior to drifting to Hollywood where he did scoring for Warners, Universal and Columbia.

It was radio which brought him to general trade attention. He conducted a long list of air shows from California, including Safeway which had Conrad Nagel as emcee and Jane Froman as soloist. Union Oil, Texaco Star Theatre, Mobiloil and General Electric were other employers. During the war years he was conductor of the U. S. Treasury bond programs.

Broekman, like many other composer-conductors, found radio a lush pasture. Less so for television, where the musical conductor has not yet come into his own. A man of strong views musically, he was also a prose writer on the side having cracked various periodicals, including the elusive New Yorker. He wrote one novel, "Shoestring Symphony," and Simon & Schuster published it.

He is survived by four children, three grown daughters and a subteen son.

HENRY I. MARSHALL

Henry I. Marshall, 75, veteran songwriter and former radio producer, died April 4 in Plainfield, N. J., after a long illness. He lived in Scotch Plains, N. J., at 515 Bumblebee Lane, an address the Post Office okayed for him to mark two of his songs, "On The 5:15" and "Be My Baby Bumblebee." He joined the American Society of Composers, Authors & Publishers as a charter member in 1914.

Marshall entered show business in 1901 as an actor in "The Runaways," a musical, and later became a vaudeville pianist. In the late 1940s, he produced a radio show, "Cavalcade of Youth," which showcased amateur talent.

In 1920, he wrote "Somebody's Wrong," which Sophie Tucker introduced. When the George Washington Bridge was opened, he wrote "The Bergen County Song." Later he wrote "I'll Never Change Again" and the late Lew Brown cleffed "Oh Miss Flanagan."

Marshall also wrote a playlet, "White Coupons," in addition to such songs as "Bless Your Ever-Lovin' Heart," "If You Ever Get Lonely," "Baby Sister Blues," "I Wish There Was A Window In The Corner" and "Mary You're A Little Bit Old Fashioned." In 1943 he wrote a song for the Treasury Department's War Bond drive titled "It's The Seventh" and produced a show, "The Forum," in Harrisburg, Pa. He also managed a chain of music stores at one time.

He is survived by a daughter and a sister. His wife died a few months ago.

BUTLER DAVENPORT

Butler Davenport, 87, founder of the Davenport Free Theatre in New York, died (7) at ellevue Hospital after a month's illness. He made his home at the theatre, at Lexington Ave. and 27th St.

Davenport's free theatre was the only one of its kind in the city and since the day it opened in January, 1923, he presented the works of Shakespeare, Ibsen, Chekhov, Maugham, as well as his own dramas. At no time did Davenport charge admission. He received money by passing the hat at every performance.

The founder of the free theatre played many roles daily. He was the president, director, producer, treasurer, star, playwright, press-agent and also "charlady" on occasion. It was his notion that nobody should pay for theatre admissions since the city was endowed with free museums, free concerts, so why not theatres

Davenport was born in N. Y. and as a youth understudied Augustin Daly, played leading roles with Richard Mansfield and worked with Eleanora Duse, Sarah Bernhardt, David Belasco and John Drew. His play, "Keeping Up Appearances," was produced by Lee Shubert in 1910.

RALPH T. KETTERING

Ralph T. Kettering, 73, vet legit manager, pressagent, playwright and theatre historian, died April 7 in Chicago. He was a constant contributor of memorabilia pieces to VARIETY and was known in the trade for his vast knowledge of the theatre.

Kettering, who headquartered in Chicago and toured with shows on the road, is believed to have never worked in New York. When he was 18 years old he was employed in the boxoffice of the Bush Temple Theatre, Chicago, and later was connected with most of the oldtime legit firms in that city. He was A. H. Woods' Chicago rep for many years and was also manager of the Woods Theatre there.

Several plays, which he wrote alone or collaborated on, were produced in New York. Among those were "A Daughter of the Sun," "Which One Shall I Marry?" and "The Clutching Claw." He also produced some shows on his own in Chicago. In recent years, he had been working on his memoirs covering more than 50 years in the theatre.

Surviving are his wife and two sons.

ELLIOT PAUL

Elliot Paul, 67, died in Providence, R. I., April 7 after a long illness. He was best known for his books, "The Last Time I Saw Paris" and "The Life and Death of a Spanish Town."

He was widely known on the Left-Bank of Paris as a judge of wines and food. A versatile writer, he penned mystery stories. Among the outstanding ones were "Hugger Mugger in the Louvre" and "The Mysterious Mickey Finn."

Paul was a co-editor of "Transition," which encouraged such writers as Gertrude Stein, E. E. Cummings and Ernest Hemingway. He wrote the screen play for "Rhapsody in Blue" and was co-author of "A Woman's Face" and one of the authors of the documentary film, "Our Russian Front."

Survived by a son and brother.

GIULIO MINETTI

Giulio Minetti, 91, composer, conductor and violinist, died March 31 in San Francisco. A native of Turin, Italy, he was a music school classmate of the late Arturo Toscanini and a fellow-musician in the La Scala Orchestra. He came to Frisco in the 1890s and established a violin school.

He later founded the Minetti Quartet and conducted the orchestra for Paul Steindorf productions at the U. of California's Greek Theatre. Concertmaster of the Tivoli Opera House Orchestra, Minetti later held the same post in the San Francisco Symphony under Fritz Scheel. He conducted the Sinfonietta Sociey Orchestra in the 1930s and led his own orch until last June.

His wife survives.

DAVID WOLFSON

David Wolfson, 66, onetime song-and-dance man, former prizefighter and for the last 30 years a city patrolman in Pittsburgh, died there March 31 after a long illness. He was the father of Tiny Wolfe, w.k. entertainer in Pitt and ex-vocalist and bass player for Blue Barron band.

Wolfson, originally in vaude and then burlesque later produced and acted in a number of variety shows at Pittsburgh's old Lyceum before turning to boxing. He fought under the name of Young Abe Attel.

In addition to Wolfe, he leaves five other sons, his wife and two brothers.

JEAN DEBUCOURT

Jean Debucourt, 64, celebrated stage and screen actor, died recently of leukemia in Paris. He already had an established reputation when he entered the state subsidized Comedie-Francaise in 1936 where he remained until his death. He cut down his appearances the last six months as the disease sapped his energies.

Debucourt was noted for his C-F portrayals in "Donogoo" and "Monsieur Trouhadec" of Jules Romain, and Henri De Montherlant's "Port Royal." He also had top roles in such films as "The Devil in the Flesh," "The Fall of the House of Usher," "Justice Is Done" and "Fanfan La Tulipe."

His wife and child survive.

HANS STIEBNER

Hans Stiebner, 59, German stage and screen actor-director, died March 27 in Baden-Baden, West Germany, where he was rehearsing for a tv play. He appeared on nearly all of Germany's most prominent stages and also was seen in numerous pix.

His last Berlin stage appearance was in Gore Vidal's "Visit to a Small Planet" at the Renaissance Theatre.

CHARLES SPEER

Charles Speer, 54, tv producer, news and feature writer for NBC and longtime member of Writers Guild of America, died April 3 in Jackson Heights, New York. He had been associated with numerous NBC programs including "Today," "Geographies in Sound," "Wide Wide World" and "Life And the World."

Wife, son and daughter survive.

NEIL C. SWEET

Neil C. Sweet, 53, grip sub foreman at Walt Disney Studios, died of heart attack March 28 while visiting in Las Vegas. He had been in the film industry 35 years, and was with Hal Roach prior to his Disney affiliation.

Wife, son, brother and two sisters survive.

EVA VINCENT

Eva Burnham Vincent, 82, wife of Walter Vincent, president of the Actors Fund of America, died April 7 in New York. She was an actress before her marriage in 1905. She helped operate the American Theatre Wing during the war.

Mrs. Pon Y. Chan, 88, motion picture character actress, died April 1 in Hollywood.

New Acts

Continued from page 112

ment On," which she delivers with abundant drive and conviction.

Her garb highlighted a youthful Japanese-style jacket, but subdued in color and needlework so as not to impinge on the vocalizing. Chirper's animation is strong, although at times it is less meaningful than visually dramatic. The arms sometimes are brought down stiff and emphatically. Singer nonetheless conveys an innate sense of showmanship which, with a distinctive, ear-hugging voice, should spell sock returns in virtually all media.

When reviewed from the Claremont Hotel, Seattle, in September '55, the VARIETY notice mentioned (1) that the young Nisei girl from California had hit the northwest via a walk-on role in the road company of "Teahouse of the August Moon"; (2), that she had dropped the "Pat" for her nitery debut in Norm Bobrow's Colony Club; and (3) that she was a song belter of promise. Said promise seems to have been fulfilled. *Pit.*

Foreign Films Find U.S. Gold

Continued from page 1

swelling the flood of overseas films already in release. It must be remembered that, in the instance of the Greeks, the Italians to an extent, and certainly the Mexicans and the Japanese, most of the pictures listed play in the foreign-language houses only, where they are presented without even a subtitle. This is true of quite a number of the German films also.

French Surge

In the foreign language grouping, the most dramatic progress in 1957 was made by the French. A total of 61 features listed grossed $3,176,146, which is close to $1,000,000 above the 1956 mark of $2,229,965. It is true that a sizable percentage of that income came from a comparatively small number of films, including four which were handled by major American distributors and did proportionately bigger business, all four having been dubbed. These attractions included "The Silent World" (Columbia), "Hunchback of Notre Dame" (Allied Artists), "Paris Does Strange Things" (Elena and the Men) which was released by Warner Bros. and "If All the Guys in the World" (Disney).

The French, actually, had a limited number of top releases going for them during the year. Pictures like "God Created Woman" and "Gervaise" didn't get going until late in the year. There is every indication that the French will clean up in the States during 1958, with "God Created Woman" alone due to gross around $2,000,000, most of it during that year. Another successful French entry, "Razzia," didn't start until late in the year.

Among the French films seen during 1957 in the States were "Nana," which did very well; "A Man Escaped," "Fruits of Summer," "Passionate Summer," "We Are All Murderers," "Time of Desire," "Four Bags Full," "The French They Are a Funny Race," "The Bride Is too Beautiful," "Please Mr. Balzac," etc.

Reflecting the dearth of top Italian product, the Italian films in the States last year collected $1,768,120 in gross rentals, a drop from the $2,318,753 credited to them in 1956. Bulk of the Italian product (160 pictures) was provided by Casolaro Films which had 100 pictures in release, most of them aimed at the language theatres. A small core of films, among them "La Strada," "Gold of Naples," "Weekend in Sorrento" and one or two others provided most of the income.

Germans' 51

The Germans last year registered a slight drop in the States, with 51 films collecting $266,412. This included earnings from "The Devil's General" and "The Last Bridge." Here again, 1958 should see an improvement with a number of potentially interesting German productions going into release.

With a couple of their pictures hitting the art houses ("Stella," "Woman in Black," "Bed of Grass"), the Greeks registered a sharp gain to $88,435 last year on 35 films. In 1956 they had 12 films which grossed $16,000. Mexican films in 1957 collected $3,205,753, virtually all of it from Spanish language houses which are concentrated in New York and in the Southwest and West. Situation is different now since Columbia has entered the Mexican film distribution field in the States.

Japan last year circulated 301 films and grossed $931,702. Again, most of that income derived from language situations on the Coast and in Hawaii.

British Position

The VARIETY survey credits 93 British films with a total take of $6,347,201, which is frankly an estimate based on the best available information. In 1956, very few J. Arthur Rank films were circulated. In 1957, the Rank outfit had its own distribution org operating in the States for the second half of the year. It had 13 films in release, with "Pursuit of the Graf Spee" its most successful entry. Rank outfit won't give out any film rental figures. Trade generally hears that the company has found the initial going rough.

However, virtually every one of the majors have British films in release pictures which either they acquired or which they produced themselves in London. Definition of precisely what is a British film isn't always easy. Where this distinction could clearly be made (as in the instance of the Warwick productions going out via Columbia, for instance), the films were included in the survey. Indies also had a good many British exports in release last year.

Overall situation certainly appears to be an encouraging one for the foreign producers. As indicated by the VARIETY figures, they're making progress in the States. It must be pointed out, however, that these are gross film rental figures, and that from them a number of expenses are deducted. Thus, the final remittance to the local producer doesn't necessarily reflect the totals cited here. In some instances, overhead may eat up part of the producer's share. In others, the producer's income may reflect flat sums paid for films in the U. S.

MARRIAGES

Joyce M. Miller to Charles L. Cox, New York, March 21. Bride is editor of Gotham Guide.

Jean Ward to Norman Robinson, Romford, Essex, Eng., April 1. Bride is a clown, one of the Three Buffoons.

Joan Shawlee to Eddie Barchet, Hollywood, April 5. Bride's an actress; he's a hotel exec in Capri.

Betty Lou Abercrombie to Dean A. Farnham, North Troy, Vt., March 25. He's a member of the Santa Fe (N.M.) Symphony Orchestra.

Lee Seeling to Charles Barton, Las Vegas, April 2. He's a film director.

Marilyn Boshnick to Hy Gardner, April 3, New York. Bride is executive aide to the N. Y. Herald Tribune columnist and is co-producer and participant on his "Hy Gardner Calling" tv show.

Joan McIvor to Ronald Beckett, Vancouver, B.C., April 4. He's staff musician with CKNW, New Westminster.

Louise Dutchak to Rex Ellis, Vancouver, B.C., March 28. Bride's with CBUT-TV film dept.; he's a CBS news editor.

BIRTHS

Mr. and Mrs. Daniel Goodman, son, New York, March 31. Father is New York sales exec for Screen Gems.

Mr. and Mrs. Harry Bersen, son, Encino, Cal., March 30. Mother is actress Jeanne Cooper; father, a Hollywood agent.

Mr. and Mrs. Ray Catizone, daughter, Pittsburgh, March 28. Father is a musician.

Mr. and Mrs. Jack Rosenberg, son, Chicago, April 2. Father is newsman at WGN.

Mr. and Mrs. V. Thomas Nola, daughter, New York, March 11. Father is with Nola Studios.

Mr. and Mrs. Harold Pannepacker, son, Philadelphia, March 15. Father is WRCV-TV sales rep.

Mr. and Mrs. Jack Rattigan, son, Philadelphia, March 31. Father is WRCV-TV deejay; mother is former Adelaide O'Hare of ASCAP program dept.

Mr. and Mrs. Sylvan Marshall, son, Washington, April 4. Father is attorney associated with Theodore Granik in such tv properties as "American Forum" and "Youth Wants to Know."

Mr. and Mrs. Arthur Kennard, son, Hollywood, March 28. Mother is former Broadway actress Lucille Wright; father, a Hollywood agent.

Mr. and Mrs. Jack Myhill, triplets—two sons, one daughter—Alhambra, Cal., April 1. Father is film booker for Fox West Coast Theatres, L.A.

Mr. and Mrs. L. L. Cabello Jr., son, Hollywood, April 2. Father's an agent.

Mr. and Mrs. Dick Walsh, daughter, Santa Monica, Cal., March 7. Father is account exec at KFI, L.A.

Mr. and Mrs. Mike Mamakos, daughter, Hollywood, April 2. Father is a publicist.

H'wood Not Quick

Continued from page 3

story of the last four years of F. Scott Fitzgerald; Barry Linden's "The Hell Raisers," which will be done in CinemaScope 55 and is an adventure yarn; "David the King," to be shot partly in Israel; "The Jean Harlow Story" (when he finds the right girl, though he'd like Lee Remick to play the role), "Jean Christophe" (held up because of casting problems) and a new Cliffod Odets play, "A Murder Story," which Odets is currently writing. Odets will direct the film. Latter may roll still this year.

NIELSEN REPORTS ON BRITAIN'S

GRANADA TV NETWORK

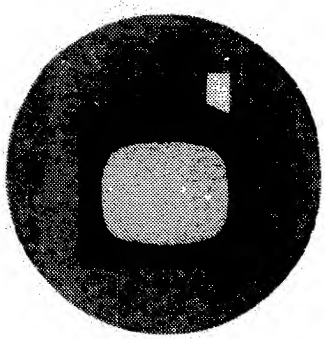
GRANADA'S

Total audience in February and March showed by far the biggest increase for any Region

GRANADA'S

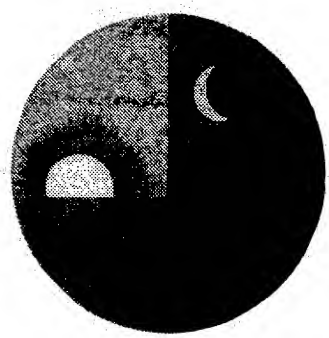
69% share of the total TV audience in February is an increase on last year

GRANADA'S



Northern Region audience averages over 5 million home hours of viewing each week-day—the highest in Great Britain

GRANADA'S



Early evening and late night audiences are the largest for any Region

GRANADA TV NETWORK LIMITED

36 Golden Square, London, England

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VARIETY

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FILMS' NEW NICE-NASTY NAZIS

Dazzled Plutocrats Cheer Moiseyev's Perpetual Pep Troupe From Moscow

By ROBERT J. LANDRY

A dressy crowd of American bourgeosie yelled, shouted, and ran out of expressions of amazement Monday night (14) as the Maiseyev Dance Co. of Moscow came into the Metropolitan Opera House for three weeks. The Russians would have made it on energy alone. They were a tornado force contained within a typhoon. But they added to physical stamina the further charms of great artistry and lively choreographic wit.

Great fun, and frequently funny, this company of 108 will tour as far west as San Francisco during 10 weeks in the States and Canada. As "propaganda," the troupe may depress the American vitamin market, bring on a boom in yogurt. The only possible reaction to the performance and to the young dervishes is excitement. This is superb theatrical showmanship all the way. Include in Samson Galperin, from Moscow, as perhaps the first Soviet conductor of an American orchestra. He's a fine maestro and okay on "The Star Spangled Banner."

Not having heard a word from John Foster Dulles, the Soviet authorities finally made their arrangements with Sol Hurok, a private American citizen born in Russia, who has been arranging cultural exchange for 40 years and has a gold-headed cane from Morris Gest, also of Russia, to prove it. Thanks to Hurok's canny judgment the dancers and their director, Igor Moiseyev, were well publicized and greeted by a distinguished array of Americans, most-

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Maksiks' Package Deal

Irving Axel, banquet manager of Doris and Ben Maksik's Town & Country Club, Brooklyn, is a triple-threater.

He's also chaplain of the Brooklyn Jewish Hospital and officiates at weddings in the nitery's private chapel. The T&C does a mass-production banquet business with sisterhoods, fraternal and other church organizations — and there's a package deal for wedding parties and floorshow directly after the wedding ceremony.

U.S. Percenters Do Flip For Russian Show Biz; Hope's Telecast Did It

Bob Hope's recent telecast filmed in Russia has created a new demand in the talent agencies—that of percenters willing to travel and who can speak Russian.

The Hope show revealed a veritable treasure chest of attractions that can be exploited in the U. S. for top returns. For example, the Ukraine State Ensemble is one item that has made the agency mouths water. They feel that a fortune could be made with an exhibition of the Spear Dance in arenas. The same is true of the Moscow State Circus. The heavy advance for the Moiseyev Ballet in the U. S. indicates that the talent now reserved exclusively for Russian audiences can be imported for a terrific return.

The agencies have been aware of this situation for some time. For example, the William Morris office has been trying to get the Moscow State Circus to the U. S. for nearly three years. Nicholas Koudrietsev, a Montreal impresario, is also trying to import the same outfit. However, more agencies want to get into the act mainly because of the Hope show, which showcased a lot of potential attractions for American audiences.

One agency rep opined that the reason Sol Hurok was able to get in so early on Russian attractions was the fact that he could confer with the Kremlinites, in their own

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Mary & Buddy Get OK On 450G Station Buy

Washington, April 15.

Mary Pickford and Buddy Rogers became owners of radio station KFBI in Wichita, Kan., last week with approval by the Federal Communications Commission of an application to transfer license.

The Rogers paid $450,000 for the outlet.

Calls Khrushchev Publicity Genius

Boston, April 15.

Russia's Nikita Khrushchev is one of the great public relations men of our time.

So contends John W. Hill, p.r. man and author, and partner in Hill & Knowlton, who said "the Kremlin has all the elements of a good public relations firm except integrity and truth" in an address at Boston University Conference on Enlightened Public Opinion Friday (12).

Hill, who with Ogden R. Reid, president and editor of the New York Herald Tribune, and six others received citations from B. U., said Khrushchev is "a clever phrasemaker and coiner of slogans" and "cultivates the homely, human touch" with great imagination.

Hill, whose firm handles the Brussels World's Fair, said Russia has presented a bad case better than the U.S. has a good one.

U.S. MELLOWER THAN GERMANS

American-made feature films dealing with Germany during the Hitler and blitzkrieg period are currently kinder to the late enemy than are films of like period and subject-matter made in Germany by Germans.

The dramatic change wrought in a dozen years is partly due to the "cold war" between the western democracies and the Soviet Union and its satellites. The American film producers are believed motivated partly by tactful suggestions from U. S. diplomats and an awareness that the German film market is a large segment of the European playoff.

That World War II Hollywood depictions of the Hitlerite Germans are now "offensive" to the German pride was strongly suggested in recent months when the large German colony in Vancouver, British Columbia, raged against such "vaulties" when shown on home television screens. It's a long road between then and the current friendly treatment.

Meantime in a number of pictures of recent vintage and others set for early release, the line is sharply and deliberately drawn between the handful of Nazis and the great mass of Germans who had no choice but to go along—mostly reluctantly—with Hitler's policies of mass murder and extermination.

Point was made succinctly in "The Enemy Below," starring Curt Jurgens as the German U-boat captain, where the German was simply doing his duty and in effect emerged as the hero of the script.

It's being made more obliquely in "The Young Lions," in which Marlon Brando plays the key German character. Latter has been

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British Film B.O. Tax Concession

London, April 15.

The British industry won an important concession today (Tues.) when the Chancellor of the Exchequer cut admission taxes by 50%. Drop in the levy was contained in the budget presented to Parliament. It will cost the Government $36,400,000 for the full year.

New tax law calls for a levy of 33⅓% on admissions over 21c against the present scale of a 50% tax on admissions over 12c. The British industry had long campaigned for a tax reduction, arguing that the present levy was ruinous.

The Chancellor added that he had consulted the Board of Trade to make certain that the tax relief provided in the budget left room for necessary changes in the statutory Eady Plan.

20% Tax 13 Years After War May Switch Copacabana Off Talent

Sack's Appeal in R&R

Women's dress styles have become the latest peg for the rock 'n' roll writers.

Several songs, titled "Sack Dress," have already been cut along with one number called "Bobbin' In The Sack."

Lend 'Bit of Tone' To BBC-TV Rock 'n' Roller: Earl of Wharncliffe, Debs

London, April 15.

BBC's teenage television show, "Six-Five Special," is putting on the ritz. In the first of the new skein, skedded for June 14, the 21-year-old drumming Earl of Wharncliffe will join the show with a rock 'n' roll outfit. Some 1958 debutantes will also be brought into the show as contrast to the usual jiving youngsters who decorate the set.

Says producer Russell Turner, son-in-law of Ben Lyon and Bebe Daniels: "Putting an earl into the show is all part of a move to introduce a bit of tone." "Six-Five Special" is the show which has just lost its two emcees, Jo Douglas and Pete Murray, and one of its stars, Freddie Mills.

Sahl $4,875, Grenfell $8,088 in B'way Houses

The two vaude shows being staged in legit houses on Broadway are holding their own, although the earning power is very slight considering it's the first week of each. Gross of Mort Sahl in "The Next President" at the Bijou hit $4,875 for five performances ending Saturday (12). The Jimmy Giuffre Trio is supporting Sahl.

Joyce Grenfell in her first full week at the Lyceum scored $8,088. She's doing a one-woman show there.

Both layouts are under the jurisdiction of the American Guild of Variety Artists.

Strike May Make History: Videotaped 'Red Mill'

With no immediate settlement of the IBEW technicians strike against CBS-TV in sight, the network is taking the unusual step of putting its "Du Pont Show of the Month" version of "The Red Mill" on videotape. It will be the first major tv production taped-in-advance, and will necessitate a shift from color to black and white.

"Mill" is scheduled for Saturday (19), and if the strike is settled before that date, it will go on live as originally scheduled.

Unless there is some relief through lowering the present 20% cabaret tax, Jules Podell, operator of the Copacabana, N. Y., is ready to throw in the sponge and convert the nitery into a straight eatery. Podell says that this relief will have to come by July 31 of next year or he'll close for the summer and convert. The tax, he said, has weakened the entire industry, and with rising prices of talent and scarcity of headliners who can fill niteries, he'll follow the path of least resistance.

The Copacabana is probably the oldest frontline nitery in New York, having opened in 1940, and is considered a major showcase for acts. Podell's position on talent is regarded as better than most cafes, since the billing "direct from the Copacabana" is important item on out-of-town marquees. In addition, the Copa's buying position is considered superior to most other niteries in that its star-making potential is high.

Podell says he has reached this decision because of the greater difficulties in operating. With prices of talent locally on the upbeat, he has reached a point where he may have to increase menu prices drastically in order to buy some of the names at salaries asked. He says that further raising of tariffs is not a businesslike procedure in these recession times.

Podell stated it has been suggested to him that, to get some of the higher priced names, he hike his minimum of $5.50 and apply the increase to the talent budget. He said that if there's any change

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U.S. Films Minor Note in Brussels

The American motion picture industry per se will have minimum representation at the Brussels international fair this summer. It will have a small exhibit, and a theatre in the U. S. pavillion will present a cavalcade of the American film in addition to a showing of 20th's widescreen "South Pacific." Latter activity is being arranged independent of the Motion Picture Export Assn.

MPEA is selecting two films for the Brussels international film fest, which will present feature pix June 1-13.

The "cavalcade" of film will not go beyond "High Noon" and will in no way indicate the considerable technical advances made by Hollywood since then via 3-D, CinemaScope, Todd-AO, Cinerama, Cinemiracle, etc. "South Pacific," of course, which opens May 1, is in Todd-AO.

A "small reception" is planned

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HERBERT BARRETT ARGUES CONCERTS SELF-HURT BY HOKEY POTPOURRI

Is the concert platform going too "popular" for its own ultimate best interest? Manhattan impresario Herbert Barrett believes so. He considers it a mistake to book concert attractions as if they were vaudeville bills, full of "unrelated performers in potpourri" in an effort to bolster boxoffice, per the prevalent theory of many managers that it is necessary to present "a stage full of people."

Barrett, who is the third or fourth ranking concert booker, depending upon whom you talk to, has stuck to his conviction that America never had so large or so loyal an audience for "serious" music. He quotes letters which reach him from such places as the Carolinas and the Dakotas saying "*Dont treat us like peasants.*"

Barrett finds that ultra-nigh brow programs, refusing all compromise to "pop" criteria, are selling out. Notable in this respect has been the American Opera Society which went absolute SRO at Town Hall, N. Y., and will double the ticket capacity next season when moving its rare, little known operas into Carnegie Hall.

Barrett respects the "organized audiences" set up by the Columbia and National concert managements but thinks it's unwise not to give local audiences the soloists and the programs they demonstrate they want. Too often American concert platform "rotation" defers to its own "system" which puts all judgment in the big list N. Y. booking headquarters. He argues that too frequently under the packaging method the New York "system" snows under the boxoffice potential of a given artist, who may not return to the city where he wowed 'em for four or five years. This negates buildup, defeats the individual soloist's growth, and flattens local enthusiasm.

"Theoretically a local audience can ask for and get repeat performances, but in effect the system too often over-rides individual treatment. The subscription system has accomplished great things for concert management. I'm not against it. But a paradox is developing and our status quo thinking is in need of some questioning.

Another recent incident supporting his idea that musical discrimination is financially potent was the 12-day invasion of the midwest by William H. Scheide's Bach Aria Group. This is the highest of highbrow, rarely-heard secular and religious cantatas of John Sebastian Bach. "Yet the group went clean in such 3,000 to 4,000-seat halls as those at Michigan State and Indiana U."

"But it is not just in a few music campus spots that sheer highbrow sells out. It would be misleading to assume that all college burgs are musically potent or that all industrial towns are poor prospects. My point is not that the audience for sophisticated and uncompro-

(Continued on page 56)

Opera Scale Up

Minneapolis, April 15.

Grand opera going's cost here will join the long procession of inflationary entertainment scales when the Metropolitan plays its annual local engagement May 16-18.

Instead of the previous $7.50, the top will be $8 on this visit.

Mixed Lye With Juice As Revenge on Theatre; Youth Draws Two Years

Greensboro, N.C., April 15.

A fired theatre employee who admitted pouring a cupful of lye into a soft drink machine at the Dunn Theatre, Dunn, in an apparent attempt to poison film patrons in revenge has been sent to prison for two years.

Thomas Faison, 23, slipped up when he hinted his plans to a friend and fingerprints trapped him and produced a confession.

Dunn Police Chief Alton Cobb said discovery of the crime in the nick of time avoided what could have been a major tragedy." A doctor here has said that the lye could have killed or maimed for life anyone who drank it.

FAIRY TALES INVENTED HORROR, SAYS KARLOFF

Toronto, April 15.

There is more horror and violence in nursery tales than in television or films, according to Boris Karloff, the Frankenstein monster, whose other side is the voice-recording of such juvenile storytelling albums as "The Just-So Stories" and "Kipling's Jungle Book," both of which have been released. Completed for fall release is his album of "Mother Goose Stories."

In Toronto to appear in "Front Page Challenge," the weekly quiz-panel tv series of the Canadian Broadcasting Corp., Karloff claims his most interesting current acting job is making children's records; but, last week, he was working with Cyril Ritchard and Celeste Holm on the fantasy-tale of a frog whose friends were eaten by a cat and her kittens, with the frog later eaten by a duck.

Said Karloff: "This is a perfect example of what people think of horror in entertainment; but no one suggests for a moment that this subject is bad for children. We were all brought up on it and none of us have turned out to be monsters—except maybe me." He labels as "poppycock" all the fuss made over childish imagination and claims the bib set "loves to picture the dark at the top of the stairs" and that standard nursery rhymes don't frighten children.

Montreal Has a Gala For 'Queen Liz' Preem; H'wood Mob Flown In

Montreal, April 15.

Show biz and Conrad Hilton combined to give Montrealers a rousing premiere with the official opening of the $20,000,000 Queen Elizabeth Hotel here yesterday (Mon.). Plenty of buildup material via press, radio and television plus special sections in the dailies got the hotel away to a sock start. Although the inn opened several floors with limited service to guests on March 14, the official ceremonies began yesterday with a $100-a-plate dinner topping the event tonight (Tues.).

A chartered Trans-Canada Airlines plane brought in a host of celebs from the Coast including Hedda Hopper, Ann Miller, Margaret O'Brien, June Lockhart, John Carroll, Leo Carrillo, Mimi Benzell, Earl Wilson, Cobina Wright, Amy Vanderbilt, Sir Cedric Hardwicke, Jeanne Crain, Vera-Ellen.

Guy Lombardo arrived with his orch to play only for the opening, with Canadian Denny Vaughan and his 12-piece band alternating and continuing throughout the next few months in the Salle Bonaventure. Songstress Guylaine Guy, a local thrush who has been working in Paris and elsewhere, came back for the preem only with the Los Chavales group inked for next three weeks. Patachou is slated for May 19 on a three-week engagement.

Hilton operates the Queen Elizabeth for the Canadian National Railways which owns it.

ASCAP KEYS GOLDEN ANNI OF PRESS CLUB

Washington, April 15.

Fiftieth anni of the National Press Club was celebrated here Saturday (12) night with veteran song composers contributing a nostalgic touch to an entertainment program provided by American Society of Composers, Authors & Publishers. A cavalcade of music, embracing the last half century, proved appropriate for an occasion in which many oldtime newsmen gathered.

Bringing back their songs were Otto Harbach who gave a moving reading of "Smoke Gets in Your Eyes"; Jack Norworth, with "Take Me Out to the Ball Game" and "Shine on, Harvest Moon"; Jimmy McHugh, with "I Can't Give You Anything But Love; Baby"; George M. Cohen Jr., singing his father's best known hits, including "Over There," effectively augmented with a fife, drum and bugle corps.

There were also Charles & Edna Tobias ("Rose O'Day"), Sidney Lippman ("Adorable"), Bee Walker ("Hey, Jealous Lover") and Harold Adamson ("Our Love Affair") and "Around the World").

An original song, "Golden Jubilee," was written for the occasion by ASCAP prexy Paul Cunningham, emcee of the show, and McHugh.

Johnny Nash, of the Arthur Godfrey show, scored with dramatic renditions of "A Very Special Love" and "You'll Never Walk Alone."

Supporting the composers were the Ray Charles Singers and Professors of Harmony. The U.S. Navy Band, with Warrant Officer Anthony Mitchell conducting, provided dinner music.

IATSE $1,200,818 Kitty

As of Dec. 31, 1957, the International Alliance of Theatrical Stage Employees had total assets of $1,200,818, according to the union's most recent financial statement. Cash disbursements, including salaries of officers and the staff and general administrative expenses totaled $991,371.

The 44th annual convention of the IA will be held at the Kiel Auditorium in St. Louis for a week beginning Aug. 4. Convention headquarters will be at the Sheraton-Jefferson Hotel.

Our Boy Cliberg

Van Cliberg, 23-year old American pianist who last week won first prize in a Moscow music competition, has been invited by cable to play Carnegie Hall May 7 or 14 along with Russian conductor Kiril Kondrashin as a final special event for the N. Y. Philharmonic.

Cliberg who has won many U. S. prizes but no fame until the Russians arranged that, is Columbia Concert Management's client.

Test Bullfighting For Charity; Puerto Rico Eyes Tourist Angles

San Juan, April 15.

Keenly concerned to multiply all possible tourist attractions, Puerto Rico may adopt bullfighting. It would not be the Spanish or Mexican kind where the bull is slain but a compromise between the milder Portuguese and Peruvian techniques.

A test running of toro was performed here recently under the cloak of charity—to wit, that succoring organization, the Red Cross. Four Spanish matadors faced eight bulls in Sixto Escobar Stadium, local baseball grounds. There was plenty of cape work and charges but no sword play.

The reaction here was mixed. The bulls were not very angry, quite Ferdinand-like, in fact. But at least the Spaniards, Antonio Plaza, Raimundo Serrano, Armand Martin and Jose Vazquez worked up some perspiration.

Experiment was organized by August Echevarian who, to nobody's surprise, is identified as a press agent for the island.

LESBIAN DRAMA MAY BE SEEN AT SEA

London, April 15.

Ronald Duncan's play about lesbianism, "The Catalyst," may go to sea to beat the Lord Chamberlain's ban against its public performance. Negotiations are on between Duncan and the Cunard Line for the play to be presented on the Queens on their trans-Atlantic runs. The drama is currently at the Arts Theatre club, and cannot be shown at a commercial theatre because of the Lord Chamberlain's nix.

The idea of putting it on outside of territorial waters ("where the Lord Chamberlain can't touch it," says Duncan) came from American actor Phil Brown, who directed the play and stars in it with Renee Asherson and Virginia Maskell.

Since the play has only one set, it would offer no production problems to the Cunard Line.

Herbert Graf, stage director for the Metropolitan Opera Co., currently stage director for the Houston Grand Opera production of Strauss' "Electra."

Benny 'Gaslight' Decision Doesn't Dimout Parodies

By IRWIN O. SPIEGEL
(Fellow, Yale Law School)

As far as the Jack Benny tv parody of the film "Gaslight" is concerned, it certainly doesn't spell the death of burlesque. Many feel that it's possible to live with the recent Supreme Court decision in the Benny parody case.

The U.S. court ruling does not put the store of recent literature off-limits to burlesque. It's indeed possible to live with "Gaslight."

Benny's burlesque closely paralleled the original in plot, characters, story development, incidents, sequence of events, points of suspense, and climax. So much was borrowed from "Gaslight" that if the borrowings were eliminated "Autolight" would be left with a few isolated gags and some disconnected and incoherent dialog.

The lower courts treated burlesque the same way as any other appropriation of copyrighted material: a substantial taking is an infringement. Not only was a substantial part of "Gaslight" copied but the part copied formed a substantial part of the burlesque. The "substantial taking" rule allows ample play at the joints for *creative burlesque*. A burlesque that is in substance a new work, not making use of the incidents of the original, would not infringe on the original. Here's proof:

One week after "Gaslight" was decided, Columbia Pictures tried to put the stopper on Sid Caesar's burlesque of its film, "From Here to Eternity." Caesar had radically transformed "Eternity's" plot, dramatic sequences, characters and dialog. The film's two leading male characters were welded into one part played by Caesar. The dramatic became whimsical; the moving, incongruous; the tragic, absurd. The court ruled that Caesar's taking was not substantial. This was burlesque in the Grand Tradition—the genuine article.

The copyright owner has the exclusive right to license adaptations and other versions of his work. A burlesquer who would revolve about the frame of a copyrighted piece, sucking in substance, must secure a license or he will be adjusted an infringer. Conversely *creative burlesque* will not infringe its copyrighted model, and need not be licensed. It's impossible to fix the boundaries precisely; however, we have certain guides. "Gaslight" tells us that a thinly-veiled, slavish imitation cannot masque as creative burlesque. And Caesar points the way to non-infringing creation.

I may be sanguine but as I size it, "Gaslight" echoes a challenge to originality, not a death-rattle.

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SHOW BUSINESS VS. INVESTORS

'Creature Comfort' as B.O. Lure

Recognition of customer discrimination and general inclination to shop for creature comforts and special film attractions is getting exhibitor reaction in a large measure starting in New York. Already the Broadway Paramount's facelift, in advance of "The Young Lions" premiere, has been rewarded with important b.o. grosses. And Loew's State is planning to scale down its capacity.

RKO Theatres prexy Sol A. Schwartz took out alternating rows of seats at his 58th St. Theatre, in a special "be as comfortable here as at home" section, and within the same week of the experiment the public reaction has been marked. All stress "it's as comfortable as seeing television at home," and the really studious film fans have observed that "maybe it's a little more comfortable than necessary."

Schwartz anticipated that because, he feared, some might think that the wide rows would be passage-ways, and the resultant traffic through these aisles might become a nuisance. He figures two rows of seats for every three rows, as against two for four rows, as more ideal, and yet affords ample leg room and also comfortable passage for the in-and-out-of-the-seats traffic.

The Roxy's managing director, Robert L. Rothafel, has still another idea—a $5 reserved-seat "golden circle" for the 156 seats flanking the booth on the first mezzanine for the new Cinemiracle policy. He envisions socialite groups even bringing their own between-the-acts champagne, a la the Sherry's restaurants in the Metropolitan Opera House.

Incidentally, the Roxy's nearly 6,000 seats were not cut as drastically as reported in some quarters. There are 2,850 seats of which 1,800 are on the main floor; the rest in the upper mezz and first balcony. The second balcony is closed because of the line of vision.

Children Cinema Series a Sellout But Promotion Costs Cancel Profits

Cinema 16's Children Cinema having proved a sellout success, if not a standout moneymaker, Amos Vogel and William Peretz Johnnes plan to continue and expand the kidpix series in the fall.

Last of the children's film programs will be presented, at the Beekman Theatre, N. Y., on April 27. The five showings were sold on subscription only, at $7.50 per person for the entire series.

According to Vogel, who is exec secretary of Cinema 16, the Children's Cinema shows, skedded as a rule Sunday mornings, have elicited considerable response throughout the country with some 40 to 50 organizations and exhibitors writing in for details. Plan is for Cinema 16 to supply them with "the formula," i.e. titles, ad formats, ideas for mailing pieces, etc.

Vogel and Johnnes, the latter in charge of films at the Museum of the City of New York, plan to repeat the series in New York and to expand it, perhaps to two Sundays each month. Also, it may be introed in the suburbs, at The Cinema Theatre in Manhasset. Both this house and the Beekman

(Continued on page 22)

Abortion Play Set

20th-Fox bought the New York legiter, "Blue Denim," for $90,000 flat. Its main theme is young love and abortion.

20th got around that in "Peyton Place" by presenting it as a miscarriage.

Allied In Switch Back To COMPO

Allied States Assn., major exhibitor group which has been aloof to the Council of Motion Picture Organizations for the past several years, yesterday (Tues.) formally returned to the COMPO fold. Allied's official return, which had been anticipated, was voted at a meeting of the all-industry's general membership yesterday, presided over by Sam Pinanski.

Originally a charter member, Allied withdrew from membership because of policy differences. Allied officials, for example, were riled because COMPO took no stand against on-the-air tollvision.

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Rush Lana Turner Films To Market

Paramount is rushing out the independent Joe Kaufman-produced Lana Turner starrer, "Another Time, Another Place," and the tv stations across the country are reissuing such Turner oldies as "The Postman Always Rings Twice" and others.

"Another Time" was made in England and elsewhere at the time of her intensive correspondence with the slain Johnny Stompanato and is said to have a real-life coincidence of plot with the headlines.

Rhoden Elated, Sees Cinemiracle 'Intimate' Touch

By ABEL GREEN

Elmer C. Rhoden, president of National Theatres and the sparkplug of "The Windjammer," in Cinemiracle, returned to the Coast last week, after the successful premiere of the picture at the Roxy, on Broadway, with the conviction as a veteran theatre man that the process has something for "plot" production that none of the other processes can claim.

"At least," says Rhoden, "the critics, and especially VARIETY, have pointed up that Cinemiracle lends itself to 'intimate' production which is why Jack L. Warner just phoned me that he was so gratified at the reaction and now plans to

(Continued on page 24)

List (RKO Chain Owner) Merger With Glen Alden Under Legal Hold-Up

Merger of List Industries, parent company of RKO Theatres, with the Glen Alden Corp. has been delayed for at least two weeks because of stockholder objections and court orders served at shareholder meetings of both companies.

At the List Industries meeting, board chairman Albert A. List, said that no action was being taken because of problems raised at the Glen Alden meeting. The List meeting, as a result, was recessed for two weeks until April 25 without any action on the reorganization agreement.

All eleven directors were re-elected at the session, including Ralph E. Case, T. R. Colburn, William J. Durocher, Dudley G. Layman, List, Mrs. Vera G. List, Royal B. Lord, A. Louis Oresman, A. H. Parker Jr., Edward C. Raftery and Sol A. Schwartz.

BANKED FIRES MAY FLAME UP

By HY HOLLINGER

Unless the motion picture industry moves more quickly in consolidating studio and distribution facilities and cutting down on manufacturing costs, a major conflict is expected to erupt between the film men on one side and the Wall St. financial men and stockholders on the other. To state the position of the impending battle more succinctly, it boils down to a showdown between "show business and business business."

Although the financial sources have remained on the sidelines as hecklers and have given the film men an opportunity to revitalize the motion picture business, there are indications that the stockholders and the Wall Streeters are getting tired of the "all talk and no action" relating to facilities which it is believed can be consolidated for important cost-saving results. To be sure, there have been some consolidations of backroom distribution facilities and the elimination of some exchanges, but the money men are inclined to believe that the film companies have not gone far enough and are continuing to delay the inevitable. What is particularly irking the shareholders and the Wall Streeters is the poor financial reports that continue to emerge from one company after another.

Seek 'New Approach'

There have been numerous informal talks among film company presidents about finding a new approach to the business. Universal prexy Milton R. Rackmil admitted that such talks had taken place, but he declined to reveal what subjects they covered, merely stating that "new approaches to the business" are being sought. It's anticipated that if these talks jell, there will be further mergers of distribution facilities. It won't come as a surprise either if one or more companies turn over their product to other companies for distribution similar to the manner in which RKO shifted its completed films recently to Universal.

The financial men are particularly disturbed by the failure of the film companies to get together to seek a solution to the cost involved in maintaining large studios which, it's felt, are no longer necessary for the production program currently being followed. Of course, there have been numerous informal talks concerning consolidation of studios, but nothing has come of them so far, a factor that has irritated the Wall Streeters, particularly since the maintainance of the "factories" involves a high overhead.

One Wall Streeter characterized the delay in the merging of studio facilities as involving "a question of pride and who's going to move into whose lot." It's reiterated over and over again that "everybody talks about tightening the belt," but that everybody follows

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Movietone News Fate Under Study

Movietone News, the 20th-Fox newsreel, continues to run in the red, but there are no immediate plans to either discontinue it or to switch it to CinemaScope, Alex Harrison, 20th general sales manager, said last week in N. Y.

Harrison said a good deal of thought had been given to the conversion to C'Scope, but that he was not sure whether exhibitors would be willing to pay additional rental for a widescreen reel, which would cost a good deal more to produce.

Only reels left on the market are Movietone, News of the Day (Metro)) and Universal News, now being produced by Metro and distributed by U.

Yanks Chummy With Satellites; 'Picnic' to Czechs for $10,000; Roumanian, Bulgarian Talks On

Ready for the Couch

Hollywood April 15.

Asked about business, a studio executive said that all records are being broken.

"In fact," he said, "in the first quarter alone we're 1,400 irritations ahead of last year!"

Mrs. Harry Cohn Nixes Many Bids For Col Shares

Mrs. Harry Cohn stated in Hollywood Monday she has rejected bid of $19 for her Columbia Pictures shares and has no intention of selling. She said a number of approaches had been made and to all she made the same rejoiner. "I'm high on the company my husband founded. As to present management, following her husband's demise, she says, "I'm thoroughly satisfied."

Hollywood, April 15.

Negotiations have been initiated with Mrs. Harry Cohn, widow of the late Columbia prexy, for the purchase of 240,000 shares of Col stock, representing approximately 20% ownership in the company, for $4,560,000 or $19 per share. The shares are part of the Cohn estate. Acting for a syndicate, said to have Louis Wolfson, as its head, is Chicago attorney Sidney Korshak who has had a meeting with Mrs. Cohn regarding the sale of the stock she controls.

It's reported that she is interested in selling and that Korshak has also had talks with Alfred Hart, George Sidney and Mendel Silberberg, latter two being executors of the Cohn estate. Hart, a member of Col's board, was named financial advisor to Mrs. Cohn during the administration of the estate.

Korshak couldn't be reached for comment, particularly about reports that the Chi syndicate includes A. L. Koolish and Ralph Stolkin, Chicagoans who were involved in the abortive buyout of Howard Hughes' interests in RKO

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With All That Video Coin, Sol Lesser Will Resume His Theatrical Films

Hollywood, April 15.

Sol Lesser, vet of nearly 50 years in the film business, has no intention of retiring, despite his recent sellout of his Sol Lesser Productions to Sy Weintraub for $3,500,000, and will continue to be active in both theatrical and tv film production.

Producer says his sale was for the purpose of obtaining funds for "expansion." While now board chairman and production supervisor of his old company, Lesser says he will continue to personally guide the "Tarzan" feature pix, the "Tarzan" tv series and a new vidpix series based on Thornton Wilder's "Our Town."

On Lesser's agenda is a "major spectacle" for theatrical release, based on Gene Fowler's story, "Illusion in Java," for which producer will scout locations in the Orient when he starts a three-month global trip in June. This film, to be produced independently of Lesser Productions, will be partially financed by producer and "partially by a major company." It will be shot "with Hollywood technicians and Hollywood techniques," he says.

The "Iron Curtain" is no more for the American film companies.

Most of the U. S. distributors now are in indivdual negotiations with the Soviet satellite nations and Columbia Pictures has closed a $10,000 deal for "Picnic" with the Czechs. Company is negotiating for additional sales with Prague and in fact has assigned a man in its Paris office to nothing but concentrate on the Soviet orbit.

Other distribs also are holding conversations not only with the Czechs but also with the Bulgarians, the Roumanians, etc. Several had started discussions with the East Germans after the Motion Export Assn. deal with that country fell through, but these talks had to be discontinued when the East German DEFA monopoly apparently got orders from above to drop all negotiations.

MPEA's dial with Poland, for 25 films, is in the bag. The Hungarian deal only awaits the signature of the Budapest government, and the Soviets are currently in Washington screening films. The proceeds from these countries are small, in the case of Hungary amounting to no more than between $3,000 and $4,000 per picture. However, the companies feel that it's a foot in the door anyway.

The $10,000 which Col received for "Picnic" is an extraordinarily high price for an Iron Curtain country. The Czechs originally showed an interest in talking with MPEA, but later dropped out. Since then, the MPEA's license for the individual countries (except Russia) has expired and the distribs are free to make their own deals if they wish.

Sol Siegel Terms Before Loew's Bd.

The proposed deal under which Sol Siegel would take over the production reins at Metro-Goldwyn-Mayer studios will be formally presented to the Loew's board of directors at its meeting in N. Y. today (Wednesday). Joseph R. Vogel, Loew's prexy, has been in touch with Siegel, ironing out details of the contract before presenting it to the board.

With Siegel taking over as MGM production head, the studio operation would revert to the old format under L. B. Mayer, when latter was the administrative head of the studio and Irving Thalberg, and subsequently Sam Katz and then Dore Schary were the production toppers. Now, Ben Thau will be the administrative head, with Siegel in charge of production.

Besides a term employment contract, part of the Siegel deal, it's certain, will be a buyout of his indie company, which releases through Metro. Purchase price of Siegel's company would reportedly be over $1,000,000. Pictures involved are "Les Girls," "High Society," "Man on Fire," "Merry Andrew" and the currently shooting "End of the World."

Goetz's 3 For Columbia

Hollywood, April 15.

William Goetz has signed a new multiple-pix deal with Columbia Pictures for his indie company. Producer will immediately start prepping trio of properties: "They Came to Cordura," novel by Glenda Swarthout; "The Mountain Road," Theodore White novel; and "The Franz Liszt Story."

Under his former deal, Goetz last completed "Best of Enemies," based on "Jacobowsky and the Colonel," which starred Danny Kaye, Curt Jurgens and Nicole Maurey.

VOGEL STILL PLOWS TOUGH LOEW'S ROW; PROBLEMS--AND DISPUTES--CONTINUE

Although there has been an outward calm and apparent harmony among Loew's Inc.'s board of directors, the film company is far from over the hill in solving its financial and corporate problems. Prexy Joseph R. Vogel is still faced with a tremendous uphill battle in soothing conflicting elements on the board and in implementing the program that will bring Loew's solidly into the black.

The company's board of directors which meets today (Wed.) following the postponement of last month's scheduled meeting will be faced with many thorny questions relating to the company's future course. Earlier this week, committees within the board met and elected Vogel chairman of the executive committee of the board and Jerome A. Newman, newly-elected director, as chairman of the recently-organized budget and finance committee. Newman, senior partner in the investment firm of Graham-Newman and chairman of the board of Government Employees Insurance Co., is closely allied with Louis A. Green, who also joined the board at the last annual stockholders' meeting. Green, owner of more than 100,000 shares of Loew's stock, is a pany's corporate affairs. Green and Newman regard themselves as strictly financial men and are expected to take the dollar-and-cents attitude in meeting the problems facing the company.

It's understood that Green and Newman hope to come up with definite financial suggestions regarding the operation of the company. Newman spent some time on the Coast recently looking over Metro's studio property and the studio operation. Green has stated that his objective is not to harm the company's film-making potential but that he feels that costs can be cut without impairing the quality of key figure presently in the com the product. He has also declared that he has no "preconceived notions" and that he doesn't envision any immediate "miracles," but that his aim is to build a better product at less cost but with more efficiency.

Many Factions

Green and Newman represent one faction on the board. Another pair—brought in by general counsel Benjamin Melniker—consists of

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Vogel Chairs Exec Comm

Hollywood, April 15.

Joseph R. Vogel, prexy of Loews' Inc., is new chairman of the Executive Committee of Board of Directors, succeeding George Killion, now chairman of the board. Killion remains as a committee member, others including Louis A. Green, Ira Guilden, William A. Parker and John L. Sullivan.

Jerome A. Newman also has been appointed chairman of the Budget and Finance Committee, with Phillip A. Roth vice chairman. Both were elected to Loew's directorate at last stockholders meeting.

Reade's Drive-In Files Antitruster

Walter Reade Inc., owner-operator of the Lawrence Drive-in Theatre, near Trenton, N. J., last week filed a $450,000 treble damage antitrust suit in N. Y. Federal Court against the eight majors, Allied Artists, American Broadcasting-Paramount Theatres, Stanley Warner, National Theatres and various of their subsidiaries.

Action charges that the distributor defendants conspired with their theatre affiliates to deprive the Reade ozoner of first and second run product. A temporary and permanent injunction is also sought to restrain the distribs from effecting "unreasonable" agreements in respect to runs and clearances.

Paul Lazarus Moves Into Columbia's HQ Command; Jonas Rosenfield Up, Too

In an executive realigment aimed at strengthening the administrative top personnel of the company, Paul Lazarus Jr., v.p. in charge of advertising-publicity, is moving into the top echelon of Columbia Pictures, joining prexy Abe Schneider, sales chief Abe Montegue and v.p. Leo Jaffe on the exec floor.

Taking over the ad-pub department, but without any immediate change of title, is Jonas Rosenfield, now billed as assistant to Lazarus.

Lazarus, whose star at Col has risen steadily in recent years, will remain a v.p. but will concern himself predominantly with production and liaison with the independent producers who, in the future, will constitute the backbone of Col's production activities.

Rosenfield, who joined Col several years back after working with Italian Films Export, has been Lazarus' right hand man, paying particular attention to Col's foreign productions and their exploitation. He'd long been tabbed as a "comer" in the Col exec talent pool.

CANNED TRACK 'SNEAK' OF NEW KAYE PIC

Hollywood, April 15.

With the musicians strike against the major studios in its ninth week, and no letup or settlement in sight, Columbia is considering using canned music for the sneak previews of the Danny Kaye starrer, "Best of Enemies" formerly "Me And the Colonel."

Since the film hasn't been scheduled for an early release as yet, studio hasn't decided as to how it will tune the pic.

It's understood that the William Goetz production won't go into distribution with canned music unless it's impossible to score the film.

Dick Weaver retained by Metro to handle the legit-style engagement of "Gigi" at the Royale Theatre starting in May.

UP-SCALE 'YOUNG LIONS'

Minneapolis Has Plenty of Advanced Price Films Now

Mineapolis, April 15.

With the World currently boosting its ante from $1.25 to $1.50 after 5 p.m. for "The Young Lions," (20th) inflationary boxoffice prices zoom to the stage where stiff moviegoing costs hit a new all-time local peak.

This, too, at a time of general local recession from which blockbuster pictures, despite their abundance, seem immune, the stiff tariffs apparently not affecting their patronage adversely.

In addition to the "Lions" there are "Around the World in 80 Days" and "Search for Paradise" in their 39th and sixth weeks ($2.65), "Bridge on the River Kwai" (4th wk.-$1.50) and "Brothers Karamazov" (5th wk.-$1.25) at the upped admissions.

Also, in its initial subsequent neighborhood engagement at two theatres "Farewell to Arms" is scaled at $1.25, the same as its loop raised admission, instead of the customary 85c.

Just Now Filmites Super-Sensitive To N.Y. Times

Film trade, more sensitive than ever to either negative criticism of films or stories about the business in the general press, is currently turning an angry eye at the N. Y. Times. Some executives, in exasperation, are asking: Is the Times out to bury us?

Reaction is the result of a number of downbeat pieces the Times has been frontpaging in recent months. First there was the Albert Sindlinger report, which the paper got exclusively and ran prominently. The report was full of dire warnings about the future.

Last week, the Times again frontpaged the Hollywood unions' downbeat analysis of the trade and it also gave page one position to the government's antitrust suit against Universal, Columbia and Screen Gems. People in the trade don't argue that the Times shouldn't publish legitimate news, but they quarrel with the dominance that it is being given at a time when the film biz is trying to reestablish an atmosphere of public confidence in pictures.

Some argue, too, that the Times has a tendency to take these various analyses of the industry's ills

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MAY SERVICE HUDSON OUT OF N.Y. EXCHANGES

Albany, April 15.

The possibility has been raised that Walter Reade's Community in Hudson may be serviced from New York, instead of Albany. Two distributors reportedly look with some favor on the idea.

Consideration has been given to the idea, since several recent exchange closings here. Also, because of the fact certain other theatres in the general Hudson area are served from New York (Hudson is 33 miles south of Albany). The chances of obtaining prints are claimed to be better, from New York—under present conditions.

Buying and booking of the Hudson Community and of the Community in Saratoga would continue to be handled from this city. That development occurred April 1.

Europe to N. Y.

Franco De Simone
Abel Green
Goffredo Lombardo
Jane Magid
Lee Magid
S. A. G. Swenson

Soviet Fancies Kirk Douglas As 'Mike Strogoff'

Soviet film delegation now in the U.S. has reacted favorably to the Bryna (Kirk Douglas) proposal to coproduce "Michael Strogoff" in Russia next year.

Bryna's Edward Lewis and Stan Margolies met with the Soviet reps in New York to outline the project and were told that the matter would get toplevel consideration in Moscow at the end of May. If "Strogoff" is produced, it'll be the first Russo-American coproduction on record.

The late Mike Todd planned to coproduce first "War and Peace" and then another picture with the Soviets, but neither project materialized.

According to Margolies, "Strogoff" will star Douglas and possibly a Soviet actress. Story tells of a messenger of the Czar on an urgent errand across Russia. Script has been worked out and submitted to the Soviets. Film would start in summer of 1959, with some preliminary camera work in the spring. It's possible that the Soviet Agfa color process may be used.

Margolies said no definitive proposals had been made on just how the coproduction angle would be worked out, though the film would be shot entirely in Russia. Bryna's impression was that the Soviets were eager to go ahead with coproduction. Bryna's last film was "The Vikings," a $4,000,000 production due for release soon.

New York Sound Track

The "Birth of a Kitten" short, shown last Saturday (12) on the Children's Cinema series at the Beekman Theatre, N.Y., was once banned by the N.Y. censor!

Alex Harrison, 20th-Fox general sales manager, and his wife leave May 13 for a seven-week European jaunt. It'll be strictly "no business" he vows . . . The Soviet delegation, in the U.S. to buy American films, won't talk to the press because—they say—there's an understanding with the State Dept. not to do so. The State Dept. denies it. The Russians were in New York over the weekend . . . **Ed Svigals** is the new sales head for Trans-Lux Distributing . . . Settlement of the Danish embargo situation continues to lag. The Danish exhibs had another meeting on settlement terms last Friday (11).

Charles Moskowitz (formerly of Loew's) and **Joseph Schenck** have taken office space in the Tishman building on Fifth Ave. . . . **Raoul Levy,** having spent $25,000 on acquiring **John Steinbeck's** "Pippin the Fourth," has dropped the project and is writing off the money as a loss. Couldn't get a good script and the French government also didn't like the subject matter very much. Levy's next: "The Camp Followers" . . . **Robert Corkery,** the MPEA's Latin American supervisor, due back from the field after a three-months trip. Question of upped admissions in Brazil still in the air . . . Wisdom of selecting "The Brothers Karamazov" as the official U.S. entry at Cannes is being doubted by some. Fear the critics may tear it apart . . . **Walter Reade Jr.** tied up some important coproduction deals on his recent European trip. Also acquired a couple of pictures.

Marilyn Monroe is a fresh, intelligent, witty and completely unspoiled person, English actress **Dame Sibyl Thorndike** told Auckland, New Zealand reporters. Dame Sybil is currently touring New Zealand with **Enid Bagnold's** "The Chalk Garden" and the play's Auckland stand coincided with the showing of the **Laurence Olivier-Monroe-Thorndike** film, "The Prince and the Showgirl." . . . "Marilyn reminds me in some ways of **Marlene Dietrich,**" said Dame Sybil, "although her intelligence may not be as great as Marlene's. But she has a tremendous native wit." Dame Sybil said that **Arthur Miller,** whom she described as one of the great playwrights of our day, should have a good steadying effect on Marilyn.

U.S. Army will not release **Elvis Presley** from current training schedule "except for compassionate or emergency reasons." Policy was set forth in a letter to **Rep. A. E. Herlong Jr.** (D-Fla.) denying a request to allow Presley to sing at an armed forces day celebration sponsored by Chamber of Commerce May 17 at de Leon Springs, Fla.

Ilya Lopert has acquired the French film, "Maigret" for the U.S. And **Edward L. Kingsley** has taken on the British "Lucky Jim" for release via Kingsley-International . . . **Turner B. Shelton** has bowed out of addressing the Federation of Motion Picture Councils at Cleveland tomorrow (Thurs.) afternoon . . . Radio commentator **Martin Starr** to accompany **Douglas Fairbanks Jr.** on latter's p.a. tour for "Chase a Crooked Shadow." He'll act as interviewer-m.c. for Fairbanks and film's star, **Anne Baxter,** on the stages of houses playing the thriller.

Paul Denis and **George Barris** have formed a writer-photographic collaboration and fly to Hollywood April 17 on assignments for American Weekly, Compact and other books.

Peter Riethof, who is dubbing "The Parisienne" for **Ilya Lopert,** on the prowl for a **Brigitte Bardot** "voice." . . . **B. G. Kranze,** Stanley Warner Cinerama v.p., off to the Brussels World Fair for the opening of Cinerama there and for confabs with **Nicolas Reisini** regarding the opening of additional Cinerama outlets in Europe . . . Universal pub-ad chief **David A. Lipton** in Gotham for 10 days of meetings with home-office executives . . . Producer **Ross Hunter** doing the bally routine for "This Happy Feeling." . . . Simon and Schuster renting a Broadway sign to promote **Walter Ross'** first novel, "The Immortal." Ross, who is BMI press chief and former Warner Bros. publicist, has sold the film rights to Metro. Tome concerns an actor of the leather jacket school who gains fame after his accidental death . . . Movielab Color Corp. has issued a special memo describing 10 different color processes for the production of 35m and 16m release prints . . .

Negotiations under way for **Tony Randall** to play the lead in **Stanley Kramer's** "Invitation to a Gunfighter," **Alvin Sapinsley** screenplay to be directed by **Paul Stanley.** Film is scheduled for production this summer during the eight weeks Randall will be on vacation from his lead role in the musical, "Oh Captain!" on Broadway . . . **Hermione Gingold** in Gotham to participate in the bally for Metro's "Gigi," which opens at the legit Royale Theatre on May 15 on a 10-performance, reserved seat basis . . . **Cine Roma** eyeing **Sal Mineo** to portray the youthful **Leonardo Da Vince** in an upcoming film. Shooting would start after Mineo completes "Tubi's Monument" and "The Gene Krupa Story" in Hollywood . . .

Allied States Assn. singing the praises of Pepsi-Cola for employing a drive-in as background for a national ad . . . **Larry Morris,** v.p. and general manager of B. S. Moss Theatres, off to Europe Monday (21) for a tour of film production centres to line up product for the Moss art houses . . . **Americo Aboaf,** v.p. and general manager of Universal International, to Europe over the weekend . . . N.Y.'s Cinema Lodge of B'nai B'rith pays tribute to retiring president **Robert K. Schapiro** and newly-elected prexy **Joseph B. Rosen** at Hotel Astor luncheon tomorrow (Thurs.) . . . **N. Richard Nash** back from the Coast after complet-

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L. A. to N. Y.

Irving Asher
Anne Baxter
Sam Briskin
Yul Brynner
MacDonald Carey
Charles Coburn
Hans Conreid
Gary Cooper
Joan Crawford
James Doolittle
William Dozier
Anita Ekberg
Rudy Flothow
John Forsythe
Samuel Goldwyn
Mack Gordon
Bob Hope
Ross Hunter
Jose Iturbi
Leo Jaffe
Howard Keel
Fred Kohlmar
Warner LeRoy
Ralph Levy
David A. Lipton
Daniel Mann
Rex Marshall
Mack Millar
N. Richard Nash
Otto Preminger
Vincent Price
Dick Puccio
Richard Quine
Martin Ritt
Arnold Stang
Anthony Steele
Lee Tracy
Rudy Vallee
Esther Williams

N. Y. to Europe

Americo Aboaf
Lyn Austin
Freddie Carpenter
Jean Dalrymple
Richard Davis
Art Ford
Anthony Franciosa
Ben Goffstein
Martin Goodman
Leland Hayward
B. G. Kranze
Ilya Lopert
Bruce McClure
Larry Morris
Eric Pleskow
Jean Renoir
Joseph Winters

N. Y. to L. A.

George Barres
Paul Denis
Milton Goldman
Mike Jablons
Harry Mandel
Edwin Mifler
Elmer C. Rhoden
Franklin Schaffner
Jean Stapleton

20TH FAVORS A BALANCED DIET

Spelling Art as S-E-X

The socalled "discriminating" audience must display its capacity for discrimination more clearly if a confusion between "art houses" and "sex houses" is to be prevented, Arthur L. Mayer, veteran foreign film distributor and w.k. film biz personality, tells the Federation of Motion Picture Councils at Cleveland tomorrow night (Thurs.)

Mayer's speech is titled "Foreign Films and American Audiences." It predicts that, due to the growing acceptance of dubbed films, the scarcity of domestic pix, the growing popularity of overseas stars and the demand for franker treatment of adult problems, imports during the next ten years should double the advance they made during the past 25.

However, warns Mayer, the "art" houses should not become synonymous in the public mind with theatres specializing in uninhibited sex. It's to allow the importers to concentrate on artistic values rather than pure exploitation that Mayer argues that the public must show discrimination.

UA Tops Own Pace 7 Years In Row; 6 Upcomers Potential Put at $50-Mil

For the seventh consecutive year, the Arthur B. Krim-Robert S. Benjamin management team at United Artists has chalked up a net and a volume exceeding its previous year. For 1957, an all-time net of $3,262,466, after provision for taxes, was achieved. Gross world-wide income from film rentals and related activities was $70,008,242, also listed as the highest in the 39-year history of the company. Figures compare with a net of $3,106,497 and a gross of $64,106,497 in 1956.

The 1957 earnings are equivalent to $3.05 per share on the stock outstanding as of Dec. 28. Comparative earnings per share for 1956, adjusted to the shares outstanding at that time, were $2.90.

Krim stated that the first quarter of 1958 would be ahead of the same stanza of 1957 and that he was confident that this year would end up ahead of 1957.

Krim based his optimism that UA was a growth company "with the end not in sight" on the fact (1) the company's funds obtained from public financing would be

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Bullfighting Feature Draws Ire of Animal Protection Societies

Vancouver, April 15.

This town has in recent months had a several-chapter fuss with its German colony over old war pictures showing on television screens. Now protests over theatrical screening of Columbia's "Torero," bull fight opus, which closed recently at Studio art house, are disclosed.

Syd Freedman, the operator, received objections from Performing & Caged Animals Protection League and from Tom Hughes, manager of area's SPCA. Mrs. Noreen Hepner, president of PCAPL, wrote and visited Freedman, who invited the league to see feature. She said she considered "Torero" to be "a pagan thing, and sacrilegious," referring to the bullfighters' obeisances after the kill. "Such cruelty," she added.

Hughes did not see the film, but protested to Freedman that "Chil-

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'GIGI' HARD TICKETS RANGE $1.25 TO $3

A price range of $1.25 to $3 including tax has been established by Metro for the legit-style presentation of "Gigi," the Alan Jay Lerner-Frederick Loewe tunefilm, at the Royale Theatre in New York. Picture, opening on May 15, will be shown for 10 performances a week.

Prices for Wednesday matinees (at 2:40 p.m.) will be $2 for orchestra seats, $1.50 for front mezzanine and $1.25 for rear mezzanine. For Saturday, Sunday and holiday matinees (also at 2:40 p.m.), rates are $2.50, $2, and $1.50; Monday to Thursday evenings (8:40 p.m.) and Sunday evenings (8:30 p.m.), same scale holds. Top prices are for Friday, Saturday and holiday evenings (8:40 p.m.) when rates are $3, $2.50 and $2.

LOMBARDO, DE SIMONE ARRIVE IN GOTHAM

Goffredo Lombardo, president of Titanus Films of Italy, and Titanus general manager Franco De Simone have arrived in New York for a series of conferences with United Artists and Metro executives on the release plans of "The Naked Maja," Ava Gardner-Anthony Franciosa starrer which Lombardo is producing in Rome.

UA has the U. S. and Canadian distribution rights to the film and Metro will distribute it in the rest of the world, excepting Italy where Titanus distributes.

While in N. Y., Lombardo will open discussions with other film companies relating to future co-production deals.

Get The Bidding Going Strong on 'Seesaw' Show; Ask $600,000 and 10%

Hollywood, April 15.

It was a seesaw race this week for the William Gibson legiter "Two for the Seesaw" as Seven Arts Productions (Eliot Hyman-Ray Stark) moved in on packager Charles K. Feldman and seemed to have the inside track in the bidding. Feldman, acting for William Holden, would have had Columbia backing.

If Seven Arts grabs off the property, it'll go through United Artists. Terms reportedly are $600,000 cash plus 10% of the gross over the first $3,500,000. Under the originally contemplated Feldman deal, Holden would have been associated with Gibson, producer Fred Coe and director Arthur Penn. They'd have jointly deferred their compensation in return for 90% of the film's earnings. On that basis the picture could have been made for $750,000 and Col could have recouped its financing within ten weeks on the basis of a 27½% distribution fee.

Now, however, the tendency seems to be to want to sell the play on an outright basis plus a percentage. In addition to Seven Arts, several other UA producers such as Otto Preminger and Harold Mirisch are in the running along with Warner Bros.

Niven, Doll Tour for Todd

Boston, April 15.

David Niven and Bill Doll, Todd p. r. rep, came in Thursday (10) for exhib meeting at Dinty Moore's re nabe dates for "Around the World in 80 Days."

Niven and Doll are on a 13 city tour in behalf of nabe dates. "Around the World in 80 Days" opens Wednesday (16) at the Coolidge, Brookline; St. George, Framingham; Strand, Quincy; Paramount, Newton; Paramount, Lynn, and begins a run Thursday (17) at the Strand, Dorchester.

Niven said he had promised to make the 13 city tour with the late Mike Todd. Earlier Michael Todd Jr. was in town to get the dates set following close of the film at the Saxon, where it played for 51 weeks.

HAPPY TO HAVE L'IL FILMS, TOO

At a time when most of the major companies are determinedly talking economics in distribution and have their eyes set on turning out "big" pictures, 20th-Fox continues to march steadfastly in the opposite direction.

It has no current plans either to eliminate U. S. exchanges or to merge with anyone else. And it continues with a balanced schedule of big and small films, the surface explanation being that it has an obligation to deliver product to the theatres.

According to 20th execs, the company is doing well with its low-budget Regal Films releases. It's not losing any money on its medium budgeters and it's vastly satisfied with its top product, like "Peyton Place," "Long, Hot Summer," "The Young Lions," "A Farewell to Arms," etc. As reported in VARIETY last week, 20th had the best domestic quarter in its history in the three weeks ending March 31, 1958.

But, even though it feels that it has hit on a happy formula, which allows it to fill a product void, 20th remains sensitive to market changes and indications point to some adjustments for 1959. Lengthy meetings were held in New York last week, prior to the departure of prexy Spyros P. Skouras for the Coast where, starting yesterday (Tues.) he, general sales topper Alex Harrison, production head Buddy Adler, ad-pub v.p. Charles Einfeld, 20th-International prexy Murray Silverstone, huddled with the 20th board and among themselves to finalize plans for production and release in 1959.

The preliminary plan is to keep output at approximately the same level as in 1958, but there may be some adjustments. It's possible that films in the low and medium budget range may be reduced some. And 20th remains sensitive to the plans of the other studios.

"If we see our competitors going back to the production of low-budget product, we'd certainly get out of that bracket," Harrison said last week. Meanwhile, 20th apparently feels that, with its distribution organization intact, it might as well keep its release channel full and the theatres supplied with

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CINERAMA AGAIN EYES 'PAINT YOUR WAGON'

Stanley Warner is again showing interest in "Paint Your Wagon" as a Cinerama film. The Alan Jay Lerner-Frederick Loewe Broadway production of several years ago was the property of the late Louis B. Mayer and since his death has been controlled by his nephew, former Metro producer Jack Cummings.

Nat Lapkin, v.p. of Stanley Warner, has made a number of trips to the Coast to discuss a possible production in the three-strip process, with Cummings at the helm. Property was tentatively set as a Cinerama project when Mayer was chairman of the board of Cinerama Productions Corp.

Publicists-20th Agree; Tighten Job Security; Juniors' Salary Up $6

First break in the stalemated negotiations between the N.Y. Screen Publicists Guild and four film companies came early this week when the union reached an agreement with 20th-Fox. Pact, which will be signed momentarily, is expected to set the pattern for the industry.

Agreement, a two-year deal, has the effect of tightening the security status of the pub-ad staffers by requiring that 20th hold a 90-day "discussion" with the SPG before it considers shifting any work to an outside agency. Union is hopeful that lengthy talking period would give them a chance to convince the company that it would be more economical to do the work in the shop.

Pact also gives a $6 cross-the-board wage hike to all staffers earning less that the senior publicist minimums of $140. It also provides for a wage reopening for the senior publicists 10 months after the contract goes into force.

Easter Reminder: Bills for Children Leave Houses Empty in Evening

Many complaints have been raised about the shortage of pictures aimed specifically at the kiddie trade, but the question now arises as to just what type of films will parents bring their offspring to see. During the Easter school vacation period, Loew's theatres in the N.Y. metropolitan area experimented with two moppet programs. One consisted of a package made up of a reissue of a Shirley Temple picture, "Susannah of the Mounties," and an all-cartoon feature, "Gulliver's Travels." The other combo consisted of two Martin & Lewis oldies, "Jumping Jacks" and "Scared Stiff."

Both packages only fared so-so. Matinee trade was rated satisfactory, but not great. However, the evening trade fell off so much that the overall result had to be re-evaluated. On the other hand, Walt Disney's "Snow White and the Seven Dwarfs" scored more solidly on the RKO chain although business was also off during the evening hours.

The pattern of business raised the question of the possibility of changing the matinee and evening programs in the future. It raises a question of the proper advertising and arranging rental payments, particularly if the pictures come from different distributors. Exhibitors agree that there are many problems involved, but that they are not insurmountable.

Another factor noticed in the pattern of kiddie trade is that it is better in downtown houses than in the neighborhoods. It's felt that during vacation periods parents attempt to make an event of taking the children out and, as a consequence, usually transport the family to the big downtown house. The visit constitutes an occasion and frequently involves having lunch or dinner in a downtown restaurant.

Critic Jay Carmody To Rep U.S. at Cannes As More Stars Anticipated

Washington, April 15.

Jay Carmody, drama critic for Washington Evening Star, has been named official U. S. rep to Cannes Film Festival. Carmody served as head of panel of judges at last summer's Berlin Film Festival.

Cannes Festival (May 2-18), which serves as kick-off for annual rush of Europe's film fetes, is expected to attract more top star names than in recent years. Clark Gable is skedded to attend on behalf of "Teacher's Pet," and Oscar winner Joanne Woodward will be there with husband Paul Newman to hypo interest in "Long, Hot Summer." Both pix are invited participants, in addition to official

(Continued on page 63)

'LADY SINGS THE BLUES' BUT NOT ON THE COAST

Hollywood, April 15.

Current musicians' strike in Hollywood, "with no end in sight," is leading to Lester Cowan recording the sound track of his upcoming United Artists release, "Lady Sings the Blues," in Paris this summer, according to Ann Ronell, musical director on picture and wife of the producer.

Here to have completed arrangements for scoring Billie Holiday biopic, Miss Ronell says present music situation on Hollywood front is such that Cowan, who originally planned to record sound track in Hollywood, has definitely switched to French capital. Recording will be made by singer during her upcoming May-July concert tour of Europe.

Miss Holiday, however, will not appear in picture, adapted from biog of same title by William Dufty, with whom Miss Ronell collabed on screenplay.

National Boxoffice Survey

Trade Still Strong; 'Kwai' No. 1, 'Lions' Second, 'Pacific' 3d, '80 Days' 4th, 'Andrew' 5th

The current session is a post-holiday week for most firstrun theatres, and biz reflects this. However, trade has held surprisingly strong in many key cities covered by VARIETY this stanza. The weather, which turned springlike for first time, did not seem to hamper trade.

"Bridge on River Kwai" (Col) still is in No. 1 spot, making the fifth session the film has been champ. It is being closely pursued by "Young Lions" (20th), which is gradually closing the gap, but still not able to get beyond second place currently.

"South Pacific" (20th), playing in seven spots this stanza, is winding up third. Fourth money goes to "Around World in 80 Days" (UA). The Mike Todd opus was pushed down by new arrivals in recent weeks but is staging a smart comeback this round.

"Merry Andrew" (M-G) is taking fifth place while "Long, Hot Summer" (20th) is finishing sixth. "Marjorie Morningstar" (WB), which comes into the N. Y. Music Hall next week, is taking seventh money, same as last week.

"Run Silent, Run Deep" (UA) is winding up eighth. It had been in third position the two previous weeks. "Teacher's Pet" (Par) is landing in ninth place.

"Search For Paradise" (Cinerama) is finishing 10th. "Snow White" (BV) (reissue) will be 11th while "Witness For Prosecution" (UA) rounds out the Top 12. "Seven Wonders of World" (Cinerama) and "God Created Woman" (Kings) are the runner-up pix.

Interest centers on "Windjammer" (Nat'l), initial pic in the Cinemiracle process, among the newcomers. It is rated big in L. A. and very solid in N. Y. at the big Roxy which has lost half its seating capacity in order to handle the huge screen and special equipment. "St. Louis Blues" (Par), also new, is okay in St. Louis and good in N. Y.

"Touch of Evil" (U), another newie, is rated fair in Frisco. "Paris Holiday" (UA), another fresh entrant, shapes okay in Minneapolis, quiet in Philly and only fairly good in L. A. "Stage Struck" (BV), also new, is rousing in Boston but strictly lightweight in L. A. and Frisco.

"Desire Under Elms" (Par) continues its steady pace in two N. Y. houses though in fifth weeks. "Farewell To Arms" (20th), solid in St. Louis, is okay in Philly.

"Escapade in Japan" (U) is rated nice in Chi. "Peyton Place" (20th) is big in Chi and fancy in Toronto.

"Gervaise" (Cont) is big in N. Y. "Cowboy" is mild in Boston. "Paths of Glory" (UA) looms fine in Buffalo.

(*Complete Boxoffice Reports on Pages 12-13.*)

Too Much, Too Soon

Frank if incomplete account of Diana Barrymore's drinking and love life. Disappointing as biopic, may sell as sensational account of inside on well-known names.

Hollywood, April 11.

Warner Bros. release of a Henry Blanke production. Stars Dorothy Malone, Errol Flynn; co-stars Efrem Zimbalist Jr.; features Ray Danton, Neva Patterson, Murry Hamilton, Martin Milner, John Dennis, Edward Kemmer, Robert Ellenstein. Directed by Art Napoleon. Screenplay, Art and Jo Napoleon; based on the book by Diana Barrymore and Gerold Frank; camera, Nick Musuraca, Carl Guthrie; music, Ernest Gold; editor, Owen Marks. Previewed at the studio, March 24, 1958. Running time, 122 MINS.

Diana Barrymore	Dorothy Malone
John Barrymore	Errol Flynn
Vincent Bryant	Efrem Zimbalist Jr.
John Howard	Ray Danton
Michael Strange	Neva Patterson
Charlie Snow	Murray Hamilton
Lincoln Forrester	Martin Milner
Walter Gerhardt	John Dennis
Robert Wilcox	Edward Kemmer
Gerold Frank	Robert Ellenstein

Diana Barrymore's as-told-to autobiography, "Too Much, Too Soon," has to be considered on two levels as a motion picture. On the first count it is a fragment of the Barrymore story, a good deal of the life of Diana and a part of the life of her father, John. As such it is more Main Street than Main Stem. The Barrymore glow is seen as something produced more by bottled firewater than by the inner fire of genius. It will probably satisfy no one who knew John Barrymore, whether they liked him or not, and it gives no indication at all of why the Barrymore name means something in the theatrical profession.

On the second count, as a melodrama of high life in social and theatrical worlds, with very frank scenes of sex and alcoholism," "Too Much, Too Soon," will probably be successful commercially. Henry Blanke's production for Warner Bros. is subtitled "The Daring Story of Diana Barrymore," and that is what it comes down to: an expose of a famous name and its sad and speedy descent to ruin and despair.

The screenplay by Art and Jo Napoleon does one important thing well. It takes the annoying whine out of the story, so that the heroine is not forever blaming everyone for her troubles and travail. If it is over-simplication it is justified, but Diana is represented as a child who sought love but was denied it by her busy parents, actor Barrymore and poet Michael Strange, pen-name for socialite Blanche Oelrichs. This loneliness is acceptable as the reason for Miss Barrymore's frantic romances and marriages, all eyed with clear-seeing candor though sordid and unappetizing. The film story ends when Diana decides to cleanse her soul by the current substitute for the confessional or the couch, the ultra-frank autobiography. This is represented as a step in her regeneration.

There are many omissions that constitute falsity as far as the full story goes, Barrymore, for instance, is represented as married only to Miss Strange; no other marriages are alluded to, undoubtedly because of the problem of legal clearances.

There are other such omissions that will be noted and that cannot fail to detract from the impact of the story. The Napoleons undoubtedly worked with what material they could, balked from giving the complete account by the reluctance of the living to be involved. But understanding these problems does not concern an audience and an audience is going to feel that something is missing, and it is.

What is missing is the feeling that the story of this girl named Diana Barrymore is a story that should matter. The Napoleons have been skilfull in making Diana more sympathetic; her story is pitiful. But it is not important and it is not admirable. There is not the lift of Lillian Roth's "I'll Cry Tomorrow," a story of infinitely greater degradation but of eventually higher hope.

Dorothy Malone is often very moving as Diana, successfully limning the character from late adolescence to a woman mature in years if not in character. Errol Flynn makes John Barrymore an aimable drunk but not much else. Efrem Zimbalist Jr. is one of the fictionized characters, Diana's first husband, a decent actor who tries to help her. His portrayal is warm and sympathetic. Ray Danton makes the second husband, a tennis bum of nasty disposition, a properly repulsive character but one of understandable attraction. Neva Patterson as Michael Strange, and Murray Hamilton as a picture director, Martin Milner as an old friend, all contribute ably. Others seen prominently include John Dennis, Edward Kemmer and Robert Ellenstein, latter as Gerold Frank, author of the book with Miss Barrymore.

Art Napoleon's direction is thoughtful and sharp, making the most of individual scenes and attempting a cumulative meaning beyond the book's appraisal. Two photographers, Nick Musuraca and Carl Guthrie, make the most of the narrative's dramatic possibilities. Ernest Gold's music score is a highlight of the film, and editing by Owen Marks and sound by Francis J. Stahl are both top-notch. *Powe.*

Cry Terror

Highly-charged suspense meller. High-class exploitationer that lives up the sensational billing. Good names, good b.o.

Hollywood, April 11.

Metro release of a Virginia and Andrew L. Stone production. Stars James Mason, Rod Steiger, Inger Stevens; costars Neville Brand; features Angie Dickinson, Kenneth Tobey, Jack Klugman, Jack Kruschen, Terry Ann Ross. Directed and written by Andrew L. Stone; camera, Walter Strenge; music, Howard Jackson; editor, Virginia Stone. Previewed at the studio, April 11, '58. Running time, 96 MINS.

Jim Molner	James Mason
Paul Hoplin	Rod Steiger
Joan Molner	Inger Stevens
Steve	Neville Brand
Kelly	Angie Dickinson
Frank Cole	Kenneth Tobey
Vince	Jack Klugman
Charles Pope	Jack Kruschen
Pat Molner	Terry Ann Ross

For a Virginia and Andrew L. Stone production such as "Cry Terror," the opening titles represent a kind of dramatic count-down Once they are over—and the power is building even while they are on—the story is launched with dizzying speed and suspenseful pursuit that hardly relaxes until the final frame. The Stones are unashamed story-tellers. They throw anything into their narratives that give them added interest or excitement. This production for Metro is one of their best and it is a solid, satisfying picture that will have excellent box office returns.

Basic premise seems a little shaky, but before viewer has a chance to examine it, writer Andrew Stone has got the plot so chock-full of the FBI, bombs in airplanes, sexual psychopaths, female sadists, benzedrine addicts, knifings, shootings, extortion, kidnapping, murder and police detection methods that your critical faculties are completely numbed in happy anticipation of the next curve to be smashed at you, and still dazed from the last one.

In this one, James Mason is an electronic expert who constructs a small bomb for a man, Rod Steiger, who tells him it is to be submitted for approval to the U.S. government in bidding on a military contract. Instead Steiger tucks it away on an airplane, warns the officials in time where it is, but threatens to repeat the job unless $500,000 is immediately forthcoming.

Mason and his wife, Inger Stevens, are held captive by Steiger & Co., while the half a million is ponied up. The hostages also include the small daughter of Mason and Miss Stevens, Terry Ann Ross, which adds another dimension of harrowing suspense, as Steiger's colleagues are made known. They include Angie Dickinson as a shiv-wielding beauty, Neville Brand as a killer-rapist, and Jack Klugman as the third member of the evil trio.

Stone, as director, and Virginia Stone, as editor, keep several scenes boiling simultaneously, cutting sharply from one to another, heightening the effect of each by playing it off against another. The picture, as with other Stone productions, has the grimy feel of reality through their shooting in actual locations away from any studio. For the kind of story they do, it pays off.

Walter Strenge's photography is a vital element of this kind of realistic drama, with shots inside a New York subway tube, along New York's West Side Highway, inside an elevator shaft and other equally difficult but rewarding areas. Mason and Steiger play well together as the chief antagonists, but it is Miss Stevens who gives the most touching performance. Her evocation of terror and despair are shafted straight to the spectator's heart. Miss Dickinson, young Miss Ross, Brand, Klugman, Jack Kruschen and Kenneth Tobey give strong and varied support in their characterizations.

Other technical credits include the sparing but effective music by Howard Jackson and the realism of the unretouched sound, by Francis J. Scheid. *Powe.*

Hong Kong Affair

Average mystery deriving interest from Hong Kong locations. Jack Kelly may boost prospects, but overall possibilities dim.

Hollywood, April 11.

Allied Artists release of a Claremount Pictures production. Stars Jack Kelly, May Wynn; features Richard Loo, Lo Lita Shek, Gerald Young, Michael Bulmer, James Hudson. Produced by Paul F. Heard and J. Raymond Friedgen. Directed by Paul F. Heard. Screenplay by Herbert G. Luft, Paul F. Heard, J. Raymond Friedgen, Helene Turner; camera, S. T. Chow; editor, Helene Turner; score, Louis Forbes. Previewed at the studio April 9, '58. Running time, 79 MINS.

Steve Whalen	Jack Kelly
Chu Lan	May Wynn
Li Noon	Richard Loo
Sou May	Lo Lita Shek
Louis Jordon	Gerald Young
Inspector Stuart	Michael Bulmer
Jim Long	James Hudson

Not long after his plane touches ground in "Hong Kong Affair," star Jack Kelly is asked, "Why don't you see the city first?" This is a helpful suggestion, for it brings a trip through the colony that lends more intrigue and mystery to the film than the storyline itself. Kelly, whose usual mode of transportation is a horse on tv's "Maverick," will help this Claremount Pictures production along its sampan course, but the Allied Artists release is destined for program situations.

Several hands were in this Oriental pot, with the major work having fallen to Paul F. Heard who directed, co-produced (with J. Raymond Friedgen) and co-authored. With the entire production filmed in Hong Kong, Heard has co-ordinated his work to take advantage of what there is to see—crowded streets, crowded waters and crowded living. The only familiar thing is a Coca-Cola sign, and it's a case where unfamiliarity breeds interest.

Kelly is an American who owns half-interest in a Hong Kong tea plantation which has had jolly good luck with a brand called Iron Lady Budha Tea, but Kelly hasn't seen any money from this enterprise in three years. In Hong Kong to find out why, he meets May Wynn, Chinese secretary of the English attorney (Gerald Young) who handles the plantation's business affairs. She goes for him, and he goes to see why his tea isn't finding its way into hot little pots. A murder, an attempted knifing, a near drugging and two chases later, Kelly discovers Young has been hoarding all the profits himself while using the tea shipments to hide his parcels of opium. And, in the middle of Hong Kong's harbor, Kelly's supersleuthing brings him into the hands of the short-pantsed, long-socked police.

Kelly, the most believable part of the show, is genuinely concerned and quite convincing. Miss Wynn, a lovely lady who can act, isn't given much chance, for her put-on Oriental accent puts a kick into much of her portrayal. As a young Chinese femme, Lo Lita Shek adds a delightful touch.

The screenplay—which Herbert G. Luft and Helene Turner co-wrote with Heard and Friedgen—basically is the average tale of hidden narcotics. Heard's direction is solid for the most part but could have been picked up slightly in the hurry-up scenes. His production values, especially considering everything was done in the Orient, are fine, with only one set appearing contrived. Photography by S. T. Chow has caught the feeling of Hong Kong, and the Louis Forbes score helps. Title song by Forbes and Paul Herrick is a pleasant lead-in, and it's given a good run by singer Ronnie Deauville. *Ron.*

Manhunt in the Jungle
(COLOR)

Semi-documentary jungle adventure filmed on the spot in South America. Good prospects for its type.

Hollywood, April 11.

Warner Bros. release of a Cedric Francis production. Stars Robin Hughes; with Luis Alvares, James Wilson, Jorge Montoro, James Ryan, Natalie Manzuelas. Directed by Tom McGowan. Screenplay, Sam Merwin Jr., Owen Crump; based on the book, "Manhunting in the Jungle" by G. M. Dyott; camera, Robert Brooker; music, Howard Jackson; editor, Robert Warwick. Previewed at the studio, April 10, '58. Running time, 82 MINS.

Comdr. George M. Dyott	Robin Hughes
Aloique	Luis Alvarez
Col. P. H. Fawcett	James Wilson
Carissimo	Jorge Montoro
Native Woman	Natalie Monzuelas
Wilbur Harris	James Ryan

"Manhunt in the Jungle" was made by the same team responsible for the featurette of a year and a half ago, "The Amazon Trader," producer Cedric Francis, director Tom McGowan and writer Owen Crump, with latter sharing writing credits this time with Sam Merwin Jr. It is located in the same South American area as the earlier, excellent short feature and as a true story adventure, beautifully photographed and capably produced, it should have a most successful acceptance. Considering its probable cost, Warners may have a small bonanza on its hands.

The "manhunt" referred to is the actual trek into the Amazon jungles of British Commander George M. Dyott, who set out in 1928 to find Col. P. H. Fawcett, British explorer who had disappeared three years before. The Fawcett legend is still active, from time to time, lending itself naturally to exploitation, but Dyott's expedition is not so well-known. The screenplay by Crump and Merwin nicely withholds the outcome until the end so there is suspense in both adventures leading up to the climax and in the tragic conclusion itself.

The Warnercolor photography by Robert Brooker, shot entirely in the Amazon country of South America, with some background shots done in Peru, is exceptionally faithful in color reproduction. The river and the jungle are caught with clarity and imagination, although the shots are not as breath-taking as some displayed in "Amazon Trader."

McGowan is at his best as a director in handling of the real natives; some of the actors recruited in the area being unfamiliar with motion picture technique are inclined to indulge in brush-chewing. Robin Hughes, as the central figure, is restrained, however, both in his acting and his narration which is used for a major portion of the film in lieu of dialogue. It suits this kind of story and adds to the reality.

Editing by Robert Warwick and sound by Dolph Thomas, both vital in a production where no retakes and no rushes were possible, are excellent. Howard Jackson's music is also a plus factor. *Powe.*

The Return of Dracula

Francis Lederer as zombie in horror pic short on horror. Teenaged angles may overcome deficiency. Fair exploitationer.

Hollywood, April 11.

United Artists release of Jules V. Levy-Arthur Gardner production. Stars Francis Lederer, Norma Eberhardt; features Ray Stricklyn, John Wengraf, Virginia Vincent; with Jimmie Baird, Greta Granstedt, Gage Clark, John McNamara, Harry Harvey Sr., Mel Allen, Hope Summers, Dan Gachman, Robert Lynn. Directed by Paul Landres. Story and screenplay by Pat Fielder; camera, Jack MacKenzie; music, Gerald Fried; editor, Sherman Rose. Previewed in Hollywood, April 12, '58. Running time, 77 MINS.

Bellac	Francis Lederer
Rachel	Norma Eberhardt
Tim	Ray Stricklyn
Mickey	Jimmie Baird
Cora	Greta Granstedt
Jennie	Virginia Vincent
Merriman	John Wengraf
Reverend	Gage Clark
Sheriff Bicknell	John McNamara
Station Master	Henry Harvey Sr.
Porter	Mel Allen
Cornelia	Hope Summers
County Clerk	Dan Gachman
Doctor	Robert Lynn

"The Return of Dracula" is a well-made little picture but it is somewhat short on its most marketable quantity—horror. Francis Lederer plays the title role with considerable restraint and it is not until the final reel that things get at all exciting. As a horror exploitation item, it could stand some juicing up. It could be, you might say, more full-blooded. Except for this deficiency, the Arthur Gardner-Jules Levy production for United Artists release is capably made and tightly directed by Paul Landres. Pat Fielder did the screenplay.

Lederer is not our old friend, Count Dracula, in this one, but is a Dracula-type zombie who sets out to transplant himself from his native Balkans to sunny California. He arrives in the United States having taken the identity of a man he murdered en route. He takes his place in a household of the man's relatives. The daughter of the house, Norma Eberhardt, immediately catches his eye, although not for the usual male reasons, and after enlisting his first victim, Virginia Vincent, he starts after her. Partly through the aid of her teen-aged suitor, Ray Stricklyn, Miss Eberhardt escapes his clutches. Lederer is eventually done in by the complications of modern life when the U.S. Immigration Dept. comes around to check up on his passport.

Miss Eberhardt, Stricklyn, Greta Granstedt, Jimmie Baird, Miss Vincent and John Wengraf do nicely with their material.

It is an acceptable production but until the traditional wooden stake is driven into the zombie's heart, the screen turns color for a moment and the blood spurts forth, there is a regrettable shortage of the weird and eerie. *Powe.*

Thundering Jets
(REGAL SCOPE)

Action in the sky. Very good exploitation feature.

Hollywood, April 11.

Twentieth-Fox release of a Regal Films production. Stars Rex Reason, Dick Foran, Audrey Dalton, Barry Coe, Buck Class, Robert Dix; features Lee Farr, John Douglas, Robert Conrad, Sid Melton, Gregg Palmer, Lionel Ames, Dick Monahan, Maudie Prickett, Jimmie Smith, Bill Bradley, Robert Rothwell, Kevin Enright, Walter Kent, Tom Walton, Ronald Foster, Kenneth Edwards. Produced by Jack Leewood. Directed by Helmut Dantine. Screenplay by James Landis; camera, John Nicholaus Jr.; editor, Frank Baldridge; music, Irving Gertz. Previewed in Beverly Hills, April 10, '58. Running time, 73 MINS.

Capt. Morley	Rex Reason
Lt. Col. Spalding	Dick Foran
Susan Blair	Audrey Dalton
Lt. Erskine	Robert Dix
Capt. Murphy	Lee Farr
Capt. Davis	Barry Coe
Major Geron	Buck Class
Kurt Weber	John Douglas
Lt. Kiley	Robert Conrad
Sgt. Stone	Sid Melton
Capt. Dexter	Gregg Palmer
Capt. Anderson	Lionel Ames
1st Mechanic	Dick Monahan
Mrs. Blocher	Maudie Prickett
Long	Jimmie Smith
1st Student	Bill Bradley
2nd Mechanic	Robert Rothwell
Saunders	Kevin Enright
Pianist	Walter Kent
Vocalist	Tom Walton
Control Tower Sgt.	Ronald Foster
2nd Student	Kenneth Edwards

With in-flight photography that could brighten a much costlier production than this one, "Thundering Jets" will zoom through its bookings as a second feature, but it will be one with a healthy share of interest. Producer Jack Leewood has come up with a respectable little picture which showcases some promising young actors, and Helmut Dantine has directed the Regal film with taste if little fire.

The James Landis screenplay weaves three conflicts into the framework of an air force training school for test pilots, and though none of the conflicts is deeply handled, each at least is understandable. Rex Reason is the jet ace who's been forced to shake a hickory stick at a new crop of students every six months, feeling the whole time he'd rather be in the air himself. He takes out his frustrations on his pupils, has an argument with his girl (Audrey Dalton) and finally threatens to resign from the service. When one of the neophyte jetesters freezes at the dual controls and is saved by Reason, thus prompting a surprise party and some kindly words, the unhappy instructor realizes how important his job really is. Underlying this conflict is an attempted conquest of Miss Dalton by Buck Class, the "lover boy" of the school. And brought in for good measure is the conflict between Robert Dix, a student whose brother was killed over Germany during World War II, and John Douglas, a new American who flew with the German air force during that war. Both of these are solved in happy fashion.

Though there seems to be a nonchalant attitude in some of the performances, the roles are filled capably. Rex Reason is right in both looks and temperament, and Miss Dalton is pretty and capable. Class and Barry Coe, both whom are under contract to 20th-Fox which releases "Jets," are fine in evidencing sound talent. Good work also is done by Dick Foran, John Douglas, Sid Melton and especially Lee Farr as the class clown.

Cameraman John Nicholaus, Jr., added a major portion of entertainment to this film with his lensing. Sound by Don McKay and Bernard Hurlen helped as did montage work by editor Frank Baldridge. The Irving Gertz score pinpoints action effectively upbeats patriotism with its march tempo *Ron.*

Foreign Capsule Reviews

La Bonne Tisane (Good Medicine) (FRENCH). Lux release of Contac-Cofrabel-CCF production. Stars Raymond Pellegrin, Madeleine Robinson, Bernard Blier; features Estelle Blain, Roland Lesaffre, Henri Vilbert, Jacques Fabbri. Directed by Herve Bromberger. Screenplay, Louis Duchesne, Bromberger from novel by John Amila; dialog, Jacques Sigurd; camera, Jacques Mercanton; editor, H. Sevein. At Marignan, Paris. Running time, 100 MINS.

This pic combines a story of gangsters settling scores and a tale of a young nurse's first night of duty. Split theme film rarely achieves perfect cohesion, even when the two blend. This emerges only a fair entry here with U.S. possibilities dubious except for possible dualer usage on its theme.

A homecoming gangster finds others have encroached on his territory. In a fight he is shot, but manages to crawl to a hospital where he is found by a sensitive, young nurse. She is caught up in

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BRIGITTE'S BOXOFFICE REVEL

Delicate Ethics Re 'Teacher's Pet'

Chicago, April 15.

Question of journalistic objectivity arose from "Teacher's Pet" reviews in Chi's two afternoon gazettes. American's Ann Marsters stepped aside, but the Daily News critique carried the usual Sam Lesner byline. Both reviews appear, with more than 50 other scribes, in the Perlberg-Seaton pic, playing the Woods here.

None other than the American's executive editor, Edward Doyle, subbed for Miss Marsters. He found the film "cute"—but that's all. He likened it to "hiring the liner Leviathan to deliver a postage stamp"—a long-ago George Jean Nathan salvo at a pretentious play with a flimsy theme. Doyle many years ago reviewed pix in Buffalo.

Lesner found the picture a "very bright comedy" that "manages to say some very significant things about modern newspapers." But his big enthusiasm read, "Teacher's Pet scores all the way as a thoroughly delightful newspaper comedy that is happily free of cliches."

Review of Tribune's Will Leonard (pinchhitting for vacationing Anna Nangle) concluded, "A newcomer by the name of Herb Lyon has one line of dialog, but I can't understand what he says." Lyon is the paper's gossiper under the "Tower Ticker" shingle.

Sun-Times, only Chi gazette without a staffer represented in the pic, gave it the better-than-good three-star rating.

Are Consent Decrees Beyond Change?

Many in Film Industry Doubt Relief from Long-Sought-Now-Partly-Regretted Divorcement

In all discussions of the ailments of the film business, the effect of the Goverenment consent decrees inevitably comes up and just as inevitably there is a call in some quarters for the elimination or at least a revision of what is regarded as a restrictive hold on the industry. The recent study of the motion picture business by Coast economist Dr. Irving Bernstein for the Hollywood AFL Film Council also stressed the damaging consequences of the consent decrees.

Realistic tradesters, particularly veteran attorneys associated with the film business, tend to laugh off all the efforts to bring about a change in the Government decrees. What the industry has forgotten, it is emphasized strongly, is that it was found guilty of illegal practices and that the consent decrees represented a compromise on the part of the Government. One lawyer likened the consent decrees to a life sentence as compared to the death penalty.

As a consequence, it's pointed out that the Government can't be called on to halt a penalty that was handed down after the industry was found guilty. Carrying the criminal analogy a step further, the attorney compared the industry's plight to the recent parole of Leopold. "It's like saying 'I'm guilty, but circumstances have changed. I'm old and poverty stricken now and I need a pardon or a parole,'" he noted.

Under these circumstances, the lawyer added, the Government may ease up a bit. As a matter of fact, it has in many recent instances and has permitted formerly-affiliated theatres to acquire new properties. In addition, it has allowed American Broadcasting-Paramount Theatres to enter production and has also permitted Stanley Warner to operate Cinerama and National

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Bomb Hoax—Again

Manchester, N. H., April 15.

The theatre bomb scare has been revived here, the latest victim being the State theatre, where some 50 patrons were forced to vacate the building while police inspectors and firemen searched the premises and found nothing.

A phone caller, reportedly sounding like a small boy, informed bomb would explode in the movie house at 9:30 p.m. Authorities immediately contacted Edward G. Mason, manager, and he asked the patrons to leave the theatre.

Following the negative search, the amusement-seekers returned to their seats and the show was resumed.

Ozoners Open Up Without IATSE

Minneapolis, April 15.

All 11 Twin Cities' area drivein theatres opened their seasons last Friday (11) with non-union projectionists, but there are two versions as to what has happened.

Circuit owner Ted Mann, president of a five-ozoner circuit and who represented all of the outdoor theatres in negotiations on a new contract with the union local, says the union projectionists are

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IRVING WORMSER AS CONTINENTAL PREXY

Irving Wormser, having resigned from Distributors Corp. of America, is joining Continental Distributing as president. Walter Reade Jr. remains chairman of the board.

Continental originally was formed by Reade and Frank Kassler. They later split, with Kassler setting up his own indie outfit. At Continental, Carl Peppercorn will continue in charge of sales.

At DCA, Wormser had been sales chief under Fred Schwartz, president.

Times Theatre on 42nd St. N. Y., after playing "Ten Days in a Nudist Camp" for 19 weeks (and a $80,000 b.o. gross) pulled the film on Good Friday.

$3-MIL PACE FOR G-RATED 'WOMAN'

By FRED HIFT

Despite a "Condemned" rating from the Roman Catholic National Legion of Decency, the French "And God Created Woman," starring Brigitte Bardot, has been spot-booked by virtually every major circuit in the States and looms as far and away the biggest foreign grosser ever to play this country.

According to Edward L. Kingsley of Kingsley-International and Peter Horner of the associated Union Films, "God Created Woman" will end up with a minimum film rental take of $3,000,000 and very likely it will go to $4,000,000.

This must be viewed in the light of the fact that the import, which has been dubbed into English, cost the French producers only 400,000 to make and, with comparatively small launching costs, employs only about 150 prints. This must be weighed against the fact that, with this low expense, it's grossing what a very good American film of this calibre would gross with around 14,000 bookings.

The film's current take, from 175 bookings, stands at $1,500,000. Out of the Paris Theatre in New York alone it has taken $200,000 in film rental during a 25 week run and the end of that run isn't in sight.

"God Created Woman" has created one of the biggest jams in history on the "art" circuit, with houses keeping the film to top business for 12 and 15 weeks where normally they may run pictures two or three weeks. Even Kingsley-International has been affected by

(Continued on page 16)

UTRILLO ET MERE

Longstreets set Deal For Filming For Allied Artists

Hollywood, April 15.

Husband-and-wife writing team of Ethel and Stephen Longstreet have finalized a deal whereby film rights to their tome, "Man of Montmatre," are being sold to Allied Artists for $150,000 plus 10% of the profits, deal including a screenplay by the team.

Film will deal with the life of Maurice Utrillo and his mother, Suzanne Valadon, and negotiations are under way for Jean Negulesco to direct, and perhaps produce. Scripts will be submitted to Ingrid Bergman and Montgomery Clift.

Film will be lensed in color and widescreen in Paris in the fall. Book was published by Funk & Wagnalls. Longstreet deal with AA prexy Steve Broidy was set by Leon Lance.

N.Y. State Censor Data Show That Foreign Product 95% Sans Seal

'Cat on a Cool Tin Roof'

Hollywood, April 15.

"Cat on A Hot Tin Roof" will reach screen via Metro with the homosexual implications deleted, by permission of the dramatist, Tennessee Williams.

Change of motivation will have the leading character, played by Paul Newman, merely morally weakened by prolonged adolescence and refusal to assume adult responsibilities, rather than by AC-DC problems.

Director - writer Richard Brooks explains that the change was made to broaden the story for the public, not at any insistence of the Hollywood Code.

Though they are, seeking to crash the broad, commercial theatre market, foreign films continue to ignore the need for a Production Code seal. A gradually rising percentage of Hollywood pictures also are being released sans Code approval.

Statistics made available to VARIETY by Louis M. Pesce, director of the motion picture division of the N. Y. State Education Dept., show that of 554 imports reviewed by his division in the year ended March 31, 1958, 527—or fully 95%—of the total 554 pictures seen didn't carry a seal.

On the American side, with 383 features seen by the censor, 61—or 16%—had no seal whereas 322 did carry it.

Failure of the producers abroad to seek a Code seal has a twofold reasoning. First, the vast majority of these pictures go into art situations, where no question is ever raised whether or not the Code has approved them. Secondly, the circuits, if they want a picture, will play it anyway, seal or no seal. Also, a number of the more provocatively "sexy" imports couldn't get Code approval anyway and so they don't bother with applying for it.

The N. Y. censor figures, the only available gauge of the foreign films going into release in any one year (on the theory that a distributor wouldn't apply for a license unless he planned to distribute the picture) show that the division saw 383 American features against 332 in 1956-57. Not one of these was rejected, though three shorts were "banned."

On the foreign side, of the 554 imports reviewed, one was rejected. Last year, the censor saw 477 features. Of the 554 films a total of 532 came from 12 countries, with Hong-Kong imports again in the lead with 138 pictures. That was an increase of 14 over last year. Mexico shipped in 131 against 113 in 1956-57. British imports were up to 76 from 46; Germany dropped to 57 from 106; Italy remained static with 39; France went down one to 34; Greece contributed 18 against 14 last year; Soviet imports were down to 15 from 22 and Japan submitted seven against five in 1956-57. Argentina had seven, Sweden six and Poland four. Foreign producers also sent in 108 shorts last year against only 88 the prior year.

Each U.S. Distrib On Own Vs. Soviet

Though the Motion Picture Export Assn. is serving as a contact and liaison, facilitating screenings, etc., the Soviets will negotiate individually with each American company for the pictures they wish to buy.

Soviet delegation has been in Washington during the past week, screening some 40 to 50 pix and plans to see more. Indications are that the Russians may buy an initial batch of 10 to 15 features.

According to Turner Shelton, head of the U.S. Information Agency's film division, there is no question of the Russians reverting to their original "barter" ideas. They'll have to pick the American films before there's any discussion of which Soviet pix are to be acquired in the States.

NICHOLSON, ARKOFF HEADING FOR EUROPE

Hollywood, April 15.

Prexy James H. Nicholson and v.p. Samuel Z. Arkoff of American International plane for London Saturday (19) on annual European trek to discuss upcoming product with distributors.

Agenda calls for talks with Nat Cohen of Anglo-Amalgamated Film Distributors on possible co-production deals.

GEORGE A. CROUCH IS STANLEY CONSULTANT

Veteran theatre executive George A. Crouch, who has had 50 years of service with the Stanley Warner organization and its predecessors, is retiring from the business. He leaves on a vacation on May 3 and when he returns will serve as a consultant for the company.

Crouch's most recent post with Stanley has been as zone manager for the company's Washington theatres. As a result of Crouch's retirement, the Washington zone is being merged with the Philadelphia area and will be supervised by v.p. Frank J. Damis.

Crouch entered the theatre business in 1908 at the age of 15, working in the Air-Drome, established by the Crandell Amusement Co. on a fenced-in lot in Washington. Its 600 seats were made up of park benches and the admission was 5c. Crouch was a rewind man, poster clerk and general utility man. When Crandell merged with the Stanley Co. in 1925, he became successively purchasing agent, chief booker, assistant film buyer, and when Warner Bros. theatres absorbed the Stanley Co. three years later, he became film buyer and assistant zone manager. In 1948, Crouch was appointed zone manager and remained in that post when the Stanley Warner Corp. bought the Warner theatre chain.

Johnston Boost For Common Market In Europe Puzzles Some Yanks

The European Common Market concept, which last week got a hefty boost from Eric Johnston, still has a lot of film business executives wondering what it eventually may do to Hollywood exports. They're also at a loss to dope out the logic of Johnston's position.

The Motion Picture Export Assn. prexy told the Economic Club of Detroit that expanded American economic activity depended, in part, on the functioning of the Common Market in Europe. He went further, advocating similar trading blocks in Asia, Africa and Latin America.

Not once, in his speech, did Johnston mention the motion picture industry. He did observe, however, that "the new common market will cause dislocations in our present international trading patterns. For a time, some of us may be hurt, painfully hurt. But to a far greater degree it is an opportunity."

Those in the industry who read the speech were divided in their reaction. Some felt that Johnston was wearing two hats these days—that of the MPAA-MPEA and the other of an economic adviser to President Eisenhower. But others expressed themselves sharply and negatively on the spectacle of the top industry spokesman enthusiastically plugging for common markets.

The "official" MPEA position, which doesn't necessarily jibe with private views, is that Johnston feels that any measure establishing greater economic security on the Continent must benefit the American film biz as it must all other U. S. businesses. Added to this is the observation that, come what may, there will be safeguards against "discrimination" against American traders in any common market setup.

There are those who hold, however, that films are a special case. They propose, bluntly, that European film men are but waiting for the opportunity of twisting the common market concept into a powerful weapon against Hollywood; and few argue that this could not be done.

Because it depends so much on exports, the American industry has had to compromise many times in the past. The latest instance is in France, where MPEA accepted the French view that 40 of the available 110 licenses next year should be allocated by the French themselves on the basis of which company does what for French films. MPEA fought bitterly against that provision, but finally accepted it for the sake of an overall deal.

Some feel that in his role of an "economic statesman," Johnston is bound to find himself at times at cross-purposes with the interests of the film biz which he represents. Yet, film toppers take the position that Johnston's activities on the government level give him an international entree which makes the "double hat" game worthwhile.

In his speech, Johnston compared the common market idea to the trading pattern first developed in the U. S. He called it the

(Continued on page 16)

U.S. Blockbusters Scoring in Paris With '10 C's,' 'Days' Tops; Longies Hits

Paris, April 15.

Yank blockbusters are making a big showing here via long runs. "Ten Commandments" (Par) is now in its 11th week in a dubbed version at the Paramount and in its ninth on the Champs-Elysees in subtitled forms. This may run through September.

"Around World in 80 Days" (UA) is ensconced in its subtitled run after 36 weeks in dubbed format.

The French have come up with a four-hour "Les Miserables," but it does not look to do the box-office enjoyed by its Yank counterparts. "Miserables" apparently has been made too many times, and with too much adherence to the book this version shapes as a lagging affair. But it will do okay here. Pic opened in five houses which were cut to three after the first week.

Longie films are catching on here as the longer than two-hour films flood first-run screens. "Bridge on River Kwai" (Col) looks in for an extended run at an arty cinema on the Champs-Elysees after a phenomenal seven-week run at one of the top first-run tandems. It ran both dubbed and subtitled, but now is only in the latter.

"Peyton Place" (20th) is another many-reeled thing in for okay results. Also opening this week are "A Farewell to Arms" (20th) and "Sayonara," (WB), both viewed as important boxoffice pix here.

Sharp Upbeat in Italo Pix Prod.

Rome, April 8.

The month of March saw a sharp production upbeat in Italian studios. Fourteen feature pix were started during the past 30 days as against eight for January and seven in February.

Of the fourteen, five are all-Italian productions, four are Italo-French, one is Italo-Spanish, one is Italo-German and one Italo-Yugoslav.

One of the Italian pix was the first local-made science fiction pic, Royal Film's "Death Comes from Outer Space," directed by Paolo Heusch and starring Madeleine Fisches, Paul Hubschmid and Fiorella Mari.

Yank Edward Mangum's German Whiteface Staging Of Connelly's 'Pastures'

Frankfurt, April 15.

Marc Connelly's 28-year-old negro musical fantasy, "The Green Pastures" was staged here Saturday (12) at Stadtische Buhnen, state-operated, as spring season's opener. For this belated German premiere the production is in whiteface. It was done once before on that basis during the 1930's in Sweden.

Edward Magnum, the American, is staging, with an indispensable translator assist from his wife, German actress Gerda Eckhardt, since he concedes his German is atrocious. Harry Buckwitz, director-general of the theatre, selected Magnum with the conscious wish to have an American work given American-type direction, something hardly known in Germany. The Magnums have been in Turkey conducting dramatic classes and staging plays under subsidy there. (Including "Oklahoma").

Otto Rouvel is De Lawd here, Emil Lohkamp is Moses, Karl Luley as Noah and Wolgang Schirlitz in the Pharoah role.

Use TV to Bally Pix 1st Time in Germany

Frankfurt, April 8.

For the first time, a major German distributor has bought tele time in Germany to bally his upcoming products. Constantin Film Distributors took time in the German TV net this week for a half-hour program. Called "The Cinema Close By," it features information and scenes from the latest Constantin films.

Show was produced for tv by Hans Hoenicka and edited by Fritz Andlfinger.

Gloria Lane to Iceland

Unusual booking set by the Cosmetto Artists Management in Manhattan sent mezzo-soprano Gloria Lane to Iceland on Monday (14). Singer will give 10 performances with the Reykjavik Symphony, also appearing at the U. S. military base. She'll sing all the "Carmen" arias.

Miss Lane returns to U. S. for concert dates in May prior to singing this summer at England's Glyndebourne Festival.

Slight Split in Italo Ranks on Common Mart: Exhibs Yen Free Trade

Rome, April 8.

With the European Common Market a big topic in this country, application of ECM legislation in the field of films is widely discussed among local industry observers. Problem is also pointed up by the pending confabs over pact renewals between Italy and France, Spain and Germany, all taking place in the next two months. A slight split is becoming evident in the previously solid Italian front, regarding future policy with regard to the ECM and, more specifically, the European Film Pool idea.

While previously Italo filmites all had been in favor of following through with previous setup of a "protected" pix industry, indirectly supported by government film aid (applied in Italy and France), some local observers more recently have pointed out the "problem of choice" between the two basically opposite existing systems.

One local pundit, repping the exhib sector, raised the serious doubt that perhaps the Italian system is wrong while the German one (free trade setup) is right. Also, that perhaps it might be better for France and Italy to switch to the German standard of free trade rather than ask Germany to revamp its system to one approximating the Franco-Italian standard (as has been unsuccessfully tried in recent months).

A similar trend of thought developed recently in France, causing considerable discussion and controversy. Also it was pointed out here that adoption of the German system of free trade would also release Italian pix production from the many direct and indirect controls brought on by the subsidy system. This system recently showed signs, the observers say, of stifling the local initiative.

While it's generally doubted here that any drastic changes in the Italo pix industry setup are possible for now, the matter undoubtedly will receive a maximum of attention in the near future, stimulated by pending political elections in this country. Also, it was noted, much is at stake for local producers. According to a recent survey, the six countries of the ECM total some 26,680 cinemas.

LOEW'S SELLS AWAY FROM CATHAY TO SHAW

Singapore, April 15.

Under a new agreement between Shaw Bros. Ltd. and Loew's International, Metro films will be exhibited in Shaw theatres in Malaya instead of the houses of the Cathay Organization. Deal was signed here by Run Run Shaw, of the Shaw firm, and Seymour R. Mayer, v.p. of Loew's International.

According to Mayer, the new agreement represented a two-way deal in that Metro would distribute films made by the Shaw Organization in other parts of the world. Certain films, he added, might be suitable for distribution in the United States and other western countries. Mayer indicated that the determining factor in the shift to Shaw was the ability to obtain wider distribution of Metro pictures in the large Shaw circuit.

Italian Bow-Out From Paris Festival Creates Furore in Rome Circles

The news that Italy may not participate in the upcoming Paris Theatre Festival has rocked and irked Italian legit circles. Ostensibly, reports say that Italy bowed out of the Gallic Fest in order to allow the participation of some nations which have not yet had a chance to perform at the yearly theatre event, such as Argentina, India, Ceylon, and South Korea. Italy participated last year.

But other local observers claim there's another reason. According to the latter view, Italy was to present Goldoni's "Impresario di Smirne," as staged by Luchino Visconti for the Morelli-Stoppa Co. However, the same outfit also has a new play by Diego Fabbri, "Figli D'Arte," and pressure had been brought to have this staged in Paris as Italy's entry. Here, opinion is split, with some claiming the Fabbri work is too verbose and that the bare stage performance is unsuitable.

What the critics of the "exclusion" claim is that there are other worthy Italian presentations suitable for Paris. Reportedly, the toppers of the Stoppa-Morelli outfit would even be willing to give up their invitation to Paris in favor of another Italo group, just as long as Italy's theatre is somehow repped at this year's event.

NORTH AMERICA IN GERMAN CINEMASCOPE

Frankfurt, April 8.

The first full-length German CinemaScope documentary about North America has just been finished.

It was produced and directed by Hans Domnick, who spent a year travelling 55,000 kilometers between northern Alaska and Guatemala to film this full-length feature in color.

The film, currently comprising 26,000 meters, is being cut and processed by Real Film Studios in Hamburg, and will be released in Germany later this year.

$4,000,000 for Pix, Tele Films in Japan, 6 Mos.

Tokyo, April 8.

Foreign currency budget for the import of pictures and tv films for the first half of fiscal 1958 (beginning April 1) was set at $4,000,000 at a meeting of the cabinet council. First plan drafted at a meeting of the Foreign Exchange Bureau Feb. 20 called for $4,431,500, but downgrading of the amount is real indication of the effects of the anti-American motion picture faction in the Diet.

Irving Maas, MPEA Far East veep who's said that MPEA member companies are being penalized by being caught in a political crossfire, refused comment at this time on the new budget figure. This figure is the same as for the similar period of fiscal 1957. Meanwhile, opposition to the heavy import of U. S. film product continues to mount with even non-partisan voices speaking out and mentioning that generous amount of U. S. import licenses are a hangover from Allied Occupation days and that too many Western pictures are doing Japan no good.

An Israel 'Ripley'

Tel Aviv, April 8.

A "Believe It Or Not" or Stranger-than-Fiction story occurred here when the German-international film team shooting a 90-minute documentary on Israel shot a breath-taking chase for hasheesh (opium) smugglers in the southern desert of Israel. Israeli police fully cooperated and put at the disposal of the team hundreds of camels, horses and men.

The scene was successfully finished and everybody, including the police, were satisfied it was filmed true to life. However, when the police returned with beasts and extras, they discovered that a band of real smugglers, long sought, had been incidentally caught.

U.S. Fiddler Tours With Poles

Warsaw, April 8.

American concert violinist Roman Totenberg has returned to the U.S. but will join the one-year-old Warsaw Philharmony in May on its tour of Britain and Austria. This will make him the first Yank artist to appear as guest with a satellite country's musicians.

Knowing Poland from before the war, Totenberg found the Philharmony totally reorganized, with 16 new first desk men from the Pozman Orchestra, and from Katowice, Lodz and Krakow. Philharmony has three conductors of which Skorwacewski is due as guest conductor with the Cleveland Orchestra in the States next season.

Philharmony gives three concerts a week in Warsaw in a brand-new concert hall. Poland's one concert hall to escape bombing is at Krakow, the country's Pittsburgh, which city the combatants spared for reasons of statesmanship.

Under the present regime Poland's cultural music affairs are run by a Government concert agency, Pagart, which supplies conductors, soloists, commissions composers and arranges auditions and tours.

While Totenberg was here he recorded two Bach concerti for the Nagrania label.

Metro Reported Ready To Sell Brit. Studios, Its Empire in London

London April 15.

Metro is hoping to unload two of its major physical assets in Britain. The company, it is learned authoritatively, is looking for buyers for its West End showcase, the Empire, Leicester Square, and for its studios in Elstree.

Asking prices are not revealed but it is accepted that, on its real estate value alone, the Empire Theatre would be worth upwards of $2,000,000. When the freehold was first acquired back in 1925, the company, acting in partnership with the late Solly Joel, paid over $1,000,000 for the site. Metro bought out Joel's interest a few months after the theatre was opened in November, 1928. The Empire deal does not include the Ritz, which is adjacent to it, and which Metro has on a long lease.

Joseph R. Vogel gave the first public hint of the likely sale of Metro's British studios when he addressed the Allied States convention in Louisville last February. More recently, Robert H. O'Brien, the company's financial veepee, was in London to o.o. the situation.

The Metro-British studios, with seven stages covering over 73,500 square feet, and a vast exterior lot, is estimated in the trade to be valued at around $8,500,000.

It's understood that one of the main reasons why Metro is anxious to liquidate these assets is to repay outstanding bank loans.

PRESENT-DAY THEMES SEEN BEST FOR FILMS

Frankfurt, April 8.

"The film that's most likely to be a success today is one that has a contemporary theme," William Holden told the film press here during his personals for "Bridge on River Kwai" (Col). "The reason is that it is easier for the audience to identify themselves with the characters and happenings in it."

Holden felt that if the pic has true feelings and themes, told in a way that patrons can identify themselves with the actors, the film has most important element for success.

"There is no longer a Hollywood—it has become the universe," he stressed. "We have to appeal to people all over the world with a film in order for it to be a hit today."

French Film Academy Tabs 'Angry Men' Best

Paris, April 15.

The French Film Academy, made up of leading film creators and crix, gave its award for the best 1957 pic to "12 Angry Men" (UA). Marilyn Monroe took the best foreign actress award for her work in "Prince and the Showgirl" (WB). Prizes are crystal stars.

Best French pic pas Jules Dassin's "Celui Quit Doit Mourir" (He Who Must Die). Top foreign actor was Ake Gronberg in Ingmar Bergman's Swedish pic "Glycarnas Afton" (Naked Dawn). Best French thesps were Pierre Brasseur for "Porte Des Lilas" (Gates of Paris) and Mylene Demongeot for "Les Sorcieres De Salem" (Witches of Salem), based on Arthur Miller's play "Crucible."

Ireland Cinema Trade Down 10%

Dublin, April 8.

Boxoffice returns are down an average of 10% for 1957, as compared with 1956, according to Edmond A. Grace, chairman of Theatre and Cinemas Assn. here. Grace is spearheading a campaign to secure a cut in the Entertainment Tax in the government budget due April 23.

Exhibitors in rural areas claim that their biz is off 15%, and figure that emigration to cities, to Britain and to U. S. is one of the causes. They can't blame the tele in most cases because Ireland hasn't a service, and the fringe reception of English stations is only possible in a few places.

Irish Cinemas group, subsidiary of J. Arthur Rank Organization, has warned that it may switch the policy of the 3,500-seat Theatre Royal here to on all-film house, instead of cine-variety operation using a high proportion of Irish talent. Currently, the theatre gets a rebate of 30% for part-live show. However, directors say this is insufficient to meet the cost increase. If the switch is made, the problem will arise over the bar operation. The Royal has three bars now which it may operate because a part-live house.

See Bill Holden After 'Stein Dodge,' Native Japan Yarn, For Pix

Tokyo, April 8.

William Holden did not deny interest in the property "Stein Dodge," for which he is reported to be dickering for independent production. Before leaving for Hong Kong with Mrs. Holden for a week's stay, the actor waived comment on the subject although he is expected to enter into active negotiations when he returns here for a three-week layover.

This story, authored as "Shuten Doji" by Genzo Murakami, concerns a Dutch knight who was shipwrecked and washed to the beach of a Japanese fishing village where he is rescued by a dim-witted girl. Remaining in Japan, Dodge becomes the leader of a fierce raiding band. One time when the girl is brought before him, he tries to express his gratitude, but she perceives his true nature, tries to escape and falls off a cliff.

Toho is said to have approached Murakami for screening rights, but no commitment has been made. Daiei is also said to have expressed interest and Holden will have to toss his hat into the widening ring.

John Wayne's Batjac Productions is also said to be interested in the property. Wayne recently completed "The Barbarian" in Japan.

Ceylon's Clean Slate For 'Blackboard' (M-G)

The ban on "The Blackboard Jungle" (Metro) imposed by Ceylon's film censor board last November is expected to be unclamped, certified for adults.

C. R. Beligammana, acting Minister for Cultural Affairs, said in Colombo, Ceylon, he saw no reason why the film should be banned. "In fact, it contains some valuable instructions to parents how to bring up their children," Beligammana remarked.

YOU'VE SEEN 20TH'S FIRST QUARTER

PEYTON PLACE • A FAREWELL TO ARMS •
THE ENEMY BELOW • PLUNDER ROAD •
THE GIFT OF LOVE • DIAMOND SAFARI •
SING BOY SING • COUNT FIVE AND DIE •
AMBUSH AT CIMARRON PASS •
ESCAPE FROM RED ROCK •
BEAUTIFUL BUT DANGEROUS •
THE RETURN OF
SONG OF BERNADETTE

NOW GET SET FOR THE SECOND QUARTER

DAY AFTER DAY...WEEK AFTER

YOU

ONE OF THE GREAT ATTRACTIONS IN INDUSTRY HISTORY!

MARLON BRANDO · MONTGOMERY CLIFT · DEAN MARTIN

THE YOUNG LIONS

ALSO STARRING

HOPE LANGE · BARBARA RUSH · MAY BRITT

PRODUCED BY AL LICHTMAN

DIRECTED BY EDWARD DMYTRYK

SCREENPLAY BY EDWARD ANHALT

CINEMASCOPE

ALL THE SHOCK, FORCE AND POWER OF JOHN O'HARA'S HOTLY-DISCUSSED BEST-SELLER!

GARY COOPER

DIANE VARSI · SUZY PARKER

TEN NORTH FREDERICK

CO-STARRING

GERALDINE FITZGERALD

TOM TULLY

PRODUCED BY CHARLES BRACKETT

DIRECTED FROM HIS OWN SCREENPLAY BY PHILIP DUNNE

CINEMASCOPE

SHE WAS A WINK...A KISS... AN INVITATION...A G.I.'S PRIZE OF WAR!

FRAULEIN

DANA WYNTER · MEL FERRER · DOLORES MICHAELS

PRODUCED BY WALTER REISCH DIRECTED BY HENRY KOSTER

SCREENPLAY BY LEO TOWNSEND

COLOR by DE LUXE

CINEMASCOPE

INTO TOMORROW WITH THE FASTEST MEN ALIVE!

THUNDERING JETS

A REGALSCOPE PICTURE

REX REASON · DICK FORAN · AUDREY DALTON

BARRY COE · BUCK CLASS · ROBERT DIX

AND

THE MEN OF THE U.S. AIR FORCE

PRODUCED BY JACK LEEWOOD DIRECTED BY HELMUT DANTINE

WRITTEN BY JAMES LANDIS

A REGAL FILMS, INC. PRODUCTION

RELEASED BY 20TH CENTURY-FOX

THE BLAZING EPIC OF THE SHAPING OF THE NORTHWEST TERRITORY!

FLAMING FRONTIER

A REGALSCOPE PICTURE

BRUCE BENNETT · JIM DAVIS

PRODUCED AND DIRECTED BY SAM NEWFIELD

WRITTEN BY LOUIS STEVENS

A REGAL FILMS, LTD. PRODUCTION

RELEASED BY 20TH CENTURY-FOX

THE THRILL STORY OF THE GREAT UNKNOWN!

MISSILE INTO SPACE

A REGALSCOPE PRODUCTION

CO-STARRING

BILL WILLIAMS · LYNN THOMAS · WITH BOB ELLIS · PAUL FREES

PRODUCED BY BERNARD GLASSER

DIRECTED BY EDWARD BERNDS

A REGAL FILMS, INC. PRODUCTION

RELEASED BY 20TH CENTURY-FOX

20TH LEADS THROUGH STRENGTH

WEEK...
CAN DEPEND ON 20TH!

FROM THE PRODUCER OF "PEYTON PLACE"!

JERRY WALD'S production of WILLIAM FAULKNER'S

THE LONG, HOT SUMMER

PAUL NEWMAN · JOANNE WOODWARD · ANTHONY FRANCIOSA

ORSON WELLES · LEE REMICK · ANGELA LANSBURY

DIRECTED BY MARTIN RITT · SCREENPLAY BY IRVING RAVETCH & HARRIET FRANK, Jr.

COLOR by DELUXE CINEMASCOPE

FROM ONE END OF THE COUNTRY TO THE OTHER...THEY'RE WAITING FOR

FROM HELL TO TEXAS

DON MURRAY · DIANE VARSI

CO-STARRING CHILL WILLS · DENNIS HOPPER

PRODUCED BY ROBERT BUCKNER

DIRECTED BY HENRY HATHAWAY

SCREENPLAY BY ROBERT BUCKNER AND WENDELL MAYES

COLOR by DELUXE CINEMASCOPE

IT WILL SCARE THE WITS OUT OF YOU!

WATCH OUT FOR THE FLY

YOU'VE NEVER SEEN ANYTHING LIKE IT!

FILL YOUR BOX-OFFICE PRESCRIPTION WITH

Rx MURDER

RICK JASON · MARIUS GORING · LISA GASTONI

AND INTRODUCING SANDU SCOTT

PRODUCED BY JOHN GOSSAGE · WRITTEN AND DIRECTED BY DEREK TWIST

CINEMASCOPE

RELEASED BY 20th CENTURY-FOX

"THE YEAR'S BIGGEST WESTERN!" —The Hollywood Reporter

CATTLE EMPIRE

STARRING JOEL McCREA

CO-STARRING GLORIA TALBOTT · DON HAGGERTY · PHYLLIS COATES

PRODUCED BY ROBERT STABLER

DIRECTED BY CHARLES MARQUIS WARREN

SCREENPLAY BY ENDRE BOHEM · ERIC NORDEN

COLOR by DELUXE CINEMASCOPE

THE MOB MOVED IN...AND A CITY BECAME A HELL IN CONCRETE!

GANG WAR

A REGALSCOPE PICTURE

CHARLES BRONSON · KENT TAYLOR · JENNIFER HOLDEN · JOHN DOUCETTE

PRODUCED BY HAROLD E. KNOX · DIRECTED BY GENE FOWLER, Jr. · SCREENPLAY BY LOUIS VITTES

A REGAL FILMS, INC. PRODUCTION

RELEASED BY 20TH CENTURY-FOX

EVERY MONTH OF THE YEAR!

L. A. Still Brisk; 'Windjammer' Fine $30,000, 'Lions' Whopping 48G, 'Pet' Mild 12G, 'Sayonara' Bullish $21,500

Los Angeles, April 15.

Local first-run outlook continues fairly bright this session, with two strong openers plus stout returns from some he dovers overshadowing the middling biz being done by other situations. "Windjammer," new Cinemiracle pic, is rated fine $30,000, opening a hard-ticket policy at refurbished Chinese.

"Young Lions" shapes smash $48,000 in four theatres. However. "Stage Struck" is only light $3,200 at Fine Arts. "Sayonara" tops holdovers with bullish $21,500 in third round, three cinemas. "Teacher's Pet" is only moderate $12,000 in fourth lap at Hollywood Par.

"Marjorie Morningstar" is so-so $11,000 in third session at Warner Bev. "Run Silent, Run Deep" looks tepid $11,000 in second week at trio of houses. "Merry Andrew" dipping to soft $7,200 in second at Pantages.

Hard-ticket holdovers still are flashy. "Around World in 80 Days" being hefty $19,100 at Carathay. "Seven Wonders of World" okay $17,200, and "Bridge on River Kwai" snappy $17,000.

Estimates for This Week

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT). Fine $30,000.

Four Star, Fox Beverly, Loyola, Vogue (UATC-FWC) (668; 1,170; 1,248; 825; $1.25-$2.40) — "Young Lions" (20th). Wham $48,000. Last week, Four Star, Fox Beverly, Loyola, Vogue with Los Angeles, "Long, Hot Summer" (20th) 1st wk, Four Star; 4th wk, others), $21,100.

Fine Arts (FWC) (631; 90-$1.50) — "Stage Struck" (BV). Light $3,200. Last week, "I Accuse" (M-G) (3d wk), $1,500.

State, Hawaii (UATC-G&S) (2,404; 1,106; $0-$1.50) — "Viking Women" (AI) and "Astounding She-Monster" (AI). Mild $9,000. Last week, "10 Commandments" (Par) (3d wk), $11,000.

Hillstreet (RKO) (2,752; 90-$1.50)—"Man from Alamo" (U) and "Wings of Hawk" (U) (reissues). Slim $3,500. Last week, with Iris, Ritz, "Snow White" (reissues) (2d wk), $13,800.

SW Downtown (SW) (1,757; 90-$1.50)—"Country Girl" (Par) and "Proud and Profane" (Par) (reissues). Dull $2,500. Last week, "Song Bernadette" (20th), "Three Faces of Eve" (20th) (reissues) (2d wk), $4,800.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"Run Silent, Run

(Continued on page 20)

H.O.s Clip Cincy B. O. 'Majorie' Good $12,000, 'Lions' Wow 10G in 2d

Cincinnati, April 15.

Frontline film biz is firm here this week. Carryover of strong Easter assortment and solo newcomer, "Marjorie Morningstar," good at Albee, are withstanding opposition of new baseball season and annual Shrine Circus in Cincy Garden. "Bridge on River Kwai" continues to top the city for third week at Keith's. Potent holdovers are "Young Lion" at the Grand, "Run Silent, Run Deep," at the Palace, and "Long, Hot Summer" at Twin Drive-In. "Search for Paradise" maintains hotsy pace in 19th stanza at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Marjorie Morningstar" (WB). Good $2,000 or near. Last week, "Merry Andrew" (M-G), $9,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (19th wk). Holding to the sturdy $14,500 tempo of last week.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th) (2d wk). Wow $10,000 after $15,000 preem. Holds a third.

Guild (Vance) (300; 50-90) — "Ladykillers" (Indie) and "To Paris With Love" (Indie) (reissues) (2d wk). Fairish $1,100. Last week, $1,200.

Keith's (Shor) (1,500; 90-$1.25)—"Bridge on River Kwai" (Col) (3d wk). Great $15,000 following $18,000 second round.

Palace (RKO) (2,600; 90-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Good $8,000. Bowed in at $10,500.

Twin Drive-In (Shor) (1,500 cars; 90-$1.25) — "Long, Hot Summer" (20th) (3d wk). Pleasing $6,500. Last week, $8,000.

Broadway Grosses

Estimated Total Gross

This Week $725,700
(Based on 22 theatres)
Last Year $553,930
(Based on 25 theatres)

'Majorie' Wham 23½G in D.C. 2d

Washington, April 15.

Despite fact that there is not a single new first-run pic biz is holding well. Sole new bill, "Knights of Round Table" and "Ivanhoe," oldie combo at Columbia, shapes sock. "Bridge on River Kwai," in fifth stanza at Trans-Lux, continues to top city. "God Created Woman," in 23d session at the other T-L house, the Plaza, is being hypoed by new promotion campaign. "Marjorie Morningstar" is smash on second week at two spots.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,100; 90-$1.50)—"Marjorie Morningstar" (WB) (2d wk). Sock $23,500. Holds. Last week, $31,000.

Capitol (Loew) (3,434; 90-$1.25)—"Merry Andrew" (M-G) (3d-final week). So-so $9,000 in final 5 days. "Ballet Russe" comes in for 2 days mid-week. Last week, $15,000.

Columbia (Loew) (1,154; 70-90)—"Knights of Round Table" (M-G) and "Ivanhoe" (M-G) (reissues). Sock $10,000 for brace of oldies at low scale. Last week, "Raintree County" (M-G) (2d run) (10th wk), $9,000 at titled scale.

Keith's (RKO) (1,850; 85-$1.25)—"Snow White" (BV) (reissue) (2d wk). School recess upped this to torrid $13,000 after $16,000 opener.

Palace (Loew) (2,350; 90-$1.25)—"Brothers Karamazov" (M-G) (5th wk). Steady $12,000 after $14,000 in fourth.

Plaza (T-L) (276; 90-$1.25)—"God Created Woman" (Kings) (23d wk). Brand new promotion campaign plus tourists boosting this to amazing $5,500 after $5,000. Stays.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (5th wk). Wow $20,000 after $22,000 in fourth. Stays.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (2d wk). Robust $17,000. Last week, $24,500 in 10 days. Holds.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (15th wk). Robust $14,000 after $16,000 (best to date) last week. Stays.

'MAJORIE' BIG 13G, INDPLS; 'LIONS' 9G, 2d

Indianapolis, April 15.

Biz is generally oke at first-runs here this stanza, holdovers still figuring prominently. "Marjorie Morningstar" opened big at Circle and will lead city. "Young Lions" in second week at Keith's still is sock. "Bridge on River Kwai" in fourth at Loew's is rated nice. "Jumping Jacks"-"Scared Stiff," reissue combo, is getting a moderate play at Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-$1.25) — "Marjorie Morningstar" (WB). Big $13,000. Last week, "Snow White" (BV) (reissue) (2d wk), $11,000 at 90c top.

Indiana (C-D) (3,200; 75-90) — "Jumping Jack" (Par) and "Scared Stiff" (Par) (reissues). Oke $7,000. Last week, "Lafayette Escadrille" (WB) and "Green Eyed Blonde" (Indie), $6,500.

Keith's (C-D) (1,200; 90-$1.25)—"Young Lions" (20th) (2d wk). Great $9,000. Last week, $12,000.

Loew's (Loew) (2,427; 90-$1.25) — "Bridge on River Kwai" (Col) (4th wk). Nice $8,000. Last week, $11,000.

Lyric (C-D) (850; $1.25-$2.20)—"Raintree County" (M-G) (9th wk). Big $10,000. Last week, $9,000.

'Holiday' Okay 9G, Mpls.; 'Lions' 8G

Minneapolis, April 15.

Another quantity low in Loop fresh offerings finds holdovers once more ruling the roost. There are three new entries, but only one, "Paris Holiday," merits the designation of being important. It is just okay at Orpheum. It's the 40th and seventh weeks, respectively, for the hard-ticket "Around World in 80 Days" and "Search for Paradise." Fifth session for "Bridge on River Kwai" still is big at Radio City. Third for "Run Silent, Run Deep" looks nice. Second of "The Young Lions" looks hefty but "Merry Andrew" is rated light in second.

Estimates for This Week

Academy (SW) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (40th wk). It's the last four weeks and business continues brisk. Healthy $8,600. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (7th wk). Going along at brisk $17,000. Last week, $18,400.

Gopher (Berger) (1,000; 85-90)—"Run Silent, Run Deep" (UA) (3d wk). Can be proud of its showing here. Nice $4,500. Last week, $6,000.

Lyric (Par) (1,000; 85-90 — "Lafayette Escadrille" (WB). Slow $4,000. Last week, "Brothers Karamazov" (M-G) (5th wk), $4,800 at 90-$1.25.

Radio City (Par) (4,100; $1.25-$2.50)—"Bridge on River Kwai" (Col) (5th wk). They're still flock-

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'Witness' Smash 25G Paces Toronto; 'Lions' Great 16G, 'Peyton' 15G, 8th

Toronto, April 15.

With biz still big at the deluxers here currently, such newcomers as "Witness for Prosecution," "Cinerama Holiday" and "Young Lions" doing night turnaways. "Bridge on River Kwai" is still topping the city in its fifth frame with a phenomenal take. Another hep holdover and exceeding last week's gross, is "Peyton Place," in eighth stanza at the Imperial, Canada's largest house. "Teacher's Pet," in three-theatre combo arranged by Famous Players (Canadian), is also big in second stanza. "Snow White" in second frame shapes great in second round.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$1.75)—"Bridge on River Kwai" (Col) (5th wk). Still wham at $36,000. Last week, $40,000.

Downtown, Glendale, State, Scarboro (Taylor) (1,059; 995; 698; 694; 50-75)—"Underwater Warrior" (M-G) and "Man from God's Country" (AA). Okay $12,000. Last week, "Oregon Passage" (AA) and "Bowery Boys in Money" (AA), $11,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; (50-$1)—"Teacher's Pet" (Par) (2d wk). Hep $18,000. Last week, $23,000.

Fairlawn (Rank) (1,165; $1.25-$2.40)—"Bolshoi Ballet" (Rank) (8th wk). Okay $4,000. Last week, $5,000.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th). Smash $16,000. Last week, "Bonjour Tristesse" (Col) (3d wk), $6,000.

Imperial (FP) (3,344; 75-$1.25)—"Peyton Place" (20th) (8th wk). Great $15,000, an upsurge from last week's $14,500.

Nortown, Towne, Westwood (FP-Taylor) (959; 693; 994; $1)—"Snow White" (BV) (reissue) (2d wk). Still turnaway biz at night for $25,000. Last week, $30,000.

Loew's (Loew) (2,098; 75-$1.25)—"Witness for Prosecution" (UA). Smash $25,000. Last week, "Raintree County" (M-G) (4th wk), $14,500 in 8 days.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (35th wk). Okay $6,500. Last week, $7,000.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama). Near-capacity $16,000. Last week, "This is Cinerama" (Cinerama), $15,000.

Uptown (Loew) (2,075; 60-$1)—"Paths of Glory" (UA). Big $11,000. Last week, "Lady Takes a Flyer" (U), $10,000 for eight days.

York B&F) (745; $1-$1.25)—"Albert Schweitzer" (IFD) (3d wk). Neat $3,500. Last week, $4,000.

'Run Deep' Fast $12,000, Balto; 'Lions' Smash 16G, 'Pacific' Hep 15G, 2d

Key City Grosses

Estimated Total Gross

This Week $3,036,900
(Based on 23 cities and 245 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,568,109
(Based on 23 cities and 251 theatres.)

'Lions' Loud 25G, Cleve.; 'Run' 12G

Cleveland, April 15.

Despite holdover product predominating here this stanza, biz generally is strong. Lone bill aside from arty entries is "Ghost of China Sea"-"Bitter Victory," rated nice at Embassy. "Young Lions" is great in second Hipp round while "Run Silent, Run Deep" is okay in nine days at State. "Bridge on River Kwai" still is terrific in fifth week at the Allen.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Bridge on River Kwai" (Col) (5th wk). Wow $24,000. Last week, $28,800.

Continental (Art Theatre Guild) (850; $1.25) — "Don Giovani" (Indie). Fair $1,600. Last week, "God Created Woman" (Kings) (m.o.), $1,500 for eighth lap.

Embassy (Community) (1,200; 70-90)—"Ghost of China Sea" (Col) and "Bitter Victory" (Col). Nice $4,000. Last week, "Abductors" (20th) and "Cattle Empire" (20th), $3,500.

Heights Art (Art Theatre Guild) (925; $1.25)—"Nights of Cambiria" (Lopert) (2d wk). Sluggish $1,900. Last week, $2,600.

Hippodrome (Telem't) (3,700; $1.25-$1.50)—"Young Lions" (20th) (2d wk). Great $25,000 after $30,000.

Ohio (Loew) (1,244; $1.25-$2.75) —"South Pacific" (20th) (2d wk). NSH $10,000. Last week, $12,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Seven Wonders of World" (Cinerama) (11th wk). Firming up to $15,500, after $14,500.

State (Loew) (3,500; 90-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Okay $12,000 in 9 days after $15,000.

Stillman (Loew) (2,700; 90-$1.25) —"Merry Andrew" (M-G) (2d wk). Average $7,500 in 8 days. Last week, $8,000.

'Majorie' Mighty 20G, Denver; 'Summer' 11G, 2d

Denver, April 15.

"Marjorie Morningstar" is best bet here this session, with a smash total at the Paramount. "Bridge on River Kwai," still is great in sixth Centre week. "Long, Hot Summer" shapes fine in second round at the Denver. "Merry Andrew" is not so happy in second stanza at the Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Snow White" (BV) (3d wk). Big $6,000. Stays. Last week, $6,000.

Centre (Fox) (1,247; 90-$1.25)—"Bridge on River Kwai" (Col) (6th wk). Great $17,000. Holds. Last week, $23,000.

Denham (Cockrill) (1,429; 70-90)—"Bonjour Tristesse" (Col) (2d wk). Fair $5,000. Last week, $7,000.

Denver (Fox) (2,586; 70-90)—"Long, Hot Summer" (20th) (2d wk). Good $11,000. Last week, $24,000.

Orpheum (RKO) (2,596; 90-$1.25) —"Merry Andrew" (M-G) and "Underwater Warrior" (M-G) (2d wk). Mild $6,000. Last week, $10,000.

Paramount (Wolfberg) (2,200; 70-90) — "Marjorie Morningstar" (WB). Socko $20,000. Stays on. Last week, "Run Silent, Run Deep" (UA) and "Ft. Bowie" (UA) (2d wk), $11,000.

Tabor (Fox) (930; 90)—"Adam and Eve" (Indie) and "Blonde Blackmailer" (Indie). Big $8,000. Stays on. Last week, closed.

Vogue Art (Sher-Shulman) (442; 75-90) — "Novel Affair" (Cont). Fair $1,000. Last week, "Nights of Cabriria" (Indie) (3d wk), $1,500.

Baltimore, April 15.

Big guns are boosting the take here currently. Leading the field is "Bridge on River Kwai" which is torrid in fourth round at the Hipp. "South Pacific" is shaping great in second frame at the New.

"Run Silent, Run Deep" looks fast in opener at the Stanley. "Young Lions" is rated smash in first at the Century. "Razzia" finally nosed "And God Created Woman" out of the Cinema where it put in 21 weeks, a phenomenal run here. "Cinerama Holiday" is only fair in second at the Town. Announced sixweek run will be shortened.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50) — "Young Lions" (20th). Smash $16,000. Last week, "Farewell To Arms" (20th) (5th wk), $6,500.

Cinema (Schwaber) (460; 50-$1.25) — "Razzia" (Indie). Good $3,000. Before that, "God Created Woman" (Kings) (21st wk), $2,000.

Film Centre (Rappaport) (890; 50-$1.25)—"Merry Andrew" (M-G) (3d wk). Oke $6,000 after $6,500 in second.

Five West (Schwaber) (460; 50-$1.25)—"Bride Much Too Beautiful" (Ellis) (3d wk). Nice $3,000 after near same in second.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (4th wk). Great $16,000 after $22,000 for third.

Mayfair (Fruchtman) (980; 50-$1.25)—"Witness for Prosecution" (UA) (7th wk). Holding at good $6,500 after $7,000 in sixth.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th), (2d wk). Upped to lively $15,000 after $13,000 opener.

Playhouse (Schwaber) (460; 50-$1.25)—"Ladykillers" (Rank) and "Paris With Love" (Rank) (reissues) (2d wk). Slow $1,500 after $2,000 in first.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Run Silent, Run Deep" (UA). Hep $12,000. Before that, "Snow White" (BV) (reissue) (2d wk), $10,000.

Town (SW - Cinerama) (1,215; $1.25-$2.25)—"Cinerama Holiday" (Cinerama). Slow $7,000 after $9,000 in first.

'Pacific' Slick $16,000, Pitt; 'Marjorie' $11,000, 'Lions' Sturdy 13G, 2d

Pittsburgh, April 15.

"Bridge on River Kwai" continues to be the big noise downtown here, with third week very strong at Harris and chances for setting run record growing all the time. "South Pacific" got away fast at Nixon. "Young Lions" looks big in second stanza at Fulton but holdovers of both "Marjorie Morningstar" at Stanley and "Run Silent, Run Deep" at Penn are disappointing.

Estimates for This Week

Fulton (Shea) (1,700; 99-$1.50)—"Young Lions" (20th) (2d wk). Fine word-of-mouth and continued press support helping. Can't miss doing better than $13,000, solid. Last week, $15,500.

Child (Green) (500; 99-$1.25)—"Gervaise" (Cont) (2d wk). Grim subject matter isn't helping widely. Down to okay $2,500. Last week, almost $3,000.

Harris (Harris) (2,165; 99-$1.50) —"River Kwai" (Col) (3d wk). Friday-Saturday business topped even the second session's but isn't likely to show the same strength on weekdays with the holiday week over. But still great at $20,000 or over. Last week, $24,500.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th). First full week, launched with sellout benefit preem for Boys Town of Italy and personals of Mitzi Gaynor, France Nuyen and Margaret O'Brien, should finish close to $16,000. That's good for roadshow pic here.

Penn (UA) (3,300; 80-$1.25) — "Run Silent, Run Deep" (UA) (2d wk). Only five days on this round, and not more than okay $8,000 looked for. "Merry Andrew" (M-G) opens today (Tues.). Last week, $14,000.

Stanley (SW) (3,800; 99-$1.50)—"Marjorie Morningstar" (WB) (2d wk). Another of the anticipated big ones that's barely getting by. Maybe $11,000, just okay. Last week, $14,000.

Warner (SW) (1,500; 50-$1.25)—"Snow White" (BV) (reissue) (3d wk). Chief strength on weekends, with kiddie trade jamming it up. Should finish at fine $11,000. Last week, $13,500.

DETROIT SNAGS B.O. BUNDLE

Big Films Boost Chi; 'Pet' Giant $37,000, 'Lions' Boff 38G, 'Andrew' Merry 11½G, 'Summer' Hotsy 21G

Chicago, April 15.

Holdover blockbusters look to keep the Loop's tone bright this round. Top new entry moneywise is "Teacher's Pet," climbing to a giant $37,000 in Woods opener. "Smiles of Summer Night" shapes hotsy in first World frame. "White Huntress" and "Oklahoma Woman" combo is okay in first at Monroe.

"Young Lions" is boff in Roosevelt on second round while "Nights of Cabiria" looms good in second at Surf. "Escapade in Japan" eyes a nice second at the Esquire. "Merry Andrew" shapes bright in second at the Loop.

"Long, Hot Summer" is good in third frame at Oriental, while "Run Silent, Run Deep" looks socko at United Artists in third.

"Snow White" looks great at Garrick fifth, while "Bridge on River Kwai" is still smash in fifth at State-Lake. "Peyton Place" rates a big seventh session at the Chicago.

"South Pacific" is nice in third hard-ticket week at McVickers. "Around World" is holding strong in 54th round at Todd's Cinestage. "Seven Wonders" eyes a good 69th-final session at the Palace.

Estimates for This Week

Carnegie (Telem't) (485; $1.25) —"Miss Julie" (Janus) (2d wk). Oke $3,200. Last week, $3,300.

Chicago (B&K) (3,900; 90-$1.80) —"Peyton Place" (20th) (7th wk). Big $22,500. Last week, $25,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Escapade in Japan" (U) (2d wk). Nice $6,000. Last week, $7,000.

Garrick (B&K) (850; 99-$1.25)—"Snow White" (BV) (reissue) (5th wk). Great $12,000. Last week, $13,000.

Loop (Telem't) (606; 90-$1.50)—"Merry Andrew" (M-G) (2d wk). Happy $11,500. Last week, $13,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (3d wk). Warm $27,000. Last week, $25,000.

Monroe (Jovan) (1,000; 65-79)—"Oklahoma Woman" (AI) and "White Huntress" (AI). Okay at $5,000. Last week, "Giant From Unknown" (Astor) and "She Demons" (Astor), $6,000.

Oriental (Indie) (3,400; 90-$1.50) —"Long, Hot Summer" (20th) (3d wk). Good $21,000. Last week, $25,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (69th wk). Wow $30,000. Last week, $17,500. "Search for Paradise" (Cinerama) opens tomorrow (Wed.) with a benefit.

Roosevelt (B&K) (1,400; 90-$1.80) —"Young Lions" (20th) (2d wk). Giant $38,000. Last week, $43,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (5th wk). Smash $42,000. Last week, $52,000.

Surf (H&E Balaban) (685; $1.50) —"Nights of Cabiria" (Lopert) (2d wk). Good $4,000. Last week, $4,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (54th wk). Sock $22,500. Last week, $19,000.

United Artists (B&K) (1,700; 90-$1.50)—"Run Silent, Run Deep" (UA) (3d wk). Fancy $17,000. Last week, $22,000.

Woods (Essaness) (1,200; 90-$1.50) — "Teacher's Pet" (Par). Huge $37,000. Last week, "Brothers Karamazov" (M-G) (5th wk), $15,500.

World (Teitel) (606; 90)—"Smiles of Summer Night" (Rank). Bright $5,000. Last week, "Albert Schweitzer" (Cap) (reissue), $2,100.

Ziegfeld (Davis) (485; $1.25)—"Demoniac" (UMPO) (3d wk). Oke $1,000 in 3 days. Last week, $3,200.

George Roth Joins Davis

George Roth, sales v.p. for Trans-Lux Distributing, has resigned and is joining United Motion Picture Organization (Richard Davis) as sales head.

Ed Svigals takes over at T-L Distributing in the capacity of general sales manager.

'Glory' Bright $12,000, Buff.; 'Lions' Smash 16G

Buffalo, April 15.

Main strength at the wickets this stanza leans on holdovers. Lone newcomer, "Paths of Glory," is rated only nice at the Buffalo. "Young Lions" is top second-weeker, shaping smash in second round at the Center. "Bridge on River Kwai" looms socko in fifth Century session.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Paths of Glory" (UA). Fine $12,000 or near. Last week, "Merry Andrew" (M-G) and "The Safecracker" (M-G), $13,500.

Center (AB-PT) (3,000; 70-$1.25) —"Young Lions" (20th) (2d wk). Smash $16,000. Last week, $24,000.

Century (UATC) (2,700; 70-$1.50) —"Bridge on River Kwai" (Col) (5th wk). Socko $15,000. Last week, $19,500.

Lafayette (Basil) (3,000; 70-90)—"Snow White" (BV) (reissue) (2d wk). Lusty $17,000. Last week, $24,000.

Paramount (AB-PT) (3,000; 70-$1.25) — "Marjorie Morningstar" (WB) (2d wk). Good $13,000. Last week, $17,000.

'Lions' Boffo 28G, Philly; 'Kwai' 30G

Philadelphia, April 15.

Misty Saturday was supplanted by a balmy Sunday, and midtown area was jammed. However, there seemed to be more strollers than patrons and biz reflects this in many spots. "Saddle Wind," lone newcomer, never got started but holds anyway. Many second-weekers are down sharply from opening stanzas. "Young Lions" shapes lusty, however, in first holdover week at the Fox. "Marjorie Morningstar" looms fine in second at the Stanley. "South Pacific" is rated great in third Midtown round. "Teacher's Pet" looms nifty in third at the Viking while "God Created Woman" is still hefty in third in two houses.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Farewell to Arms" (20th) (7th wk). Okay $5,500. Last week, $7,800.

Boyd (SW) (1,430; 75-$1.80)—"Long, Hot Summer" (20th) (2d wk). Good $12,500. Last week, $16,000.

Fox (National) (2,250; 65-$1.25)—"Young Lions" (20th) (2d wk). Loud $28,000. Last week, $40,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Snow White" (BV) (reissue) (3d wk). Sweet $17,000. Last week, $18,700.

Mastbaum (SW) (4,370; 99-$1.49) —"Paris Holiday" (UA) (2d wk). Quiet $10,000. Last week, $13,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (3d wk). Great $17,500. Last week, same.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (5th wk). Wow $30,000. Last week, $39,000.

Stanley (SW) (2,900; 99-$1.80)—"Marjorie Morningstar" (WB) (2d wk). Fine $13,000. Last week, $21,000.

Stanton (SW) (1,483; 99-$1.49)—"Saddle Wind" (M-G). Slow $6,500. Last week, "Damn Citizen" (U) and "Day of Badman" (U), $7,200.

Studio (Goldberg) (385; 90-$1.89) —"God Created Woman" (Kings) (4th wk). Loud $5,000. Last week, $5,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (6th wk). Tall $8,700. Last week, $9,500.

Viking (Sley) (1,000; 99-$1.49)—"Teacher's Pet" (Par) (3d wk). Nifty $11,000. Last week, $17,000.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (3d wk). Hefty $4,000. Last week, $5,000.

'SUMMER,' 'KWAI' 'PACIFIC' ACES

Detroit, April 15.

A big bundle of cash — over $175,000 — is being pushed into the boxoffices at downtown deluxers here currently in one of best weeks in recent months. "South Pacific" is rated boffo United Artists. "Long, Hot Summer" is shaping great at the Palms. "Marjorie Morningstar" opened big at the Michigan. "Touch of Evil" looks okay at Broadway-Capitol.

Among the holdovers, "Young Lions" continues to roar lustily at the Fox in second round. "Bridge on River Kwai" stays wow at the Madison despite being in fifth week. "Search for Paradise" stays sturdy in 10th stanza at Music Hall. "Raintree County" rolls on nicely in eighth frame at the Adams. The 12th week of "And God Created Woman" at Trans-Lux Krim still is torrid.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Young Lions" (20th) (2d wk). Terrific $27,000. Last week, $34,000.

Michigan (United Detroit) (4,100; $1.25-$1.50) — "Marjorie Morningstar" (WB). Started out big, with $25,000 likely. Last week, "Snow White" (BV) (reissue) and "Missouri Traveler" (BV), $27,000 in 9 days.

Palms (UD) (2,961; $1.25-$1.50) — "Long, Hot Summer" (20th) "Showdown at Boot Hill" (20th). Wow $26,000. Last week, "Run Silent, Run Deep" (UA) and "Fort Bowie" (UA) (2d wk), $20,000.

Madison (UD) (1,900; $1.25-$1.75) —"Bridge on River Kwai" (Col) (5th wk). Tremendous $30,000. Last week, $35,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Touch of Evil" (U) and "Day of Badmen" (U). Okay $11,000 or near. Last week, "Juvenile Jungle" (Rep) and "Young and Wild" (Rep), $10,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th). Terrific $25,000. Last week, "Gift of Love" (20th), $8,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raintree County" (M-G) (8th wk). Fine $8,000. Last week, $9,000.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65) — "Search for Paradise" (Cinerama) (10th wk). Swell $20,000. Last week, $27,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "God Created Woman" (Indie) (13th wk). Swell $7,000. Last week, $6,700.

'Kwai' Fine-$9,000 in K. C., 'Lions' Ditto, 2d; 'Summer' NSH $6,500

Kansas City, April 15.

Biz is on a moderate keel currently with city full of holdovers. Only newcomer is "Slim Carter" in four Dickinson theatres, getting a mild play. "Young Lions" which was solo last week at the Uptown holds there and spreads over to the Granada. "Long, Hot Summer" in two houses looms moderate in second week. "Marjorie Morningstar" is fairish in second week at the Paramount while "Teacher's Pet" is only acceptable at the Roxy. "River Kwai" at the Midland still is bright in third week at the Midland, and may get extra time. "God Created Woman" continues strong in 10th week at the Kimo. "Seven Wonders of World" is picking up as it nears the finish at the Missouri.

Estimates for This Week

Glen Dickinson, Shawnee Drive-In, Leawood Drive-In (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Slim Carter" (U) and "Tammy and Bachelor" (U) (reissue).

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include the U. S. amusement tax.

B'way Perks: 'Windjammer' Nice 68G, 'Blues' Good 27G, 'Lions' Sock 77G, 2d, 'Long' Hot 44G, 2d, 'Merry' 165G, 4th

Part of the Easter Week upbeat is being reflected in the fore part of the current session, and as a result Broadway first-run theatres are enjoying another highly profitable stanza. There are only two newcomers, but both are rated important.

Biggest news, of course, is the way "Windjammer," initial Cinemiracle production, is being received both by the crix and the public. Playing on a hard-ticket policy with only 12 performances, it is rated very nice $68,000 opening week at the refurbished and reseated Roxy. House currently is using only 2,600 seats as compared with 5,717 under the arrangement that had previously prevailed.

"St. Louis Blues" is heading for a good $27,000 or near opening round at the State. "Young Lions" looks to wind its second week with a sock $77,000 at the Paramount.

Still money champ is "Merry Andrew" with Easter stageshow which is heading for a great $165,000 in fourth week at the Music Hall. "Marjorie Morningstar" supplants April 24. "Long, Hot Summer" still is smash at $30,000 in second week at the Mayfair. It is comparatively bigger in second frame at Fine Arts where playing day-date.

"Teacher's Pet" is heading for a rousing $33,000 in fourth week at the Capitol. "Run Silent, Run Deep" looks sock $24,000 in third Victoria round. "Witness For Prosecution" still is big with $17,000 in current (10th) frame at Astor and great $12,500 in same week at Plaza.

Extra performances are boosting all hard-ticket pix this session. "Bridge on River Kwai" was near-capacity $49,500 for 16 shows at Palace in 17th week. "Around World in 80 Days" was capacity $45,000 for like number of performances in 78th round at the Rivoli.

"South Pacific" hit nearly capacity $64,100 for 23 shows in third week at the Criterion. "Search For Paradise" soared to $30,800 in 29th stanza at the Warner, also helped by extra shows.

New big arty pic, "Rouge et Noir" was smash $15,000 opening round at the Trans-Lux 52d Street. The amazing entry in the arty theatre field continues to be "And God Created Women," which pushed to a great $12,500 despite being in 25th session at the Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness For Prosecution" (UA) (10th wk). This round ending today (Wed.) looks like fancy $17,000. The ninth was $20,000. Continues.

Baronet (Reade) (430; $1.25-$1.70) — "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (4th wk). Third week ended last Thursday was good $5,500. The second was $7,100.

Capitol (Loew) (4,820; $1-$2.50) —"Teacher's Pet" (Par) (5th wk). Fourth week ended yesterday (Tues). was rousing $33,000. Third was $31,000.

Odeon (Moss) (854; 90-$1.80)—"Desire Under Elms" (Par) (5th wk). This stanza finishing up today (Wed.) looks to land good $9,000. Fourth, $12,500.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (4th wk). Third round finished Sunday (13) was virtual capacity at $64,100 for 23 shows. Second, $46,000 for 17 performances.

Fine Arts (Davis) (468; 90-$1.80) —"Long, Hot Summer" (20th) (2d wk). Great $14,000 for second week. First week was wham $18,500, near top figure for house. Stays, natch!

Guild (Guild) (450; $1-$1.75)—"Marcellino" (Indie) (reissue) (2d wk). Initial stanza ended Thursday (10) was big $10,000. Continues.

Mayfair (Maurer) (1,736; 79-$1.80)—"Long, Hot Summer" (20th) (2d wk). This session finishing up today (Wed.) looks like smash $30,000 or near. First was $37,000. Continues indef.

Normandie (Trans-Lux) (592; 95-$1.80)—"Three Faces of Eve" (20th) (reissue) (2d wk). First stanza ended Monday (14) was fine $4,500. Stays until April 22 when benefit preem for Actors' Fund will

(Continued on page 20)

'Brothers' Big $8,000, Omaha; 'Lions' Hot 9G, 2d

Omaha, April 15.

A pair of major league exhibition baseball games (White Sox-Cards, Giants-Indians) here over the weekend didn't hurt downtown first-runs much. Hence, biz remains on the strong side this session. "Brothers Karamazov" is a sock new entry at the State, but "Bitter Victory" is just so-so at the Omaha. Two holdovers, "Marjorie Morningstar" at Brandeis and "Young Lions" at Orpheum, are both big in second stanzas. Both may go three.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Marjorie Morningstar" (WB) (2d wk). Wow $6,000 after $9,000 opener.

Omaha (Tristates) (2,066; 75-90) —"Bitter Victory" (Col) and "Domino Kid" (Col). Fairish $4,500. Last week, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), $6,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"Young Lions" (20th) (2d wk). Still smash at $9,000 after $14,500 debut.

State (Cooper) (850; 90-$1.25)—"Brothers Karamazov" (M-G). Torrid $8,000. Last week, "Snow White" (BV) (reissue) (2d wk), $5,500 at 75c-90c scale.

'Evil' Fairish 10G, Frisco; 'Kwai' 21G

San Francisco, April 15.

First-run biz is quite spotty here this stanza although there are some strong pix even on extended-runs. "Young Lions" still is big in second round at the Fox while "Bridge on River Kwai" continues great in fifth session at St. Francis. "Marjorie Morningstar" and "Merry Andrew," both in second weeks are rated okay. "Stage Struck" is rated quite disappointing at the Stagedoor. "Search For Paradise" continues nice in fifth stanza a Orpheum. One of few newcomers, "Touch of Evil" is only fair at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25) — "Touch of Evil" (U) and "Girl Most Likely" (RKO). Fair $10,000. Last week, "Teacher's Pet"" (Par) and "High Hell" (Par) (3d wk), same.

Fox (FWC) (4,651; $1.25-$1.50)—"Young Lions" (20th) (2d wk). Big $15,000. Last week, $31,500.

Warfield (Loew) (2,656; 90-$1.25) —"Merry Andrew" (M-G) (2d wk). Oke $9,000. Last week, $15,000.

Paramount (Par) (2,646; 90-$1.25) — "Marjorie Morningstar" (WB) (2d wk). Okay $10,000 or less. Last week, $15,000.

St. Francis (Par) (1,400; 90-$1.25) — "Bridge on River Kwai" (Col) (5th wk). Great $21,000. Last week, $28,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search for Paradise" (Cinerama) (5th wk). Nice $21,700, with five extra kid shows. Last week, $24,500, with extra shows.

United Artists (No. Coast) (1,207; 90-$1.25)—"Run Silent, Run Deep" (UA) (3d wk). Down to disappointing $6,500. Last week, $11,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Stage Struck" (BV). Sad $2,500. Last week, "Song of Bernadette" (20th) (reissue) (2d wk), $1,900.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Spanish Gardener" (Cont) and "Loser Takes All" (Cont). Light $2,700. Last week, "Light Across Street" (UMPO) (2d wk), $4,000.

Vogue (S. F. Theatres) (364; $1.25)—"Smiles of Summer Night" (Indie). Torrid $5,000. Last week, "Three Faces of Eve" (20th) (reissue), $3,500.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (68th wk). Okay $10,000. Last week, $12,000.

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Again That 1946 Myth: 90-Mil Tickets

Bernstein Report to AFL Film Council Raises Questions on Hardtop Vs. Ozoner Attendance

Film executives who have been studying "Hollywood at the Crossroads," the Irving Bernstein report on the motion picture industry prepared for the Hollywood AFL Film Council, take exception to a number of the facts and conclusions in the survey.

One is the statement that, in 1956, drive-in attendance was 34,-851,000 whereas the hardtops only drew 11,699,000. Best available estimates say that, even at the top of the drive-in season, attendance splits about 35% to the ozoners and 65% to the regular theatres. The drive-in audience drops considerable during the off season.

Averaging it out over the year, drive-ins represent approximately 18% 20% of total film rentals collected by the companies.

In the Motion Picture Assn. of America survey on "The Public Appraises the Movies" last year, 72% of those polled said they'd been at a drive-in at one time or another. Of the 72%, 30% said they preferred the drive-in to the regular theatres and 32% showed a preference for the hardtops.

Bernstein also uses the estimate of a 90,000,000 attendance back in 1946. Many in the industry say that this is an exaggerated "guess" figure which probably was never attained. Nor is Eric Johnston willing to stand by it.

The fault-finders also quarrel with Bernstein's use of 1946 as the year on which he bases all his comparisons. He said in the report that '46 wasn't unique—though it was a top year for the business—because "It was at that time that the industry and the economy took off on different paths."

It's pointed out that (1) The 1946 figures include the earnings of companies which then still had their theatre subsidiaries, and (2), they don't include United Artists, which was in bad shape in '46, but since then has skyrocketed under new management and last year became a public-owned company with very considerable assets, reversing the very trend which Bernstein dramatizes in the study.

Overall reaction to the report in the industry was that it offered little that wasn't already known, though it pulled the known facts together into a form in which they're really presented. Some regretted publication of the study on the grounds that, precisely because it added little that was new, it served merely to create negative impressions in the public's mind.

There were a number of comments on the need for the major companies to provide accurate statistics of their own to take the guesswork out of similar studies in the future.

ARKANSAS CONDEMNS POST-'48 SELLOFF

Little Rock, April 15.

Arkansas Independent Theatre Owners, a Theatre Owners of America affiliate, joined other exhibitor groups in condemning the sale of post-'48 pictures to television. Action was taken at the state-wide group's two-day annual convention, the 39th for the organization.

M. S. McCord, head of United Theatres, reviewed the Sindlinger report on the effect of tv sales and the Jameyson plan for the establishment of a trust fund for the purchase by theatremen of shares in film companies.

J. Fred Brown, Ft. Smith, was reelected prexy for a third time. Other officers named were Roy Cochran, North Little Rock, v.p.; Miss Nona White, secretary-treasurer, and K. K. King, Searcy, chairman of the board.

"IATSE Fights 'Lonely' Booths" story in VARIETY, detailed an arbitration involving the reduction in the number of projectionists from five to two men at the Boyd Theatrae and a Fabian house. The city in which the arbitration took place should have been Easton, Pa., instead of Philadelphia.

80c Per Car Load

Ft. Worth, April 15.

Parkaire Drive-In Theatre, operated here by L. C. Tidball, has an 80c admission policy "per car load" during the middle of the week to the ozoner.

He also stages a novel stunt by admitting free all patrons who attend on a specified night in a car of a special make, such as "Ford Night," "Chevy Night" and "Buick Night" among others.

Consent Decrees

Continued from page 7

Theatres to produce and exhibit CineMiracle films.

However, it's strongly doubted that the Government would permit a complete repeal of the consent decrees and allow a merger of the major studios with their former theatre affiliates or permit a major producer operating under the decrees to acquire a substantial number of theatres.

Loew's Inc., although it is not saying so openly, is hopeful that the new circumstances surrounding the industry as a whole will make it possible for it to prevent the final separation of the production-distribution division from its theatre affiliate. The $30,000,000 debt shared by both companies has had the effect of delaying time and again the final split between Loew's Inc. and Loew's Theatres. Despite the delays, however, realistic industryites believe that Loew's hasn't a ghost of a chance of preventing the split. The two companies may continue operating for some time as they are now until a portion or the entire debt is paid up, but the courts or the Dept. of Justice are not expected to agree to a calling off of the consent decree order.

In general, it's believed that the industry is barking up the wrong tree if it believes there will be any substantial changes in the consent decrees. A stigma of guilt, it's stressed, cannot be completely removed although it is possible that under present-day conditions more leniency may be shown.

Brigitte

Continued from page 7

the jam-up, particularly in towns that have only one art house.

4,000 Dates

The distributor (for Columbia Pictures) is frank to admit that the Catholic "C" rating is keeping down the playdate volume. It's figured the film will get about 4,000 dates on its first runthrough. What would it get with a "B" rating from the Legion? "Probably around 8,000 bookings and half the money," commented Horner.

(Ilya Lopert said Monday (14) that he expected to make some cuts in his Bardot film, "Une Parisienne," to meet Legion of Decency objections and to keep it from drawing a "C" rating. Fear of the Legion also caused cuts in DCA's "Rouge et Noir.")

The circuits have handled the film gingerly. United Paramount first rejected it in the New England area, then changed its mind and asked to play it where it hadn't been booked to the opposition. Circuit tendency is to carefully select the situations. Loew's chain, for instance, refused to book it in the New York metropolitan area, but did book it out-of-town. RKO has expressed an interest in playing it in New York.

The vast majority of bookings have been in the dubbed version, with only 15 subtitled prints in use. Many of the arties that normally wouldn't play dubbed films have booked it in the English version. Some exhibitors have "edited" the film themselves to avoid local problems.

In several places (Rockford, Ill., Abilene, Texas, Danville, Va., etc.) local censor boards went into action and stopped "God" from being shown. In some of these places, drive-ins on the outskirts of town are picking it up, since they are outside the reach of the city ordinances.

Kingsley-International has told exhibitors who ran into censor troubles that it'd supply them with the basic legal material to fight the case in the courts. However, exhibitors at times don't want to buck local Church pressure.

On the whole, the conclusion is that the "C" rating in this instance has helped rather than hurt, the attendance being such that—it is reasoned—it must include a good many Catholics. In some areas which are predominantly Catholic, the film has run into difficulties. But if anyone suggested to Kingsley today that he should seek a changed Legion rating, the idea would be rejected emphatically.

Why is "God Created Woman" such a success? Opinion on that seem to differ. Horner thought this week that it was "the first really erotic picture to come along." Kingsley, taking the more practical approach, said it was probably because the "chemistry" of Miss Bardot and sex clicked and "we gave people what they were led to expect. They weren't promised one thing in the ads and given something else on the screen."

Foreign Reviews

Continued from page 6

drama as the gangster uses her in an escape try.

This ends in a gunfight with the death of the gunman and love assured for the debutant nurse.

Only rounded character is supplied by Bernard Blier, authoritative as the gangster, with a fine assist from Madeleine Robinson as an elderly gunmoll. Others are conventional as is Herve Bromberger's directorial chore. Production dress is passable, and aided by shooting in a real hospital. *Mosk.*

Le Dos Au Mur (Back to the Wall) **(FRENCH).** Gaumont release of Francoise Chavane production. Stars Jeanne Moreau; features Gerard Oury, Philippe Nieaud, Claire Maurier, Colette Renard, Jean Lefebvre. Directed by Edouard Molinaro. Screenplay, J. P. Roncoroni, Jean Redon, Chavane from novel by Frederic Dard; camera, Robert Lefebvre; editor, Robert Isnardon. At Biarritz, Paris. Running time, 100 MINS.

Pic unveils another young director, Edouard Molinaro, with his first feature. He shows a sure technical grasp with a background denoting knowledge of Yank thrillers. But his insistence on a documentary unravelling of a fairly complicated murder setup makes the outcome inevitable. This emerges a slickly-made film with good local opportunities but chancy Yank possibilities. It does not measures up to its U.S. counterparts. General theme could make this an okay dualer.

A rich, young industrialist finds his wife cheating on him with a youthful, second-rate actor on coming home early from a weekend of hunting. He lays a trap to win her back via convincing her the actor is blackmailing her. She kills the actor and he covers up and all seems well again. Crime does not pay and she discovers his perfidy and kills herself but not before branding him the killer of her lover.

Director Molinaro lacks the verve to help gloss over many plot improbabilities. One - dimensional characterizations also rob this of the needed suspense. Jeanne Moreau is properly sensual as the cheating wife but Philipe Nicaud's pallid performance makes one wonder what she ever saw in the actor. Gerard Oury has weight as the husband. Technical credits are fine. Molinaro may emerge a fine technical addition to directorial ranks here. *Mosk.*

EV CALLOW'S EPAULETS

Pub-Ad Chief of Cinerama Now Under Frank Damis

Everett C. Callow has been named assistant zone manager of Stanley Warner's newly-created Philadelphia - Washington zone. He'll work under v.p. Frank Damis who is in charge of the new territory.

For the past four years, Callow has been national pub-ad chief for Cinerama as well as exec assistant to L. B. Isaac, national director of exhibition for Cinerama theatres.

Callow will assume his new post as soon as he returns from Buenos Aires, where a Cinerama theatre is being launched. Callow has been with the theatre chain since 1929. Previously he had been with the Morning World in N. Y. and was also affiliated with Paramount Publix. During World War II, Callow was a public information officer for the Marine Corps.

Moiseyev's Perpetual Pep Gang

Continued from page 1

ly plutocrats since the local peasants could scarcely afford the $15 tickets.

Notably absent from the premiere were U. S. diplomats. That may have miffed some of the Soviet personages but it had the considerable advantage of not clouding the artistic issue. The spotlight was squarely and solely upon the entertainment. One critic called it stupendous, apologizing for the weakness of the word. Another applicable term would be "stupefying."

There are demonstrations of casual skill that are almost unbelievable. One youth does high front kicks while on his haunches. A girl Cossack performs travelling turns, very fast, on her knees. A tall young man with a mustache, while staying within group discipline, deadpans a subtle bit of delicious hokum. The cavalry illusion achieved in the Cossack patrol (against unseen Germans) is itself stagecraft of the highest order of imagination and implementation.

Possibly because it was the most touted item in advance, or because soccer is not a game much played in the States, this satire (all the numbers are credited to Igor Moiseyev personally) was not the expected wow, though amusing. What really provoked tumult from the opening nighters was the immediately following "Two Boys in a Fight," its laugh results being topped by disclosure that the two boys is one. This may be the finest realization of unilateral knockabout comedy which any average show-going American has ever seen.

The dancers -work in various-sized groups, filling the stage with colorful costumes (little or no scenery) and working a surprisingly diverse series of variations even within the conventional "Russian Dancing" known to theatrical oldtimers, circa "Chauves Souris" and the Marcus Loew vaudeville circuit.

Some of the Moiseyev company dates for Papa Hurok will be in arenas. This should present few difficulties. Indeed given adequate floor space these lively, super-disciplined young dancers (and miscellaneous musicians) could play anywhere with the certainty of exciting and delighten their spectators.

There is scarcely anything to criticize except possibly the Russian pretense that these are folk dancers. Nonsense, of course, since this is a company which could not be more "professional." Indeed they set and maintain standards of professionalism which will certainly command the respect of all knowledgeable in such matters. Others can just enjoy the show.

Moiseyev's Interview

Impresario Sol Hurok summoned the N. Y. and trade presses to his offices last week to meet the Russian dance director, Igor Moiseyev who gives his name to the company of 100 dancers now playing a three-week engagement at the Metropolitan Opera House.

Hurok himself was sometimes dissatisfied with the interpreter and helped out. For example, regarding the issue of "fingerprinting" which for a long time stymied cultural exchanges, Hurok cracked, *"They all have fingers, but no fingerprints."*

Moiseyev suggested that the language of art is the short route to understanding between peoples. He wishes to closely study American dance techniques while touring this country and contemplated adaptations for his Moscow performances later.

Other Russian entertainment will be imported by Hurok, himself a born Russian. The Philadelphia Orchestra's upcoming tour of the Soviet is in balance for the Moiseyev company.

Moiseyev said he especially wanted to see the New York City Ballet and to meet prima ballerina Maria Tallchief. (That company at the moment is in Japan).

Russian did not meet Bob Hope when the latter was in Moscow filming his tv show. When asked about jazz here, he observed that, in his opinion, it wasn't old enough to be part of the folklore of the U. S. Asked to comment on the popularity of rock 'n' roll, Moiseyev said he had seen some of it abroad, but not in Russia. He thought rock 'n' roll was a fad, nor would it become part of this country's folklore.

Hurok poured champagne for that the press conference could end on a toast.

Mrs. Harry Cohn

Continued from page 3

about four years ago. Korshak, in association with Arnold Grant, acted as attorney for Koolish and Stolkin at that time. However, they couldn't get RKO off the ground after the Wall St. Journal exposed their background.

In relation to the buyout of Mrs. Cohn's interests, it's known that the Wolfson group is seeking control of the Col board. The 240,-000 shares in the Cohn estate would not guarantee control, but it's probable that the group also has been buying Col stock on the open market.

Col insiders are confident that the management can retain control even if Mrs. Cohn sells her stock. Ralph and Bob Cohn, sons of the late Jack Cohn, control about 70,-000 shares and it's figured that they would throw that support behind the management headed by prexy Abe Schneider.

Wolfson, head of Meritt-Chapman, has been active for several in what has been regarded in some quarters as "raiding" other corporations for control. A couple of years ago he lost a costly proxy fight for control of Montgomery Ward, but in most every other battle he has been successful. There were rumors for a time that he was buying into Loew's, but he subsequently denied this.

This isn't the first time Korshak has tried—for clients—to buy Harry Cohn's stock interest in Columbia. When Cohn was alive, Korshak negotiated with him on at least two different occasions, but both times Cohn backed away from making a deal that would have taken him out of the company he helped found. It's taken for granted by those connected with Col who are aware of the negotiations with Mrs. Cohn that if the Wolfson group gets control of Col, it would probably result in liquidation of the company. Cohn's will empowered his widow to dispose of her proceeds of the estate as she saw fit.

There are 1,176,641 shares of Col common shares outstanding. In the first six months of the 1958 fiscal year, the company has shown a loss of 79c per share, but is expected to go into the black by June 30, the year's end, because of the grosses of "The Bridge On The River Kwai" and "Pal Joey." It's figured Col will gross at least $100,-000,000 in 1958 as compared with $101,600,000 in 1957 when the company earned $1.72 per share. The book value of the stock is estimated now at $27.55 a share.

Johnston

Continued from page 7

"central and transforming" idea of our time and pointed out that it would mean a trading area of 162,-000,000 people. He raised the possibility that the common market could be perverted into a weapon or club against other nations. "It is conceivable," he said. "It could come to pass. But I don't believe it." In fact, he held, Americans "should do all in our power to help it succeed."

Analyzing Johnston's position, there is a feeling that he speaks out of the conviction that the European Common Market for films, which has been the subject of much discussion, may never come about, at least not while Gemany maintains its current "no subsidy" policy. He may be convinced, too, that the governments concerned will not permit such things as a high common quota for all of the nations in the common market and that exhibitor needs for American product will eliminate the possibility of joint restrictive measures designed to boost the European film at the expense of Hollywood.

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Skeptical Judge Prods Frisco Litigants

By WILLIAM STEIF

San Francisco, April 15.

Federal Judge Edward P. Murphy asked the hard, searching questions in the $8-million Embassy Theatre antitrust suit against eight major distributors last week. His Honor was taking a post-graduate course in the film business following the six-month-long Goldwyn antitrust trial. Judge went after two plaintiffs, Leland C. Dibble, co-owner of the Embassy with Daniel O. McLean.

All the questioning—indeed, the whole suit against 20th-Fox, Columbia, Universal, Paramount, RKO, Warner's, UA and Loew's, plus National Theatres and Fox West Coast—boiled down to one vastly complex consideration:

Did Dibble and McLean actually ever intend to operate the 1400-seat, 51-year-old Embassy in downtown Frisco as a first-run?

Despite the fact that Dibble and McLean claim they were deprived of first-run from 1938 to 1950 and of second-run from 1938 to 1947 and are the suit's plaintiffs, they are also in a very real sense their own suit's defendants. A formidable battery of defense lawyers have probed Dibble's and McLean's motives, their intent, and at this point, at least, it would appear that the two exhibitors have to establish that they're coming into court with clean hands.

Only three witnesses testified last week. They were Dibble, McLean and Raymond D. Smith, the real estate broker who arranged for the exhibitors to lease the Embassy from E. B. De Golia in November, 1938.

Dibble took the stand near the end of the week for direct examination by his lawyer, Robert Raven.

The exhibitor told how he went to work as an auditor for Frisco's Wobber Brothers, Herman, William and Arthur, in 1922, and acquired some experience around the edges of the film business, especially when Herman Wobber made him national manager of Ten-O-Win, a theatre comeon game invented by McLean, in 1936.

He testified to the condition of various first-run Frisco theatres in the late '30's and lawyer Raven invited the Judge on an inspection tour of most Frisco houses today, including the State (closed four years now) and the site of the Tivoli (now a parking lot). To this invitation, the Judge replied:

"That may be done later. I will think about it . . . we will do it, possibly, if there is no objection, during some stage of this trial."

'Little Circuit' Idea

Dibble testified he had interested Herman Wobber, then general sales manager of 20th-Fox, in becoming a partner to the Embassy operation in November, 1938, that Wobber mentioned the possibility of starting "a little circuit" because "Fox might be compelled, and his words were 'to saw off,' some group of theatres which they owned on account of some government action, and we might be able to acquire such theatres."

Dibble said the reason Herman Wobber, speaking for all three brothers, insisted on a 55 per cent interest in the Embassy was that the Wobbers had had a bad experience through owning a minority (40 per cent) of the Curran and Geary, two Frisco legit houses.

"From the beginning," said Dibble, "we contemplated a first-run policy."

But, he added, by the time (Nov. 22, 1938) the lease was signed "we had determined it wouldn't be possible to get first-run pictures."

Reason, said Dibble, was that "a day or two before" Wobber, whom Dibble and McLean had thought would help them get first-runs, "advised he'd be no help . . . all Fox pictures were under exclusive franchise to Fox West Coast theatres for a term of years." Dibble said he and McLean awakened rudely to the fact that Loew's, Warner's and Paramount also "all had given exclusive franchises or licenses to Fox West Coast" at this time, that RKO was tied up with its own Golden Gate, that Universal and Columbia were tied to the Orpheum and UA to the United Artists.

Dibble said Wobber "felt it would be utterly impossible for Dan McLean to license any first-run product for the Embassy," further "advised us he wasn't to be known in the deal at all, that he wouldn't take any part in assisting us" and didn't even want 20th-Fox's branch manager to know he was in on it.

You Were 'Surprised'?

Here the Judge threw in his first tough question:

"Did that come as a complete surprise to you?"

A.—Yes sir, it did.

The Judge questioned closely as to whether Wobber earlier had hinted or indicated that he might help McLean and Dibble get first-run and Dibble replied:

"I can't remember a specific statement of that kind . . we simply assumed too much there."

Judge: "When Wobber counter-proposed his 55 per cent interest (he'd originally been asked to take only a third), did you take up with him the matter of runs and clearances you were going to get?"

A.—No, it was not discussed.

Q.—Why wasn't it? Can you give me a reasonable explanation?

A.—The Embassy had previously been a first-run . . . not knowing of the arrangement for exclusive franchises, we had no idea it wasn't a free, open and competitive market.

Q.—Why didn't you ask the film companies?

A.—We didn't think it wise.

Q.—Why not?

A.—Unless we kept it quiet until we were able to get the lease, we might not be able to acquire it at all . . . others would move in and take it.

Q.—And operate on a first-run basis?

A.—Yes sir.

Q.—He (the Wobber Brothers, actually) only put up about $4000, didn't he, of which $1700 was returned to him?

A.—$2250 was returned.

Q.—I am just trying to think out loud . . . it must have occurred to Mr. Wobber, who was certainly no tyro as far as theatre business is concerned and no tyro business-wise, that he could make the operation of that theatre, even on a second, third, fourth or fifth-run basis, profitable as an enterprise.

A.—Yes, but not by comparison with first-run.

Q.—I'm not talking about by comparison. I can't imagine Wobber going into any venture he didn't think he could operate at a profit.

A.—I can't either and we certainly anticipated making a profit . . .

Union Angles

But Dibble went on to cite such unanticipated problems as having to maintain a union stagehand ("now $147 a week") and two operators in the booth "doing one man's work."

Judge: "You didn't contemplate the union would require this additional manpower?"

A.—We didn't contemplate other than first-run until just about the time the lease was signed . . .

Judge Murphy returned the questioning to lawyer Raven here and Dibble continued, testifying the Embassy got second-run downtown in 1947 and that no one had ever sold third-run downtown since.

After the first shock of not getting first-run in November, 1938, said Dibble, "McLean started to go after first-runs," thought a deal was set with Republic and Monogram and then found out the deal has been nixed—somewhere, he didn't know where.

In mid-1939 McLean tried again, to no avail, and on June 22, 1940, Dibble and McLean bought out the Wobbers' interest.

The buyout occurred because Herman Wobber, in New York, wrote his brother, William, in Frisco, that "due to the government suit, executives of film companies were being called to testify and," said Dibble, "it's my recollection that he said somebody, a lawyer in his company or somebody . . . it wasn't desirable that Mr. Wobber have to say he had a personal interest in theatres in his capacity as general sales manager of Fox."

Suggested buyout price was $10,000, which netted $8,250 for the Wobbers. At the same time, Dibble took over licensing and booking for the Embassy—theatre lost almost $500 in first six months of 1940, said Dibble, and the two remaining partners were hard-pressed to pay the Wobbers. McLean had by then shortened the Universal and Columbia availabilities from 91 to 81 days and first thing Dibble did was to see all branch managers in an effort to get first-run with no luck.

18-Year Old History

Dibble and his lawyer then dived into the exhibitor's negotiations with each distributor for the 1940-41 season. Dibble claimed Paramount, for example, held a gun at his head, raised the price of top-bracket pictures from $200 to $350 a film and threatened to sell away to the Blumenfelds. The exhibitor felt "a great many small pictures" he didn't need were being foisted upon him, together with dozens of superfluous shorts. Much head-knocking reduced the prices.

Same was true with all the distributors, in the classic pattern of exhibitor-distributor relationships.

Dibble testified that in the fall of 1941 he again tried to get first-runs and made "frequent attempts" for shorter availabilities, mostly without success. This, however, was the season when Paramount, Warner's, Loew's, 20th-Fox and RKO started selling films in blocks of five to nine, and in 1942 the 20th-Fox branch manager, George Ballantyne offered Dibble three blocks (13 pictures) on a 58-day availability. Dibble jumped at the chance and purchased them.

A month later, he continued, Ballantyne informed him the Nassers, who hadn't been expected to buy these three blocks, had changed their minds and it was "absolutely impossible" to sell both the Nassers and the Embassy on a 58-day availability.

Ballantyne offered Dibble the concession of a 71-day availability if he'd relinquish the three blocks and Dibble gave them up reluctantly. When Dibble thought he was going to get 58 days from 20th-Fox, he broached the same proposition to the other distributors, who turned him down unanimously. Indeed, Warner's branch manager, Al Shmitken, told the exhibitor "that Fox was simply using me to whip Nasser Brothers into line."

But by the end of 1942 the Embassy had 71 days from everyone.

Price & Product

Negotiations for the 1942-43 season again were a dreary succession of quarrels over price and excess product, spiced this time by Dibble's protests that the Blumenfelds were getting first-runs at their Esquire and moveovers at their Tivoli, which heretofore had been a legit house, and why couldn't the Embassy enjoy some of this?

Then Dibble testified about the attempt of Charles Skouras to buy the Embassy in September, 1942, and about a similar attempt by Joe and Abe Blumenfeld in the spring of 1943. In both cases, said Dibble, the house was wanted for first-run product, and in both cases McLean and Dibble were amenable to a deal. But both Skouras and the Blumenfelds wanted absolute control of the house, said Dibble, which meant McLean and Dibble had to get a guaranteed income of $750 a week, by their lights.

Reason the Blumenfelds sought the Embassy was because they had first-run films "backed up."

Judge Murphy perked up here and asked:

"Did you explore that, did you attempt to find out from him (Joe Blumenfeld) how he had made arrangements to get first-run pictures when other exhibitors were unable to get them?

A.—Only to this extent, I had endeavored to contract for Universal, Columbia and UA pictures on first-run and was advised they were exclusively licensed to the Blumenfelds and they wouldn't license me.

Q.—I know, but did you mention that to Blumenfeld?

A.—No, I was talking to him about giving up half our theatre in order to get first-run.

Q.—I'm just wondering whether or not you asked him how he happened to get these contracts to exhibit first-run?

A.—No, I didn't ask him that particular question.

Q.—Didn't ask him that question . . . well, when the broad vistas of this litigation become more apparent, I suppose we will begin to have some explanation for the rather strange and anomalous situations that are occupied by some of these people whose names have been mentioned.

This remark, made in all judicial calm, smacks strongly of a suggestion, namely, that "some explanation" better be forthcoming.

Dibble went on to say, regarding the Blumenfeld offer:

"We knew nothing of Mr. Blumenfeld's integrity . . . but we had heard of theatres being taken over by circuits, being operated at a loss and the partners being required to pay their share of losses and eventually breaking them and they being put out of business."

For this reason, said Dibble, he and his partner insisted on "income equivalent" ($750 a week) to what they got "even under our late-run pictures" to let the Blumenfelds take over.

With Skouras the situation was identical.

Dibble, driving with Skouras from Sacramento to Frisco, "said to him very candidly we'd heard of situations where partners had lost out in the interest . . ."

Skouras' reply to such a display of candor is lost in history, but Skouras inspected the Embassy and told Dibble to write him a letter setting out partnership terms. The terms included Fox West Coast paying Dibble and McLean $25,000, plus a guarantee of $750 a week to the pair or a split of the net over $1500 a week. The Judge asked:

"Don't you think you were driving a pretty hard bargain, Mr. Dibble?

A.—It was a very important property . . . possibly tremendous profit.

Q.—Did you have any substantial hope?

A.—Yes.

Q.—You said Charles Skouras stated to you in no uncertain terms he didn't consider it a good business proposition to guarantee partners a particular sum, didn't you?

A.—He expressed that idea.

Q.—And I understand you incorporated that in your offer?

A.—Yes.

Q.—Then, did you think a man like Charles Skouras would be prone to change his mind in a matter of that kind?

A.—I was hopeful . . .

And again Dibble went on to explain his fear of a circuit making hefty financial demands on individual partners and putting them out of business . . . "I'd rather not have a deal than be put in that position."

Testimony of real estate broker Smith all revolved around two points:

(1) *Whether Smith ever heard Dibble tell the theatre's owner, De Golia, that he was going to run first-run pictures, or was "trying to get first-run," or whether Dibble simply had said the lease could be consummated if he got "the run he wanted";*

(2) *The mystery of who removed a clause from the lease saying "lessee (is) using every effort to secure a franchise for the purpose of showing first-run pictures."*

Smith, admittedly no film expert—this was his first and last theatre lease, insisted Dibble had told De Golia he was trying for first-runs.

Once Unsure

But Eugene Bennett, lawyer for Paramount, RKO, Warner's, Loew's and UA, brought out that Smith hadn't been at all sure of this when a pair of defense lawyers interviewed him less than a year ago.

Bennett also established that Smith has been a next-door neighbor and longtime friend of Dibble for more than 30 years.

Q.—You said . . . that you were an old friend of Dibble and you were not going to do anything to hurt him in this suit, didn't you?

A.—That's right, and I still maintain that.

Macklin Fleming, lawyer for Columbia and Universal, brought out that Smith didn't know De Golia was suing all the distributors, too—that suit depends on the outcome of the current one, obviously.

On the lease's clause, Smith said he made a rough draft following the lease held by the former tenant, Herman Cohen, who'd gone broke in mid-1938 running the Embassy as a first-run house.

But, said Smith, he decided to "take out anything peculiar" to the Cohen-De Golia lease that "would not be applicable to the proposed lease . . . also anything not pertinent to the final draft . . . anything I thought might be controversial . . .

"If De Golia wished (the disputed clause) inserted, he would have required it to be inserted."

However, Smith didn't recognize some pencilled notations alongside the clause suggesting its elimination. So far, no one has identified this writing.

McLean took a little bouncing around on the witness stand from the third main defense lawyer, Arthur B. Dunne, representing Fox. Dunne asked about a valance hanging from the Embassy marquee—the valance advertised the bar next to the theatre and Dunne wondered if this was appropriate for what McLean had described as "a downtown family theatre."

Dunne also brought out that Dibble and McLean had reduced the theatre's lobby in 1946 to put in the bar at one side and a coffee shop on the other, and that each exhibitor drew $100 a week from the bar-coffee shop operation, which was, and is, under their management.

Dunne then had another go at McLean for the exhibitor's understatement of grosses in the first 12 weeks of 1940—McLean a fortnight ago took "full responsibility" for this—and McLean explained he did it to the distributors because:

"I wanted to get those prices back to where they were in 1938 when I first bought pictures."

The lawyer went into considerable detail exploring the grossing capacity of the Embassy as compared to much smaller neighborhood houses and implied this was the reason the Embassy's film rents were higher than other subsequent-run theatres.

Raven started rehabilitating McLean by having him point out there were bars near a number of other theatres, then veered into a number of deals Dibble and McLean almost had made. One deal was for "a little jewel box" of a 400 or 500-seater in the St. Francis Hotel; another was for a new 2000-seater in the post-World War II Stonestown shopping center; a third was for a big new theatre in builder Henry Doelger's huge Westlake housing tract.

This last titillated the Judge and McLean explained why it fell through:

"The Doelger Theatre was—Mr. Doelger got—I wouldn't

(Continued on page 20)

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THRU UA

Picture Grosses

'Brothers' Boffo $9,000, L'ville; 'S' W.' Fancy 11G, 'Kwai' Great 15G, H.O.

Louisville, April 15.

Cold, rainy weather put a damper on downtown opening Thursday (10) but pace stepped up over weekend, and all houses report average or better biz. Brown, with "Brothers Karamazov" is socko. "Touch of Evil" and "Day of Bad Man" combo is okay at the Kentucky. "Snow White" shapes sturdy at Rialto in second week. "Bridge on River Kwai" still is smash in third at the United Artists.

Estimates for This Week

Brown (Fourth Ave.-Loew's) — (1,000; 99-$1.45) "Brothers of Karamazov" (M-G). Great $9,000 or near. Last week, "Farewell to Arms" (20th) (5th wk), $5,000.

Kentucky (Switow) (900; 50-85) —"Touch of Evil" (U) and "Day of Bad Man" (U). Okay $5,000. Last week, "Summer Love" (U) and "Big Beat" (U), same.

Mary Anderson (People's (1,000; 85-$1.25)—"Marjorie Morningstar" (WB) (2d wk). Okay $7,000 after first week's $11,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Snow White" (BV) (reissue) (2d wk). Fancy $11,000 after last week's $16,000.

United Artists (UA) (3,000; 99-$1.45)—"Bridge on River Kwai" (Col) (3d wk.). Maintaining sock pace at $15,000, after last week's $18,000.

BROADWAY

(Continued from page 13)

be held for "Stage Struck" (BV), regular run starting April 23.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (18th wk). The 17th round ended yesterday (Tues.) was near capacity $49,500 for 16 performances. The 16th was $43,800 for 14 shows.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th) (2d wk). This session ending today (Wed.) is heading for great $77,000. First week was $108,000, terrific. Stays on, natch!

Fifth Ave. Cinema (R&B) (250; $1.80) — "Gervaise" (Cont) (14th wk). The 13th round finished yesterday (Tues.) was big $4,200. The 12th was $4,100.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (26th wk). The 25th frame ended Sunday (13) pushed to great $12,500. The 24th week, $11,300.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Merry Andrew" (M-G) and Easter stageshow (4th wk). Current week finishing today (Wed.) looks to hit great $165,000, helped by some extra shows in forepart of session which took in Easter Week. The third was $195,000, one of big Easter Weeks at Hall. Stays one week more, with "Marjorie Morningstar" (WB) opening April 24.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (79th wk). The 78th stanza ended yesterday (Tues.) was capacity $45,000 for 16 performances. The 77th week was $44,000 for 17 shows.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (10th wk). This week ending tomorrow (Thurs.) is heading for big $12,500. Ninth was $14,500. Continues.

Roxy (Nat'l. Th.) (2,600; $1.75-$3.50) — "The Windjammers" (Nat'l). First session ending today (Wed.) looks like very nice $68,000 for 12 performances, after rave reviews in N. Y. dailies. There were 136 seats in Golden Circle of Loge opened up after pic preemed. This first film in Cinemiracle process was given a full day of special previews and a special preem Wednesday (9) night. Looks in for longrun.

State (Loew) (3,450; 50-$1.75)—"St. Louis Blues" (Par). First stanza winding up today (Wed.) is heading for good $27,000 or close. In ahead, "Saddle Wind" (M-G) (3d wk-8 days), $10,500.

Sutton (R&B) (561; 95-$1.75)—"Desire Under Elms" (Par) (6th wk). Fifth round finishing today (Wed.) looks like nice $8,100. Fourth, $7,900.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (2d wk). Initial week completed Monday (14) was smash $15,000, only the 2½-hour length of pic holding it back from bigger figure opening week.

Victoria (City Inv.) (1,060; 50-$2) —"Run Silent, Run Deep" (UA) (3d wk). Current session ending today (Wed.) shapes to get sock $24,000 or near. Second was $27,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "Search For Paradise" (Cinerama) (30th wk). The 29th stanza finished Saturday (12) was big $30,800, aided by some extra shows. The 28th week was $24,000.

'Marjorie' Brisk 7½G, Port.; 'Lions' 8G, 2d

Portland, Ore., April 15.

Town is bogged down with big holdovers, with the one new pic doing okay. "Bridge on River Kwai" continues for third rousing week at Orpheum. "Young Lions" stays big in second round at the Fox. "Run Silent, Run Deep" moves into third okay week at Paramount. "Marjorie Morningstar" is rated fine as lone new entry at the Broadway.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50) — "Marjorie Morningstar" (WB). Fine $7,500. Last week, "Merry Andrew" (M-G) and "Handle With Care" (M-G), $4,800.

Fox (Evergreen) (1,536; $1-$1.50) —"Young Lions" (20th) (2d wk). Big $8,000 or near. Last week, $12,000.

Liberty (Hamrick) (1,890; $1-$1.50)—"King Solomon's Mines" (M-G) and "Seven Brides Seven Brothers" (M-G) (reissues). Mild $5,000. Last week, "Paris Holiday" (UA) and "Ride Out For Revenge" (UA), $5,400.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (3d wk). Lusty $12,000. Last week, $18,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Run Silent, Run Deep" (UA) and "Man On Prowl" (UA) (3d wk). Oke $5,500. Last week, $6,800.

MINNEAPOLIS

(Continued from page 12)

ing to this one. Big $12,000. Last week, $15,000. Stays on.

RKO Orpheum (RKO) (2,800; 75-90)—"Paris Holiday" (UA). Very well liked, Bob Hope having large local following. Oke $9,000. Last week, "Snow White" (BV) (reissue) (2d wk), $9,000.

RKO Pan (RKO) (1,800; 75-85)—"From Hell It Came" (AA) and "The Disembodied" (AA). Light $3,000. Last week, "Long Haul" (Col) and "Hard Man" (Col), $3,500.

State (Par) (2,300; 85-90) — "Merry Andrew" (M-G) (2d wk). Hasn't caught on as well as expected. Modest $5,500. Last week, $7,000.

Suburban World (Mann) (700; 85 —"God Created Woman" (Kings) (2d run). First and exclusive nabe run after its sensational six weeks downtown. Big $3,500. Last week, "Three Faces of Eve" (20th) (2d run), $2,300.

World (Mann) (400; $1.25-$1.50)— "Young Lions" (20th) (2d wk). One of season's b.o. topnotchers. Hefty $8,000. Last week, $10,000.

'Blues' Okay $12,000, St. Loo; 'Arms' 10G, 4th

St. Louis, April 15.

Despite obvious tie-in and bally, "St. Louis Blues" shapes only okay in opening session at the Fox. Opening bally included personals by Nat "King" Cole, Pearl Bailey and the Nelson Riddle orch. Several holdover houses continue strong, too, with "Bridge on River Kwai" in a smash fifth round at Esquire, "Merry Andrew" still is fair at Loew's in second week. "Farewell to Arms" rounds out a fourth and final week in fine shape at the St. Louis.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50) — "Bridge on River Kwai" (Col) (6th wk). Fifth week ending today (Tues.) looks like great $14,300. Last week, $15,300.

Fox (Arthur) (5,000; 60-75)—"St. Louis Blues" (Par), okay $12,000. Last week, "Ft. Dobbs" (WB) and "Sing Boy Sing" (20th), $14,000.

Loew's (Loew) (3,200; 60-90)—"Merry Andrew" (M-G) and "Handle With Care" (M-G) (2d wk). Fair $7,500. Last week, $10,000.

Orpheum (Loew) (1,900; 60-90)—"Witness for Prosecution" (UA) (7th wk). Fancy $7,500. Last week, $8,000.

Richmond (Arthur) (1,000; $1.25) —"Bride Is Much Too Beautiful" (Ellis) (m.o.). Trim $2,500.

St. Louis (Arthur) (3,800; 90-$1.25)—"Farewell to Arms" (20th) (4th wk). Solid $10,000. Last week, $14,000.

Shady Oak (Arthur) (560; $1.25) —"Sins of Casanova" (Times). Good $2,000. Last week, "Bride Is Much Too Beautiful" (Ellis) (2d wk), $3,000.

KANSAS CITY

(Continued from page 13)

Modest $4,000. Last week, "Tall Stranger" (AA) and "Blonde Blackmailer" (AA), same.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (10th wk). Bright $2,500; holds. Last week, $3,000.

Midand (Loew) (3,500; 90-$1.25) —"Bridge On River Kwai" (Col) (3d wk). Nifty $9000; may go extra days. Last week, $14,000, but not up to expectations.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (34th wk). Stepped up pace as closing week approaches at big $10,000. Last week, $7,500.

Paramount (UP) (1,900; 75-90)— "Marjorie Morningstar" (WB) (2d wk). So-so $5,000. Last week, $7,000.

Rockhill (Little Art Theatres) (750; 75-90)—"All At Sea" (M-G) (2d wk). Oke $1,400. Last week, $2,300, best in several stanzas.

Town, Fairway (Fox Midwest) (2,100; 700; 75-90)—"Long, Hot Summer" (20th) and "Blood Arrow" (20th) (2d wk). Medium $6,500. Last week, including Granada, $11,000.

Uptown, Granada (Fox Midwest) (2,043; 1,217; 75-90) — "Young Lions" (20th) (2d wk). In Uptown, first week at Granada, pleasing $9,000.

Ed Wall Into Realty

Albany, April 15.

Edward J. Wall, who went off the Paramount payroll January 1, after more than 15 years as its field representative in the Albany and Buffalo district, and after a 29-year-span with the company, has returned to realty—the field in which he started with Paramount.

Wall worked in the latter's realty department, after being a realtor in Odessa, Tex., before a transfer to tub-thumping.

He has been appointed assistant secretary and selling agent of a new concern, DV Development Inc., which will build the Capital District's first cooperative-ownership apartment building at a cost of approximately $1,250,000.

LOS ANGELES

(Continued from page 12)

Deep" (UA) and "Cross-Up" (UA) (2d wk). Down to $11,200. Last week, $28,000.

Pantages (RKO) (2,812; $1.25-$2.40)—"Merry Andrew" (M-G) (2d wk). Slow $7,200. Last week, $12,900.

Warner Beverly (SW) (1,612; $1.25-$2.40)—"Marjorie Morningstar" (WB) (3d wk). So-so $11,000. Last week, $12,000.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Paris Holiday" (UA) (3d wk). NSG $4,400. Last week, $6,700.

Downtown Paramount, Wiltern, New Fox (ABPT-SW-FWC) (3,300; 2,344; 765; 90-$1.50)—"Sayonara" (WB) (1st multi-run) and "Forbidden Desert" (WB) (3d wk). Big $21,500. Last week, $32,400.

Iris, Ritz (FWC) (825; 1,320; 90-$1.50)—"Snow White" (BV) and "Tammy and Bachelor" (U) (reissues) (3d wk). Dull $3,000.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (4th wk). Modest $12,000. Last week, $14,000.

Los Angeles (FWC) (2,097; $1.25-$2.40)—"Long, Hot Summer" (20th) (5th wk). Pale $4,500.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (17th wk). Okay $17,000. Last week, $22,200.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 45th week Sunday (13) after big $17,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (69th wk). Hefty $19,100. Last week, same.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Smallest Show on Earth" (Bev) and "W. C. Fields Festival" (Bev) (2d wk). Slow $2,700. Last week, $4,800.

'Summer' Hot $9,000, Prov.; 'Run' Nice 10G

Providence, April 15.

Holdovers hold the spotlight here currently, and are carrying nicely after a hefty Easter week. State is still tops in coin with "Run Silent, Run Deep" but actually the best showing is being made by "Long, Hot Summer" at Majestic also in second. "Marjorie Morningstar" is carrying on good in second at Albee. Strand is also steady with "Teacher's Pet" holdover.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Marjorie Morningstar" (WB) (2d wk). Good $7,000 after short first session gave it $6,500.

Elmwood (Snyder) (745; 90-$1.25) —"Around World in 80 Days" (UA) (27th wk). Holding at just so-so $3,000. Last week, same.

Majestic (SW) (2,200; 65-80)— "Long, Hot Summer" (20th) and "God Is My Partner" (Indie) (2d wk). Hep $9,000 or near. First week, $10,000.

State (Loew) (3,200; 65-80)— "Run Silent, Run Deep" (UA) and "Ride Out For Revenge" (UA) (2d wk). Nice $10,000 or near. First week, $13,000.

Strand (National Realty) (2,200; 65-80)—"Teacher's Pet" (Par) and "Spanish Affair" (Par) (2d wk). Fair $5,000 after $6,500 on opener.

RKO At Peace With AFM

Hollywood, April 15.

RKO Pictures, division of RKO Teleradio Pictures Inc., has inked an interim agreement with AFM. Pact will allow RKO use of musicians "when needed" to score product in this country.

Signing follows by one week RKO prexy Tom O'Neil stating his company was reentering production via bankrolling of indie pix.

Storm Sloughs Hub Biz; 'Stage' Rousing $11,000 'Marjorie' Fast 14G, 2d

Boston, April 15.

Biz was perky until bopped by northeast storm to make weekend spotty. However, best Sunday weather in months helped somewhat. "South Pacific" is one of hottest things in town with rousing gross at Saxon. New product looms disappointing with "Cole Younger, Gunfighter" barely okay at Paramount and Fenway. "Stage Struck" was lofty in first week at Capri. Holdovers dominate currently, with "Run Silent, Run Deep" good at Orpheum in third round. "Witness for Prosecution" is fine in eighth week at the State. "Bridge on River Kwai" is holding hotsy in 16th frame at Gary, going ahead of last week. "Long, Hot Summer" shapes fancy in second round at the Memorial.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)— "Marjorie Morningstar" (WB) (2d wk). Slick $14,000. Last week, $17,000.

Beacon Hill (Sack) (678; 90-$1.50) —"Goddess" (Col). World preem tomorrow. Last week, "God Created Woman" (Kings) (9th wk), wow $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (21st wk). Fine $17,500, helped by extra matinees. Last week, $14,000.

Capri (Sack) (990; 50-$1.50) — "Stage Struck" (BV) and "How to Murder a Rich Uncle" (Col). Second week began Saturday (12). First week was rousing $11,000.

Exeter (Indie) (1,300; 75-$1.25)— "Lucky Jim" (Indie). Opened Sunday (13). Last week, "Man Escaped" (Cont) and "Naked Eye" (FR) (4th wk), $4,000.

Fenway (NET) (1,373; 60-$1.10) — "Cole Younger, Gunfighter" (AA) and "Missouri Traveler" (BV). Oke $4,000. Last week, "Juvenile Jungle" (Rep) and "Young and Wild" (Rep), $3,000.

Gary (Sack) (1,340; $1.50-$2.75) — "Bridge on River Kwai" (Col) (16th wk). Pushed to wow $24,000, aided by more shows. Last week, $21,000.

Kenmore (Indie) (700; $1.25-$2) —"Henry V" (Rank) (reissue) (4th wk). Good $5,000. Last week $6,500.

Memorial (RKO) (3,000; 60-$1.10) —"Long Hot Summer" (20th) (2d wk). Fancy $14,000. Last week, $17,000.

Metropolitan (NET) (4,357; 70-$1.10)—Taken over by Metropolitan Opera Company for week. Last week, "Teacher's Pet" (Par) and "Spanish Affair" (3d wk-4 days), oke $2,500. Second week, $6,500.

Paramount (NET) (1,700; 60-$1.10)—"Cole Younger, Gunfighter" (AA) and "Missouri Traveler" (BV). Good $11,000. Last week, "Juvenile Jungle" (Rep) and "Young and Wild" (Rep), $8,500.

Pilgrim (NET) (1,000; 60-$1.10) — "Cowboy" (Col) and "Going Steady" (Col). Modest $6,000. Last week, "Three Faces of Eve" (20th) and "No Down Payment" (20th) (reissues), $4,500.

Saxon (Saxon) (1,100; $1.50-$3.30) —"South Pacific" (20th) (2d wk). Second week starts tomorrow, Wednesday (16). First week was great $28,000.

Trans-Lux (Trans-Lux) (730; 75-$1.25) — "Miller's Beautiful Wife" (Indie) and "Flesh Is Weak" (Indie). Oke $4,000. Last week, "Maid In Paris" (Indie) and "Adorable Creatures" (Indie), $5,000.

Orpheum (Loew) (2,900; 75-$1.25) — "Run Silent, Run Deep" (UA) and "Quiet American" (UA) (3d wk). Good $10,000. Last week, $12,500.

State (Loew) (3,600; 75-$1.25)— "Witness For Prosecution" (UA) (8th wk). Fine $8,000. Last week, same.

Skeptical Judge Prods Frisco Litigants

Continued from page 18

say frightened, but he decided not to build it because Golden State Theatres put up a big sign right opposite to the entrance into Westlake saying they were going to build a big theatre there."

Said the Judge (who had heard similar testimony of the Naify circuit's tactics in the Goldwyn case): "I find this very, very interesting."

Then the Judge asked:

"Did you contemplate having first-run in those theatres?

A.—Stonestown or Westlake, maybe second-run . . . the theatre in the St. Francis Hotel about like the (Herbert Rosener-Irving Ackerman) Stagedoor, which has played such films as "Guys and Dolls," "Ten Commandments" and "Raintree County" . . .

Q.—Did you have any assurance you would be able to establish such a policy?

A.—No, we didn't.

Q.—You just hoped?

A.—Hopeful, yes sir—go out and fight for it.

Raven got McLean back on the track by having him judge grossing capacity of the Embassy with most other downtown houses, and McLean felt the Embassy could have matched any of them as a first-run except for possibly the (4,500-seat) Fox and possibly Loew's Warfield during World War II. The exhibitor's comment about the 400-seat Cinema, owned by Fox West Coast, was especially colorful:

"Right now it's about as bad a sex house as I have ever seen."

(Fox West Coast must have felt that way, too, since the circuit took the lease away from Ralph Dostel only last month and gave it to Irving Ackerman.)

With McLean still on the stand, Raven introduced a huge mass of statistical data aimed at showing how the Embassy had been jobbed in rents paid on individual pictures.

Start of one chart on "Gulliver's Travels" showed the Embassy paid $200, for two to four days playing time on a 91-day availability. The neighborhood El Rey paid $175 for five days on a 59-day availability. The neighborhood Palace paid $110 for four days on a 59-day availability. And so on down the line through all this picture's playdates and through the playdates of dozens and dozens of other films—all showing how the Embassy rent was higher for no more playing time on much longer availability.

How much ice this will cut with Judge Murphy is problematical, for it's now very clear that original intent, like Original Sin, may be the deciding factor in this case.

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GLOUCESTER ..... NORTH SHORE	PORTSMOUTH ..... COLONIAL	BROCKTON ..... BROCKTON
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NASHUA ..... STATE	BERLIN ..... PRINCESS	ROCHESTER ..... SCENIC
MILFORD ..... IDEAL	BRUNSWICK ..... CUMBERLAND	ST. JOHNSBURY ..... STAR
WILLIMANTIC ..... GEM	RUMFORD ..... STRAND	ELLSWORTH ..... DRIVE IN
SOUTH NORWALK ..... PALACE	DOVER ..... UPTOWN	WEST ENFIELD ..... DRIVE IN
TORRINGTON ..... PALACE	ST. ALBANS ..... BELLEVUE	BELLOWS FALLS ..... OPERA HOUSE
HOLYOKE ..... STRAND	VAN BUREN ..... MARILYN	SANFORD ..... CAPITOL
SAYBROOK ..... SAYBROOK	KEENE ..... SCENIC	STONINGTON ..... OPERA HOUSE
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Allied Artists Productions, Inc.

Indie Producer Theory on Breaking Downtown Bottlenecks: Let Class Nabes 'Declare Selves' 1st-Run

Hollywood, April 15.

Creation of a new hookup of first-run situations to break the bottleneck caused by blockbusters tying up the current first-runs via long engagements was advocated by indie producer Roger Corman over the weekend. This glut of big product has created a shortage in subsequent runs, according to Corman, with both the exhib and producer affected.

This new hookup, he pointed out, could be accomplished simply by a number of first-class nabe houses close to where the prime theatre-going public lives declaring themselves first-runs. There would be no clearance problems.

This would have the obvious value of busting the dam and freeing product for playing time in more theatres, Corman said. He stressed that most of the coin accruing to film-makers comes out of first-runs, and playoff in nabes is more or less meaningless with the $10 to $20 rentals. If this were done nationally it would solve major problems of both producers and exhibs, and among other things would provide faster buy-off and be more efficient for distribs, according to producer.

The proposed practice would be better for exhibs, too, Corman declared, because they could play off product faster and they would have the advantage of pooling advertising expenses with other exhibs in on the run and with distribs. This would give theatres which have no way of advertising except in listings the opportunity of breaking loose and creating major ads for their houses, he said.

In addition to presenting more fresh, new, lively product on more theatre screens, such new first-runs, too, would be a major step forward in bringing people into theatres in greater numbers. With more and more people moving to the suburbs and less inclined to make the traffic-blocked trek to regular first-run situations, Corman pointed out new audiences would thus be created for general overall bigger theatre returns.

UPTOWN, HOUSTON, TO HOUSE 'SOUTH PACIFIC'

Houston, April 15.

Uptown here has been leased to Rowley United Theatres for the showing of Todd-AO pictures. The house was built by the late Will Horwitz in 1935. With the leasing of the Uptown the Iris Theatre is the only Horwitz operated theatre in the city. Fred Cannata, manager of the Uptown, will move over to the Iris where he started many years ago with the founder of the circuit.

Rowley will take over the Uptown on May 15 and will remodel the house, with new carpets, new seats and special Todd-AO equipment installed at a cost of around $100,000. The new Uptown is scheduled to open as a Todd-AO theatre June 26 with "South Pacific" (20th).

New manager of the Uptown will be Jeff Wolf who comes here from Corpus Christi, Tex.

Allied-COMPO

Continued from page 3

Ben Marcus, former Allied president and now honorary chairman, was designated the Allied rep on the COMPO governing committee, which now includes Pinanski, as rep of the Theatre Owners of America, and Abe Montague, for the Motion Picture Assn. of America.

Marcus replaces Robert W. Coyne, COMPO's special counsel, who had doubled as triumvirate member.

Meeting also saw a vote extending for three years the employment contracts for Coyne and Charles C. McCarthy, information director, and moves looking to the collection from exhibitors of their share of expenses for the industry's business-building campaign.

Waszynski for Figaro

Michael Waszynski, who has served as production manager and casting director for several American film companies shooting pix in Italy, has been appointed European representative for Figaro Inc., the Joseph Mankiewicz indie firm.

Waszynski has spent the past two months in New York and the Coast huddling with Figaro execs on forthcoming European productions. He returned Monday (7) to Rome where he will make his headquarters.

Sol Wurtzel, Vet Producer Who Brought Stardom to Many Thesps, Dies at 67

Hollywood, April 15.

Film producer Sol M. Wurtzel, whose lifetime in motion pictures brought stardom to Shirley Temple, Will Rogers and Tom Mix, died last Wednesday (9) in his Westwood home after an illness of some seven years. He was 67.

The producer's picture career spanned 30 years at one studio followed by a number of years as an independent filmmaker. A native of New York, he joined Fox Film Corp. as a stenographer in 1914, later became secretary to William Fox and in 1917 moved to the Coast to open up Fox's Western Avenue studio.

Wurtzel served as Fox general manager until the company's 1935 merger with 20th Century Pictures, then became an executive producer at the new 20th-Fox. He continued producing at a prolific pace, heading the studio's B-picture unit and during one seven-year period alone he personally helmed 190 features. During his years of picture-making he supervised more than 700 films and at times had as many as five pictures in production during a single month.

In 1933, when his Western Avenue lot was threatened with a three-month shuttering, Wurtzel went to bat for his staff, refusing to take anyone off salary. The studio remained open, and costs were charged to his later productions.

There were numerous people and things that highlight Wurtzel's life. Besides launching Miss Temple, Mix and Rogers in their film careers, he put Jane Withers into her first picture. An expert on public taste, he was one of the first to concentrate on series films and was responsible for "Charlie Chan," "Mr. Moto" and "Jones Family" segments.

Wurtzel's long list of credits is topped by the Will Rogers starrer, "A Connecticut Yankee" and includes "Salome," "Young America," "The Dangerous Years" and "Strange Journey." Perhaps his most ambitious project was the filmization of "Dante's Inferno," an epic that brought Rita Hayworth into the movies but few people into the theatres. Wurtzel's independent productions became one of the first blocks of films to be sold to television for home viewing.

The producer was noted as a man to know talent, and he often employed discarded directors and writers, then watched them climb to the top again. Providing entertainment for moviegoers was his prime concern, and Wurtzel made it evident that he wanted people who could get the job done whether he liked them or not. "If a man does a good job," he once said, "he's fulfilling his part of the bargain, and he should not be penalized because of my personal opinions."

In 1912 Wurtzel married Marian Bodner, who survives him. He also is survived by a son, Paul, an assistant television director; a daughter, Mrs. Lillian Semenov; two grandchildren; and three brothers, Henry, Ben and Sam. Funeral services were held Sunday (13) in Hollywood's Temple Israel, the synagogue he helped found.

Maturity in Des Moines

Des Moines, April 15.

"And God Created Woman" is now in its fifth week at the Uptown Film Art Centre without incident. The Uptown, former neighborhood for re-runs was reopened by Tri-States Theatre Corp. March 7 after being closed since January, 1957. The stated policy at the time of opening was that as an art theatre "mature and provocative films" would be shown.

Other films scheduled are "How to Murder a Rich Uncle," "The Golden Age of Comedy," "The Bride's Much Too Beautiful," "08/15," "Smiles of a Summer Night" and Sir Lawrence Olivier in "Henry V."

Without IATSE

Continued from page 7

"on strike." But William Donnelly, IATSE special representative, avers the men have been "locked out" and they're bannering the ozoners to that effect.

Key issue in the dispute is the owners' insistence on a reduction of the number of projectionists to a booth from two to one.

Donnelly says the union offered to accede to that provision in the proposed new contract's second year if the drive-ins would continue the operators' seven-day scale in 1959, but put them on a five-day week, adding "swing men" for the other two days.

The operating cost per booth would have been reduced from about $270 to between $170 and $190 a week, he asserts.

On behalf of the driveins, Mann offered to increase the projectionists' weekly pay from $137.50 to $148.50 in the contract's second year if the union agreed to one-man operation of the booths.

While the union has filed strike notice now against the driveins, there has been no lockout notice by the driveins which contend the fact that no contractual relationship exists with the union obviates such necessity.

The state labor conciliator office doesn't classify the dispute as either a strike or a lockout; but as a "request for conciliation," the notice for same having been filed by the union with it. The office will hold a meeting this week with both sides in attendance.

Prior to the ozoners' opening a "projectionists wanted" newspaper ad had brought 80 applicants for the 11 jobs, including mostly war veterans, so that there was no difficulty in manning the booths, according to Mann. One application was from a 11-year old boy who claimed he's capable of operating the machines.

Truck members of the Teamsters' union are refusing to cross the picket lines to make film and concession stand deliveries, but there have been no incidents thus far.

Ozoners' business in Minnesota last summer was off up to 25% and more last summer, with daylight saving time for the first non-war period blamed. There'll be DST against this summer.

EASTERN ANIMATORS SEEKING 10% RAISE

Screen Cartoonists Guild, Local 841, eastern unit of animators, will ask for a 10% across-the-board wage hike in negotiations with animation companies and commercial film outfits. Talks for a new pact, which will also call for "elimination of inequities" in the present contract, are scheduled to commence shortly.

The charges the union hopes to bring about include extension of freelance period from two to five weeks, more adequate notice of layoffs, quicker payment of severance, payment of time and half after 35 hours instead of 40, and a three-week vacation.

This year's negotiations will include all the studios in the east—theatrical, commercial and optical. Producers have again retained Sy Sheib as their attorney for the talks.

Publisher Buys Drive-In

Mt. Pleasant, Tex., April 15.

Pleasant Drive-In Theatre, formerly owned by Mrs. Robert Sleigh and Mrs. Kenneth Sleigh, has been sold to Robert Palmer.

He's co-publisher of the Titus County Tribune and the Lone Star Tribune.

Soundtrack

Continued from page 4

ing the screenplay for **Samuel Goldwyn's** "Porgy and Bess." Nash's next undertaking will be the stage production of his next play, which is still untitled . . .

Charlton Heston's Russell-Lake Corp., a Michigan firm, will enter the film story market with a N.Y. editor to be set . . . **Paul Gregory** and **Raoul Walsh**, associated on former's "The Naked and the Dead," have partnered up in Gregwal Productions Inc., for production of three pix during coming year . . . **Jerry Wald** set Sept. 8 as starting date of **William Faulkner** novel, "The Sound and the Fury" . . . 20th-Fox bought Broadway play, "Blue Denim," about teenage abortion for production late this year or early 1959 . . . **Paul Lukas** off to Equatorial Africa for costar role in **Darryl F. Zanuck's** "The Roots of Heaven" for 20th-Fox release.

Jerry Wald is "talking about" making **Bob Hope's** "Have Tux, Will Travel," the comedian told **Jimmy Tapp** last week on CBC-TV'er from Montreal.

A Canadian correspondent notes that, a few pages after VARIETY's story (2) on Hollywood AFL Film Council's protest against shooting U.S. scenes in Spain, is a review of the Paramount release of **Burt Balaban & Arthur L. Mayer** production "High Hell." Reviewer says, "Ostensibly laid in the Canadian Rockies (and actually shot in the Swiss Alps) . . ." Why, correspondent asks, take a production unit overseas to fake the Rockies when the real thing could have been shot just across the border in Alberta or British Columbia? . . .

Items From Madrid: "John Paul Jones" (Warners), jumping off on April 17 at CEA Studios, has dragnetted Continent-based Yank thesps for feature roles . . . Rome's **Bruce Cabot** will sail on Jones' The Ranger, **Frank Lattimore** will handle the eyeglass on The Bonhomme Richard and **Alfred Brown** portrays the weakling commander in Jones' squadron . . . Madrid talent agent **Niels Larsen** heads up the **Sam Bronston**—**John Farrow** casting office . . . **Raoul Walsh** due in with London cameraman **Otto Heller** to o.o. location sites for **Danny Angel's** "Sheriff of Fractured Jaw," to star **Jayne Mansfield** and **Kenneth More** for 20th-Fox release . . . French film director **Julien Duvivier** rolls cameras at the Sevilla Fair and exteriors on Andalucian soil through April with **Brigitte Bardot** and **Antonio Vilar** . . . British producer **Maxwell Setton**, actor **John Mills**, director **John Guillermin** and location unit planed back to London for interiors following Gibraltar, Algeciras and Tangier exteriors for "Monty's Double," based on the true-to-life war adventures of **Clifton James**, who wrote the book and plays himself in film . . . **Jules Dassin's** "Celui qui doit mourir" (He Who Must Die) won golden Don Bosco award at third annual Valladolid Religious Film Week . . . **Albert Closas**, who starred in last year's Madrid stage hit, "The Girl from Valladolid," has lead in film version now shooting at Charmartin Studios.

German Musicians Union, which is "cooperating" with striking American Federation of Musicians, has approved working on **Robert Aldrich's** "Phoenix" on grounds it is an Anglo-Swiss production. Film slated finish in two weeks, with scoring set immediately thereafter.

Vogel Still

Continued from page 4

Ira Guilden and Philip A. Roth. Latter was named vice chairman of the budget and finance committee. Although Green thinks highly of the ability of Guilden and Roth, he is said to have been somewhat disappointed that they had been invited to join the board, feeling that they had been brought in to serve as a "brake" on himself and Newman.

A third faction on the board may be said to consist of Samuel Briskin, who is the representative of the two Wall Street banking houses closely associated with the Loew's situation—Lehman Bros. and Lazard Freres, and Joseph Tomlinson, who is the largest single stockholder of the company and who launched the unsuccessful proxy fight. The Briskin-Tomlinson tie is believed to be one merely of convenience rather than of staunch loyalty or belief in the same approach in meeting the company's problem.

There are indications of an alliance between the Green-Newman and Briskin-Tomlinson forces. Green and Newman, who between them control some 150,000 shares, are also said to have the support of the proxies of Lehman, Lazard and Tomlinson, Guilden and Roth, who control some 40,000 shares, are reported to be anxious to add to their holdings so they can take a stronger position in the company.

The fourth faction is made up of the loyal Vogel supporters who are in the majority. The basic conflict is said to boil down to a difference of opinion between the film men and the financial men. Within the financial group, there is said to be one faction that is particularly interested in liquidating as much of the company's assets as possible that will bring good returns. The financial men are expected to push for possible consolidation of studio facilities with other companies and for mergers of distribution facilities.

Vogel, who has been harassed since he took over the presidency more than a year ago, is still not in the clear. He has been subjected to numerous irritations from the various factions and has had his hands full in trying to satisfy them all. In addition, he has been confronted with the tremendous task of improving the results of Metro's production program. While he has been successful in halting the production of the big losers, he hasn't succeeded as yet in coming up with a big winner.

Some of M-G's new films have fared satisfactorily at the boxoffice, but so far there hasn't been a real blockbuster that could compare, for example, with a "Peyton Place" or a "Bridge on the River Kwai." The job of assembling suitable packages has been enormous and Vogel met numerous frustrations in this direction. Some intimates of Vogel's have stated privately that the chieftain is a little tired of the constant bickering and problems involved in the efforts to bring Loew's back in the win column. Whether this "tiredness" will result in any specific action on his part in abandoning the fight is still a matter of speculation.

Vogel's assumption of the post of chairman of the executive committee again puts him back more solidly in the driver's seat. He succeeds George Killion, a staunch Vogel supporter who was named chairman of the board when the directors re-created that position after the stockholders' meeting of Feb. 27. Killion continues as a member of the committee. Other members of the executive committee are Guilden, William A. Parker and John L. Sullivan.

Serving on the budget and finance committee with Newman and Roth are Green, Ellsworth C. Alvord, Melniker, Robert H. O'Brien, Parker and Vogel.

Children's Cinema

Continued from page 3

are run by the Rugoff & Becker circuit under Clem Perry.

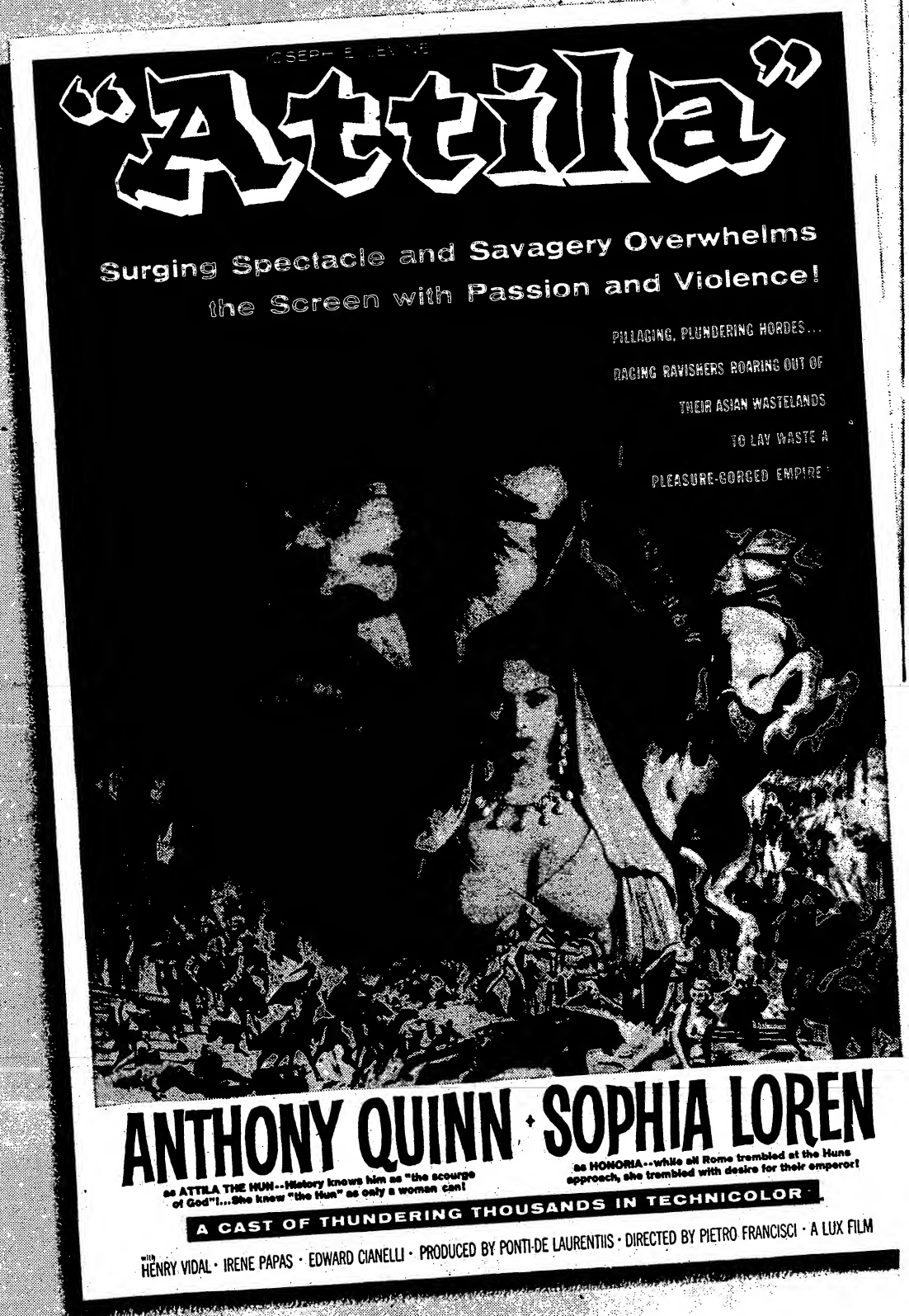
"Exhibitors are beginning to realize that there is something to be done with children's shows, if they are properly organized and the programs are carefully selected," Vogel said. He added that, as the Beekman, the kid audience age range 4-8) was extremely well behaved. Vogel and Johnnes selected their own films. "We didn't call in any educators because they tend to be over-cautious," Vogel explained.

What ate up the profits of the venture the first time 'round was promoting it. Cinema 16 sent out over 20,000 mailing pieces. Also, said Vogel, "We didn't get the press support which we more or less expected." He said he was confident that the project would expand on its second time 'round and would show a profit. So far neither he nor Johnnes have made a penny on the series.

"Attila" TAKES THE NATION BY STORM!

Top SITUATIONS across the NATION equals true SATURATION!

Teeing off with Smash, All-Out, Saturation Campaigns by Terry Turner following the pattern he set with "The Conqueror."



IN NEW ENGLAND
WARNER · PARAMOUNT
DAYTZ & ARTHUR HOWARD CIRCUITS · AMERICAN THEATRES
LOCKWOOD GORDON THEATRES
INTERSTATE CIRCUIT
300 THEATRES · APRIL 23

IN LOS ANGELES
50 THEATRES · MAY 14
IN NEW YORK CITY
R.K.O. THEATRES
100 THEATRES · MAY 17
IN PITTSBURGH
STANLEY · **MAY 10**

IN PHILADELPHIA
STANLEY & 50 THEATRES during **MAY**
IN WASHINGTON, D. C.
MET and AMBASSADOR THEATRES
MAY 14
IN MILWAUKEE
WARNERS · **MAY 15**

NEW ENGLAND EMBASSY PICTURES
WEST COAST FAVORITE FILMS (RED JACOBS)
NEW YORK ALBANY · BUFFALO (GEORGE WALDMAN)
PHILADELPHIA FANFARE FILMS (GEORGE WALDMAN · JOE SOLOMON)

Pix, Sports and Culture To Vie On Six Channels In Cleve's Pay-TV Plan

Cleveland, April 15.

A spectacular $25,000,000 leased-wire, paid-tv public service as well as commercial programming plan embracing six channels is being proposed by WERE in a move set to cover at least 1,000,000 Greater Cleveland outlets.

According to Dick Klaus, WERE vice president, test runs are being planned for within a year as soon as cables, engineering and camera facilities are cleared.

"We seek to bring to homes in our area a greater expanse of educational and scientific film and live tv programming that will utilize the vast and untapped sources of such organizations as medical groups, boards of education, etc." said Klaus.

The revolutionary scheme, nearly a year in the planning stage has already elicited the warm support of George Medinger, vice president of the Cleveland Indians who last October told VARIETY that "toll television must come and sports will lead the way. With its financial offerings it will be a success."

At present, the Indians are committed to a 56-game tv schedule with WEWS.

WERE's plans using Channels 2, 4, 6, 7, 9 and 10, at an estimated $10 cost per home, as follows:

Channel 2: First-run films, on the air 11 hours a day. The films would be repeated for three or four days. No commercials except at station breaks.

Channel 4: Rerun films from Channel 2 with commercials. Also available to theatrical, musical, national groups, and network shows unable to appear locally.

Channel 6: Feature presentations, including theatrical film, sporting or musical. Operative only during top evening hours.

Channel 7: WERE-AM would duplicate Radio WERE, making radio programs available to video viewers.

Channel 9: Sports: Indian-away from home games, and all other sports. Klaus says preliminary talks have been held, but that no definite commitments have been made.

Channel 10: WERE hi-fi music. This channel would make use of tv's FM audio tube and by-pass the video tube for those listeners who want hi-fi music only, thus making television a complete entertainment center.

Klaus pointed out this direct-wire system would in "no way affect the operation of Cleveland's other three free stations on present channels, 3, 5 and 8."

He maintained that recent experiments with direct-wire (Oklahoma) have not proved conclusive, and that WERE's projected multiple channel offerings would provide a vast potential to the home owner, one "wider than he has ever had."

Dan Haworth Tests On Road

San Antonio, April 15.

Daniel F. Haworth, field representative of the Motion Picture Research Council of Hollywood, was here making a survey of theatre projection practices, with special regard to lamp operation, alignment, lens quality and screen reflection abilities.

This activity is part of a nationwide survey in an effort to get better projection in the theatres and to make presentations of the producer's production.

Plots Frisco Film Fest

San Francisco, April 15.

Irving M. Levin, director of the Frisco Film Festival, conferred with Floris Luigi Ammannati, director of the Venice Festival, and Domenico Meccoli, head of the Italian Film Journalists Union, last week.

Pair, together with actress Giuletta Massina, were en route to Italy after Amademy Award festivities, discussed technicalities of putting on a festival with Levin. Frisco showman also got advice from R. Favre Le Bret, Cannes Festival director, who was also in California for Oscar party.

Levin departs next week for Variety International convention in London, will then take in Cannes fete and make trips to Rome and Paris to contact producers' associations.

Bullfighting

Continued from page 5

dren should not be allowed to see it," and said his objection was a private matter not involving SPCA. "It's not good when small groups try to impose a censorship," he added.

His action was prompted, he explained, by the case last week of a 17-year-old Vancouver youth who had "played matador" with a dog and finally had strangled the animal. Hughes "felt" that films of this nature "could have" been responsible.

Protection league separately petitioned local film censor R. W. Macdonald, whom Mrs. Hepner quoted as saying "I'm sorry for the horses."

Theatreman Freedman said he had never heard of objection elsewhere to "Torero," and that "Business was good the first week. It slid right off during the second," because of, or in spite of, publicity about the protests appearing at start of second week.

Wrong Application

Newhall, Cal., April 15.

All this do-it-yourself has now apparently extended into exhibition, too.

When the manager of the local drive-in opened up for business t'other night he discovered someone had stolen the CinemaScope lenses and a print of "Farewell to Arms."

Filmites vs. Times

Continued from page 4

too literal and doesn't bother to counterbalance them with other, more positive, facts.

In the area of film reviews, the trade blows hot and cold. There is a feeling that the Times' write-up today mean more than ever. If the Times' Bosley Crowther likes a picture, he's a hero. When he pans it, he becomes the blackest of villains, particularly in the foreign film field where the influence of the Times is virtually unbeatable, though there have been some exceptions to prove the rule.

For most industryites, the "right" of the Times to review pix as it sees fit is a declaration that goes but skindeep. The true industry attitude was summed up quite succinctly in Paris recently by 20th-Fox prexy Spyros P. Skouras in an interview with a columnist. Stating that reviewers weren't always fair to his pictures, he suggested the possibility of withdrawing 20th advertising from the papers involved. It is a weapon which a great many industry execs would like to use more to bring the critics "into line." With and without using it, they have already succeeded in convincing several newspapers and reviewers to appraise films in a more positive light, the argument essentially being that "we all sink or swim together."

The Times so far has withstood this reasoning and some say they are glad of it. Yet, there is no question that the attempts to get the Times to "go easier" on film reviews will continue and that advertising plays a prominent part in the thinking of those who seek to bring about a change and who, somewhat illogically, point to the Herald Tribune as an example of "what can be done."

Amusement Stock Quotations

Week Ending Tuesday (15)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
177⅛	14	ABC Vending	180	20¾	16⅞	17⅛	+ ½
16¾	13	Am Br-Par Th	181	16⅝	15¾	16½	+1
29¾	24½	CBS "A"	106	29½	28	29¼	+ ⅞
29½	24⅛	CBS "B"	90	29½	27½	29	+1⅛
16¼	12½	Col Pix	89	15	14⅝	14⅝	— ⅜
16¼	13⅞	Decca	78	16⅜	14½	15	+ ½
21½	14	Disney	59	20½	19	20¼	+ ¾
107⅜	97⅛	Eastman Kdk.	103	105¾	101½	105¾	+ ⅝
4⅝	3¾	EMI	363	4⅞	4⅜	4⅞	+ ⅝
7⅞	6¾	List Ind.	19	7¼	6⅞	7⅛	+ ¼
15½	12⅞	Loew's	240	16⅜	11⅞	13⅝	+ ¼
9	7⅜	Nat. Thea	89	8⅞	8⅜	8¼	— ½
38⅜	30⅝	Paramount	50	33⅝	33	33½	+ ¼
17⅛	12⅜	Philco	216	15	14	14⅝	—
65¾	43½	Polaroid	409	64	60⅛	62¾	+2⅛
35	30¼	RCA	158	31½	30⅞	31¼	— ¾
7⅛	5	Republic	17	5½	5¼	5¼	— ⅝
11⅛	9½	Rep., pfd	4	10⅛	10	10¼	— ½
18	14½	Stanley War.	207	17⅞	16¾	17½	+ ½
24½	20	Storer	10	23¼	22¼	23¼	+1
25½	21¾	20th-Fox	108	25⅛	24½	24½	+1
20½	15¼	United Artists	46	20⅜	19⅞	19½	—
22⅝	19	Univ. Pix	4	20⅜	20¼	20½	+ ¼
71	63	Univ., pfd	*80	63	63	63	—3
19½	16⅞	Warner Bros	17	19⅝	16¾	19	— ½
75¾	67½	Zenith	45.	74¼	70½	74	+2

American Stock Exchange

3⅜	3	Allied Artists.	69	3¼	3	3¼	—
9	7	All'd Art., pfd	1	7½	7½	7½	—
10	8⅜	Assoc. Artists	71	10	9⅝	9⅞	—
½	⅜	C. & C. Tele	70	7/16	7/16	7/16	+ 1/16
4⅝	3	DuMont Lab	14	3⅞	3½	3¾	—
3⅜	2⅝	Guild Films	78	2⅞	2⅞	2⅞	—
7	5⅝	Nat'l Telefilm	84	6¾	5⅞	6¾	+1
6	3⅝	Skiatron	63	4⅛	3⅞	4	— ¼
4⅜	3½	Technicolor	92	4¾	3⅝	4½	+ ⅜

Over-the-Counter Securities

	Bid	Ask	
Ampex	58¼	61½	—
Chesapeake Industries	1¾	2⅛	— ⅛
Cinerama Prod.	1⅝	2	+ ⅛
DuMont Broadcasting	7⅞	8½	—
Magna Theatre	2¼	2⅝	—
Official Films	1⅛	1⅜	+ ⅛
Teleprompter	6	6⅞	—
U. A. Theatres	4⅞	5⅛	+1¾

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Levey: 'Tide Now Rolls For Toll'

Skiatron Report Hits Propaganda Against Pay-See Which Temporarily Sidetracked Trials

Delay in the start of over-the-air subscription-tv trials is no more than that and "the tide . . . has turned in favor of subscription television."

This optimistic appraisal of the toll situation was contained last week in the annual report of Skiatron Electronics & Television Corp. for 1957. Prexy Arthur Levey lashed out against the network-and-exhibitor "lobby" which, he said, had won a temporary victory when it succeeded in getting both House and Senate committees to call on the Federal Communications Commission to call off trial runs.

FCC originally was to have considered station applications for threeyear toll runs starting March 1. In the wake of the Congressional resolutions, the Commission called off its plans and said it wouldn't consider any applications until 30 days after Congress had adjourned.

Levey said Skiatron TV, which has licensed the Skiatron Subscriber-Vision patents, was making "great progress' in the area of wire tv. "We believe that sufficient evidence is at hand to indicate an important improvement in the outlook for 'wired' subscription television in both the U. S. and Canada," the report read.

Skiatron Electronics in 1957 showed a net of $15,380 on a total gross of $613,728. Costs (material, labor, overhead, etc.) ran to $576,267. With $22,081 in unapplied charges, the company at the end of the year showed a $42,224 deficit.

Report established that Skiatron Electronic had received cash advances of $233,637 from Skiatron TV (Mathew Fox) over a threeyear period including 1957. Money was spent on preparing the application before the FCC and on engineering and research. It's repayable to Fox out of royalties due Skiatron Electronics from Skiatron TV if and when pay-tv gets going.

'Condemned' for Library

Minneapolis, April 15.

Taps have sounded for another local house, the lower loop grind Crystal. The city has acquired the property via condemnation proceedings as part of a site for a new public library. Award to the owners was $54,000.

Out in the territory the only theatre at Maple, Minn., tossed in the sponge, but the houses at Rugby and Hannah, N. D., relighted, and the Cloquet, Minn., theatre resumed full seven-day operation.

Rhoden

Continued from page 3

put 'The Miracle' into immediate production."

Rhoden feels that it is healthy that a "roadshow" enterprise could have been launched at so (relatively) a modest cost. For example, "The Windjammer" only represents a $2,500,000 production cost ("although the bills are still coming in," says he) and, in toto, Cinemiracle, with everything included, is a $4,000,000 item. (In this day and age of multimillion dollar production costs this may be considered modest.)

At the time of Charles P. Skouras' death, says Rhoden, his predecessor as NT president had only a $25,000 projector investment and it was Rhodens' decision whether to spend more or throw it away.

After he borrowed some experimental film from Cinerama he decided to build cameras. He called in Smith-Dietrich and their research and building cost $1,000,000, the largest extra-curricular cost on top of "The Windjammer" production cost.

The two cameras cost $500,000 alone. These costs will come down of course. Cinemiracle has four cameras all told, two in each unit. The Roxy's installations represent a $100,000 item—tearing out the stage, masking the first mezzanine, installing the equipment.

(The parallel installation at Grauman's Chinese can't be similarly calculated since the long overdue airconditioning was simultaneously installed; the rectangular-shaped theatre with its 32-inch rows was converted into 40-inch rows; and yet the 1,900 capacity, cut to 1,440, was not as marked as the Roxy's 5,717 seats cut to 2,600. April 24 in Oslo; May 14 at the Odeon, London; June 1 at the 2,400-seat Opera House, Chicago, is the timetable for the other deluxers, with 65 more slated.)

Rhoden feels that the Roxy's projectionists, with their several dry runs, achieved a better audience impact than the Chinese's cold opening.

20th Favors

Continued from page 5

the run-of-the-mill films which they need to operate year 'round.

There's an additional reason for 20th's balancing its sked. Though market conditions indicate favorable public response to the "blockbuster," i.e. expensive, type of films, a concentration on topcost films has certain inherent dangers, for one resounding flop could be a tremendous blow to a company. There's a certain "insurance" in volume, which acts as a cushion and, in the case of 20th, also takes advantage of a situation which sees theatres crying for smaller films.

Harrison last week said he had his doubts re the values of "tearing down" an established distribution organization, though he agreed that, with their sharply reduced skeds, some of the companies probably didn't need to maintain the elaborate sales apparatus of yesterday. "We're distributing our films at the lowest per-reel cost in the industry," Harrison said. "Show me how it can be done cheaper, and maybe I'll go along. For the moment, we can't see any benefit in either merging or closing up any exchanges. In fact, we might very well lose business that way."

Agents Eye USSR

Continued from page 1

language and make a deal on the spot. He had no one to answer to, was willing to gamble on the returns, and had the financial means to carry out any deal that was made.

The important thing is that major agencies seemingly have a yen now for virtually anything Russian, in distinct contrast to a few years ago, when anything that reflected favorably upon the USSR would have been considered "subversive."

UA Tops

Continued from page 5

first reflected in the pictures released during 1958 and (2) the company's upcoming program — including complete pictures and those on the drawing board. He estimated that six pictures screened by VA execs in 10 days would gross $50,000,000 in the world-wide market.

The UA topper revealed that the company already had 17 pictures lined up for 1959 and that its production program includes 1960 and beyond. For 1959, UA plans to release between 36 and 48 pictures at the rate of two big films per month.

At the progress report session, Krim was flanked by his top-echelon cabinet.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
DANNY KAYE
in "MERRY ANDREW"
co-starring PIER ANGELI
BACCALOBI • NOEL PURCELL • ROBERT COOTE
In CinemaScope and METROCOLOR
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

PRODUCER WANTED
For movie production of the story "Nine in a Station Wagon." I have the story, the music and 5000 ft. of 16mm colored movie films to help tell the story.
LESTER W. HANNA
R. #1, Box 210, Forest Grove, Ore.

ART MOVIE THEATRE FOR LEASE
VERY ATTRACTIVE,
500 SEATS
ALL EQUIPMENT
PHOENIX, ARIZONA
Write BOX V-4747-58, VARIETY
154 W. 46th St., New York 36

THE YEAR NBC HAD IT MADE

Mutual's Poetic Budget Trim

George Vogel, new manager of the recently-reorganized Mutual network, has sent out the following memo to all network personnel:

The telephone is a handy tool
Unless you use it like a fool
Lest brown corditis cause a din
Let's all resolve to stop, think and pitch in
There's still the pen and ink and philatelics
Not to mention several other tricks
Let's not forget good old papyrus
If worse comes to worse you can always wire us
So while I love American Tel & Tel
Excessive calls can sure raise h--l.

Switch of Metop B'casts Accents Growing Strength of NBC and CBS

Switch of the Metropolitan Opera broadcasts to CBS Radio next season by Texaco after 27 years on ABC serves to spotlight the theory that many industry execs have been proclaiming—that network radio inevitably must settle down into a two-network affair.

Not that ABC, nor Mutual, for that matter, is throwing in the sponge yet, but both have been radically altered from their one-time status as "programming" networks and are now concentrating their efforts at survival in news service and sales. As this happens, NBC and CBS are being strengthened by virtue of getting the mode durable and valuable properties either cast off or lost by ABC and Mutual.

Metopera broadcasts aren't the first example of this. Three years ago, when Charles Ayres moved from ABC Radio to head up NBC-AM, he convinced the NBC brass that commercial religious programming should be carried on the web, and the result was a large-scale shift of sponsored religious shows from ABC to NBC. More recently, when ABC decided on its illfated "live music & personality" format, it dropped its potent morning soap lineup. NBC grabbed off "My True Story" and made it one of its toprated daytimers as well as a heavily commercial operation. Just a couple of weeks back, CBS took on "Whispering Streets," another of the once-powerful ABC block.

It's entirely possible that ABC and Mutual can make a go of their news-only operations, operating on a conservative basis. But their identities as networks in the traditional sense of "program and sales" units have been all but lost. Meanwhile CBS and NBC are mopping up whatever gravy is left and thereby strengthening themselves by reinforcing their own identities as programmers in the process. Whether a two-network economy will survive far into the future is still a matter of conjecture.

WINS Dilemma on Frisco Giant Games

Radio station WINS definitely owns the New York audio rights—for which they indicate they have paid a substantial cash sum—to the 77 home games of the San Francisco Giants. But the station cannot find a sponsor and the reason given is that advertisers fear listener resentment toward a baseball team that deserted New York for the Coast.

WINS is offering the complete 77-game package at a time-talent charge of $250,000.

The Giants opened their regular season yesterday (Tues.) against their old Brooklyn (now L. A.) rivals, the Dodgers.

Saudek's 90-Min. 'Virginian' Spec

Robert Saudek Associates is planning a 90-minute live outdoor version of Owen Wister's classic, "The Virginian" for next fall. Project is not slated for "Omnibus," but is mapped as a one-shot Saudek special outside the "Omni" (and for that matter, the joint specials planned by Saudek and Metro) sphere.

Saudek is talking to Tony Perkins about doing the lead. Perkins, currently starring on Broadway in "Look Homeward, Angel," is no stranger to westerns, having starred in "The Tin Badge" currently on the cinema circuits. Saudek wants to do the drama live as a locationer remote from the New Mexico or Arizona desert, in color if enough remote equipment is available. If the live angle doesn't work out, he'd film the show. Saudek will present the package to networks and advertisers as a multiple-sponsor possibility.

AN EVALUATION OF 2 NETWORKS

By GEORGE ROSEN

The Nielsen nosecounting tabulation (14-city report for March 1) which gave NBC-TV a seven-out-of-Top-10 status as the climactic touch to the "NBC comeback" represented a high mark of achievement unparalleled in NBC archives for more years than the network would care to concede. In a season that can be labelled as anything but distinguished for its program content, the Nielsen nosegay is perhaps of dubious distinction (as a matter of fact, insofar as seasonal citations are concerned, this is the semester when the Peabody-Emmy impresarios could just as well have sat it out). But the mere fact that it happened to NBC is perhaps what gives it the "gee whiz" connotation.

Even in the face of NBC hitting the comeback trail on the rating charts, it's pretty much of a nip-and-tuck affair in trying to pick the network with the more enviable program roster. Certainly a perusal of the program schedules suggest that, with the possible exception of one or maybe two pivotal shows per evening, NBC terminates the season with a big fat nothing—in this respect no better, no worse than CBS or ABC.

Yet the fact remains that '57-'58 was the season Bob Sarnoff & Co. practically came out of hiding to match and sometimes pass CBS on the popularity front—a feat tran-

(Continued on page 40)

L&M's '58-'59 Sked: 'Gunsmoke,' 'Oasis,' Fisher OK, Buys 'Canyon'

Trendex Top 10

(Week of April 1)

Gunsmoke	CBS	34.9
Restless Gun	NBC	33.4
Perry Como Show	NBC	29.8
Bob Hope Show	NBC	28.8
Danny Thomas	CBS	28.0
Price Is Right	NBC	27.5
Wells Fargo	NBC	27.4
I've Got a Secret	CBS	25.8
What's My Line	CBS	25.3
Wyatt Earp	ABC	24.8

NBC-TV Affils Hit Cuffo Plugs; New Option Hours Bid

NBC-TV has proposed a shift in network option hours during the afternoon to the exec committee of its affiliates group, which is meeting in New York this week. Web is proposing that instead of 2:30 to 5:30 p.m., its daytime option hours be moved forward to 2 to 5, making it more competitive with CBS-TV, whose afternoon schedule starts at 1:30.

Affils' exec body is taking that

(Continued on page 38)

Liggett & Myers, via McCann-Erickson, has just about finalized its plans for the new ('58-'59) tv season, with the purchase of a new half-hour telefilm entry, "Steve Canyon." This will give L&M a minimum of four major nighttime properties. Still to be resolved, however, is which shows goes where.

Here's the scorecard on next season's roster: "Gunsmoke," the toprated show this season, will, of course, remain intact at the ciggie company's major package. Both Eddie Fisher and "Club Oasis" will be retained by the company, though the time slots are still up in the air. NBC-TV has been considering a newly-revamped George Gobel-Fisher musical format for the Monday night 10 to 11 period as replacement for "Suspicion." "Club Oasis," currently berthed Saturday nights 9 o'clock alternate weeks on NBC-TV, may also be shifted to new period.

Frank Sinatra definitely goes off (although L&M has exclusive option for a couple of one-hour FS specials if he decides to do them). It's probable, too, that L&M will drop "Dragnet" after its longtime sponsorship, with NBC planning to shift the Jack Webb package into the Monday night 7:30 slot. Chances are that "Steve Canyon," which L&M acquired from the William Morris Agency, may go into the Thursday period currently tennanted by "Dragnet."

"Canyon" is an air adventure series based on the newspaper strip, which will be done in cooperation with the U.S. Air Force.

L&M Filters Eyes 'Brain and Brawn'

L&M Filters is closing a deal for sponsorship of "Brain or Brawn," the French quiz-participation tv'er which pits athlete prowess against intellect and which is a runaway hit on the French Broadcasting Co.'s tv network. L&M is buying the show from the William Morris agency, which reps the property for the French, but hasn't yet decided on a time slot or network for the quizzer.

Deal for L&M was set by its agency, Dancer-Fitzgerald-Sample, which had a busy week. Apart from the L&M deal, D-F-S sewed up four renewals for General Mills for next fall, all of them on ABC-TV. General Mills renewed "Lone Ranger," alternate weeks on "Wyatt Earp" and daytime segments in "Mickey Mouse Club" and "American Bandstand."

Pitt Prefers News To Souped-Up Soap Opera So 'Life' Gets Bumped

Pittsburgh, April 15.

Local CBS outlet, KDKA-TV, has dropped "Love of Life" with extention of that soaper from 15 minutes to half an hour at noon time. Station couldn't see its way clear to give up the 12 o'clock news of Bill Burns, its toprated newscaster, which would have been necessary in order to carry the whole of "Life."

Opening up of the other quarter-hour as a result is bringing back to KDKA-TV Florence Sando, who was an important figure there few years ago before she retired to get married (to Arthur Manson, now Cinerama ad-publicity director here) and raise a family. She'll do a strip of interviews, comments and impressions aimed at the femmes for 15 minutes, Monday through Friday.

ONCE A YEAR . . .

The broadcasting industry gathers for its national convention. This year the NAB conclave is in Los Angeles April 27 to May 1.

VARIETY will distribute its issue of April 30th at the convention, to the assembled broadcasting industry while the meeting is still news and not history.

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ABC-TV AFFILS TO BARROW PROBERS: 'DON'T TAMPER WITH RULES OF GAME'

Washington, April 15.

Sharp exception to major recommendations of the Barrow Report was taken before the Federal Communications Commission today (Tues.) by the ABC-TV Affiliates' Select Committee.

Committee views were presented by Alexander C. Keese of WFAA-TV in Dallas; Joseph C. Drilling of KJEO-TV in Fresno, Calif.; Charles B. Britt of WLOS-TV in Asheville, N. C.; and Martin Umansky of KAKE-TV in Wichita, Kan.

As chairman of the Committee, Keese told the Commission the ABC-TV affiliates have emerged from a period of scarcity in network programs, are beginning to benefit from "healthy" competition, and "fear that any tampering with the rules of the game will destroy the progress they and their network have made."

Training his guns on the proposal to ban option time, Keese testified that such an action "would disrupt program continuity at considerable cost to the affiliate and with no corresponding benefit to the public."

A high level of clearance of ABC programs, he said, "does not indicate an abdication of the station's control of program selection" but is a recognition that the network provides programs "far superior" to those which most affiliates could produce with local talent.

Furthermore, he said, some affiliates fear that loss of option time "could actually create, rather than discourage, monopoly because only the largest advertisers would have the necessary financial resources to buy and own top talent and best film."

Keese said the ABC affiliates know from experience the value of option time. Before the merger with United Paramount, he related, option time was not so important because there were so few ABC programs. The affiliate had to "go out and forage," search the film markets, develop local talent. But he still had a shorter schedule than his competitor.

"With the advent of new network management and more and better programs," Keese testified, "the ABC affiliate found that he could give the public better fare, increase his audience and devote more time to the community itself."

Keese also opposed proposals to make public affiliation contracts, to retain the two-year affiliation agreement, to make available to non-affiliates network programs not given clearance, to require networks to publish ratemaking procedures for enforcement of network regulations.

Experience in dealing with networks and advertisers, he said, shows that "it is just impossible to have the right of first call and territorial exclusivity without option time. One has no meaning or use without the other."

Keese emphasized that the Committee has operated with "complete independence" of either the ABC network or its o.&o. stations.

Drilling, whose UHF station competes in an intermixed market,

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Hope's '58-'59 Pact

Hollywood, April 15.

NBC has picked up Bob Hope's option for next season—much to nobody's surprise.

His pact stimpulates he will star in six hour-long shows next season, and the comic cracked: "That worries me—I don't know if there are that many countries," meaning he's running out of foreign originations. In season just closed his show touched visited Japan, Korea, Morocco, Hawaii, Russia, etc.

Storer Bid: Up VHF Ownership To 7 Stations

Washington, April 15.

If the Federal Communications Commission wants to encourage a fourth tv network, it should allow multiple owners to have seven instead of five VHF stations.

This "bold" proposal was made to the Commission last week at Barrow Report hearings by Storer Broadcasting Co., nation's largest Indie station operator, in the face of the Network Study Staff's recommendation to ultimately eliminate multiple holdings.

However, Storer exec veepee Lee B. Wailes, said under questioning that his company would not attempt to set up a fourth network but that some other multi operator might if the proposal were adopted.

Wailes told the Commission that a fourth network would be "economically possible" if:

1. It were limited initially to markets in a rectangular area embracing Boston, Washington, St. Louis and Milwaukee.

2. It were interconnected, at least in part, by low-cost privately-owned intercity transmission facilities.

3. It owned and operated seven VHF stations in the top 25 markets.

While the networks have done a good job in programming, Wailes said that today's schedules "do not fill completely the need for high quality program material of a type that is beyond the resources of the individual station to produce on a regular basis.

"Even today, the affiliates could use additional network programs, provided these programs were available for commercial sale by the affiliate, either on a 'co-op' basis or under compensation arrangements more nearly approaching the revenue received from sale of local programs.

"In the foreseeable future, when the supply of feature motion pictures has been exhausted, the affiliates will have an even greater need for additional network program material which would be available for sole to local sponsors.

Wailes contended that under present ownership ceilings and FCC policy discouraging private intercity relays there is little chance for a fourth network to sustain itself. However, he said, if these policies were changed through "bold and far-sighted actions," barriers to development of a fourth web would be removed.

Wailes recalled that DuMont was making progress until 1955 when ABC started its "real growth." Although it was in competition with

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CBS-TV Ups Milford

Bob Milford has been named general manager of the CBS-TV program dept. in New York. He'll handle all budgeting, control and business affairs in the department and will be available on that basis to all the web's Gotham programming execs.

A vet in the entertainment business, Milford has been production manager of CBS-TV. Prior to joining the network, he was in the legit field for many years.

FTATATEETA

To Be Introduced By
JIMMY NELSON
On the "JIMMY DEAN SHOW"
CBS-TV, Saturday, April 26, 1958
Management: **Directional Enterprises**, 200 West 57th Street, New York.
Booking: **William Morris Agency.**

Reuss Bill Sets New Standards As Revamp for FCC

Washington, April 14.

Major changes designed to raise FCC standards were proposed in a bill introduced yesterday (Mon.) by Rep. Henry S. Reuss (D-Wis.).

Measure would increase terms of Commissioners from seven to 14 years, raise salaries from $20,000 to $22,000, demphasize political considerations in appointments, prohibit acceptance of honorariums, ban informal contacts between outsiders and agency on pending matters, provide for expenses for attendance at two industry meetings a year, and impose a Code of Ethics.

In addition, agency would be required to adhere to a definite criteria in awarding broadcast licenses and in situations where applicants are equally qualified, the license would go to the highest bidder, proceeds to go to Treasury. Under present procedures, Reuss said, "it's too esay for the Commission to grant licenses on the basis of who-do-you-know.

Reuss said his purpose is to prevent "future scandals," to elevate commissioners nearer to status of judges and to give agency greater independence from politics.

WTOP'S TV COURSE FOR SECRETARIES

Washington, April 15.

Secretaries trained by tv may soon become part of the capital's vast army of office workers. WTOP, in cooperation with D. C. Public School System, has teed off a new series of live, practical educational tv shows, with a course in shorthand the initial subject.

Shorthand was selected as starter for series because of crowded conditions of classes in this subject in city's free night schools. Secretarial help, in a town where government is big business, is at a perennial premium. In addition, the subject lends itself to visual instruction.

Teleclasses starting April 26, will be held 7:15-8 a.m. every Saturday. Course will be presented by public school teachers in three progressive stages of 18 weeks each.

ABC-TV's Bingo

ABC-TV is planning to launch its own version of bingo—on a national scale—Monday, May 12. Cross-theboard slotting will be 3 to 3:30 p.m.

Details of the format are still under wraps.

McGannon on Barrow: 'Convulsive'

Washington, April 15.

Donald H. McGannon, prexy of Westinghouse Broadcasting Co., told the Federal Communications Commission last week that the recommendations of the Barrow Report are "convulsive and destructive" and predicated on approaches which most readily lead to "pre-crystallized conclusions."

Lashing out at major proposals of the Report, McGannon urged the Commission to re-examine the "circumstances" of the study. "Theorizing or thinking 'in a vacuum,'" he warned, "could result in actions which will be destructive of an industry structure and in turn set it back substantially, with severe public loss."

Television is too young, said McGannon, to be subjected to the treatment the Barrow Report advocates. As it matures, he suggested, "the relationships between all the elements of the industry will correspondingly be adjusted, even as they are being adjusted each new day between network and affiliates, the industry and the advertiser, the industry and the viewer."

But to "go back and start over," change practices and patterns under which the medium has developed, he said, would punish the American public.

The Report's recommendation on multiple ownership, said McGannon, "reaches its zenith . . . on its flight through theory and abstract philosophy in arriving at conclusions that are not supported by any facts, data, or circumstances set forth in the work."

Westinghouse, which owns five tv stations, has no competitive advantages over single owners, McGannon asserted, in areas of film purchasing, national spot sales, or affiliation agreements. "There is not one scintilla of truth," he said, in the Report's contention that multiple owners have advantages in these areas.

With Bow & Barrow on a D.C. Safari; Salant: 'Even Our Crises Have Crises'

One of the most forthright indictments yet of the broadcasting "mess in Washington"—the endless round of Congressional and Government brickbats and inquiries—was delivered last week before the Ohio Assn. of Broadcasters by Richard Salant, CBS' staff v.p. who covers most of the legal-Government basis for the corporate CBS body.

Salant pulled no punches, titling his talk after the current best-seller, "Where Did You Go? Washington. What Did You Do? Nothing." Terming "our life in Washington since 1954" as sounding "like Walt Whitman out of Danny Kaye, printed in the Federal Register," Salant listed the following chronology:

"Since the beginning of 1954, there's been the Plotkin Report, the Jones Report, the Potter Report, the Bricker Report, the Cox Report, the Evins Report, the Celler Report—and the Barrow Report. We've dug out and submitted literally thousands of pieces of paper for the Evins Committee, the Celler Committee, the Moulder Committee, the FCC Network Study Staff and the Dept. of Justice. When one group gets finished with them, they return them; we file them; then we disinter them all over again when the next group decides to go over exactly the same issues.

"Between May 1954 and March 1958, eight CBS officers have appeared in formal hearings 15 different times as witnesses before nine Federal Investigating groups. And there's no end in sight. Next month we are scheduled to appear before the Communications Subcommittee of the Senate Committee on Interstate and Foreign Commerce on the Smathers Bill dealing with music and broadcast-

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More 'Suspicion' Coin

Phillips-Van Heusen Co. has picked up half-sponsorship of NBC-TV's "Suspicion" on three dates, May 26, June 2 and June 9. Shirt company is in on a summer deal, with previous bankrollers signed for summer sponsorship including Sterling Drug, Procter & Gamble and Bell & Howell.

Deal was set through Grey Advertising.

AFL-CIO's 700G To Tell Union Story, TV-AM

Washington, April 15.

AFL-CIO plans to spend nearly $700,000 for radio and tv for the year starting July 1 as part of a public relations campaign to tell the union story. A proposal to expend this amount may be approved by union officials this week.

Plan is to spend $400,000 for radio and $260,000 to $300,000 for tv. In addition, the 135 affiliated unions may be asked to sponsor tv shows on their own.

William C. Doherty, chairman of the AFL-CIO's public relations committee, said last week the union may drop its two 15-minute radio news shows now carried on ABC. Decision will be made April 28. It's probable, he said, that more five-minute shows will be substituted.

Meanwhile, AFL-CIO prexy George Meany called on Federal Communications Commission Chairman John C. Doerfer to investigate an arrangement by which the National Assn. of Manufacturers made available to 27 tv stations one-hour kinescope summaries of telecasts of Senate hearings on the Kohler Co. strike. The hearings were carried live by DuMont station WTTG in Washington.

It's understood that NAM purchased the kines from WTTG and offered them free to a list of stations for use, sponsored or otherwise, as "public service."

Questions to be determined are whether the stations disclosed the source of the films and whether, under the law, they were required to.

East Anglian Com'l Setup

London, April 15.

The Independent Television Authority has advertised for program contractors to operate the new East Anglian commercial tv outlet which is to go into operation in the Fall of next year.

The new station, which is to be sited near Stowmarket in East Suffolk, will serve an area with a population of more than 1,750,000.

Name Wynn to FM Concert Network

Lawrence Wynn, formerly with the American Broadcasting Co. and DuMont, has been made management consultant of the Concert Network, the first and only FM interstate network in operation.

Four stations makeup the network, WNCN, N.Y.; WBCN, Boston; WHNC, Hartford, and WXCN, Providence. The signal area of the four stations reportedly covers one-seventh of the total population of the country. Both live and recorded programs will be featured.

Wynn, who will make his headquarters at WNCN, the network's headquarters, starts his present assignment by reorganizing the Concert Network's programming structure and sales presentation. A strong pitch will be made to ad agencies for national accounts, Wynn said, based on the fact that there are more than 2,650,000 FM sets in the New York area alone.

AFM Wants Full WABD Staff Orch

First contract dickers with Gotham tv station WABD were begun late last week by local 802 of the American Federation of Musicians. Negotiations were called by the New York musicians' local as the result of the station's campaign to do more live local tv programming, some of which is musical.

It was reported that the labor group's principal demand was that WABD, belonging to DuMont Broadcasting, agree to signing a staff contract for a full orchestra. At present, the station says it has seven musicians working there, six on Art Ford's "Greenwich Village Party" and one, a pianist, on "Leonard Sillman Show." None of them are staff musicians. As a matter of fact, no New York tv indie carries staff musicians at this time.

THE BIG PITCH: JOB SECURITY

Strike Hampers Sale of Shows

One serious though little-noticed effect of the IBEW technicians strike against CBS is the way it has slowed down the network's fall selling operations. With virtually the entire network (and spot) sales staffs out handling camera, booms, and other equipment necessary to keep the network on the air, sales activity has slowed to a virtual halt, except for the very top echelon.

It couldn't have come at a worse time, as far as the network is concerned. For April is the month that some of the big fat orders begin to be tied down, while the more recalcitrant advertisers are at least exposed to the web's sales pitches. But at least one sales exec was even shipped out to the Coast last week—he was so proficient at his job that he was included in a crew of N.Y. execs flown out to do "Studio One" live Monday night (14).

More Liberal Benefits as NBC-TV Overhauls Its Discount Structure

NBC-TV has overhauled its discount structure for the first time since 1953, and the new plan, which takes effect Oct. 1, provides more liberal discount benefits for alternate-week advertisers and those sponsors who spread their billings out in daytime as well as evening. At the same time, the new discount plan encourages advertisers to use more extensive station lineups and in one instance, tends to penalize sponsors who use short nighttime lineups by excepting them from discounts.

New plan's hourly discount structure is based on biweekly volume, rather than weekly as in the past. Advertisers sponsoring two or more program periods in each of 13 consecutive fortnights (26 weeks) receive hourly discounts in proportion to volume. Discounts are based on the aggregate percentage of the hourly rate (add percentage of hourly rate of each eligible program), with an aggregate of 80% to 119% getting a 4% hourly discount on the lower end, and an aggregate of 320% or over getting a 10% hourly discount.

The new annual discount also provides for the alternate-week advertiser, and permits the combination of daytime and nighttime sponsorship for annual discount purposes. Defining alternate-week sponsorship of the same program over a 52-week period as a "run" (weekly sponsorship is equal to two "runs"), following discounts apply: one run, 5%; two runs in different rate classifications (day and night, for example), 10%; two runs or more in same rate classification, 15%.

Web also offers a "comprehensive discount" in lieu of hourly and annual discounts of 25%. Eligibility for the comprehensive consists of sponsorship of an aggregate of 320% of the hourly rate in each fortnight of the entire discount year, provided each program period is ordered for at least 100 interconnected stations.

In daytime, those advertisers ordering lineups of 100 or more interconnected stations get a lineup incentive discount ranging from 1% for up to 109 stations for 136 or more.

Hour Mysterioso Summer Series

NBC-TV has finalized an hour-long live mystery series as the summer replacement for the Tuesday night 8 to 9 Eddie Fisher-George Gobel hour. Show will be packaged by MCA, will originate in New York and will be telecast in color. MCA's S. Mark Smith will produce the series, tentatively titled "The Investigator."

Web originally was dickering with Albert McCleery, exec producer of "Matinee Theatre," to do the show live from the Coast. However, that deal fell through for budgetary reasons and the decision was made to do the show from N.Y. It starts June 3 and runs through Sept. 16.

P&G To Ride For 5th Season on NBC-TV 'Life'

Procter & Gamble has signed a renewal on NBC-TV's "This Is Your Life" for next season, which will mark P&G's fifth consecutive year on the Ralph Edwards stanza. P&G bought in for half-sponsorship with Hazel Bishop, which launched the show a year earlier, back in 1954, and took on full sponsorship two years later.

NBC also got a renewal last week from American Tobacco (Pall Mall) for its alternate-week sponsorship on "Tales of Wells Fargo."

NBC's Day-&-Date Press Teletyping To 40 Key Cities

With television one of the hottest space-grabbers and circulation-builders the nation's daily newspapers have seen in many a moon, NBC's press department last week finalized plans to establish direct teletype communications with 40 of the country's top newspapers by June.

Installation of equipment has already begun, and within two weeks, the direct wires will go into operation at 30 of the dailies. The remainder will get service by June. Newspapers are located in some 28 cities, these including the 20 Trendex markets, non-Trendex cities like Boston, Pittsburgh, Miami, Milwaukee and Memphis and coast cities including Los Angeles, San Francisco, San Diego and Fresno.

NBC is paying the cost of installing the teletype printers at each of the newspapers involved, as well as line charges (only thing the daily pays for is the cost of the paper rolls). Press department is utilizing the wires already used by NBC's station relations department, which has a teletype system to all affiliates, and will cut into this network for its daily teletype. Latter will consist of hard news, program corrections and additions, late announcements, etc., with a heavier load Mondays and Tuesdays to catch the Sunday editions

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CULLIGAN, SUGG ON NBC EXEC COUNCIL

NBC's executive council, the web's overall policy-making body, has added Joe Culligan, v.p. in charge of NBC Radio, and Buddy Sugg, v.p. in charge of o&o's and spot sales, to its ranks. Culligan's appointment reflects the growing prestige accorded the radio operation with the company. Sugg succeeds former exec v.p. Charles Denny to the council, as he took over Denny's primary duties at the web.

Group now consists of prexy Bob Sarnoff, exec v.p.'s Bob Kintner, Dave Adams, Mac Clifford and Ken Bilby and Culligan and Sugg.

MAJOR ISSUE IN UNION HASSLES

By ART WOODSTONE

Search for "job security" by labor has become a continuing source of strife within the broadcasting industry. The question of higher wages is a thing of the past and, even at its most tumultuous, never had the importance attached to it that job security does today.

Since Jan. 1 of this year, the two words have been the underlying cause of every single labor problem that has arisen. Pay increases has not once been the vital issue. Job security is not only a tough nut for employer groups, but may even prove tougher between unions. It's a foregone conclusion that there will be numerous jurisdictional hassles in the future. Many of them have already taken shape, and all of them, as analyzed by various knowledgable tradesters, can be attributed to desire to find and keep employment.

Backgrounds IBEW Strife

There are many forinstances in last week's headlines:

For the first time in tv history, a technical union had a fullscale strike. CBS offered the International Brotherhood of Electrical Workers a new top weekly minimum of $185, and nobody with any authority at the union complained. But a majority of the members in the CBS shop rejected the new contract, and the permeating attitude seemed to be that CBS had not offered enough security.

IBEW was angry over a little-discussed point—the "unsettling" of 32 to 35 unionites who work at the laboratory division of CBS Inc. CBS plans to move the labs out of New York City, a step which is going to result in either the layoff or displacement of the engineers it now employs.

Second point, and concerning a much greater number of IBEWians, is that the network is unwilling to guarantee a shorter work week. This is also a problem between National Assn. of Broadcast Employees & Technicians and NBC and ABC, who also are in negotiation for a new contract. Lastly, and also concerning many of the 1,300 rank-and-filers in on-the-air engineering, is CBS' resistance to "clarifying" jurisdiction of tape video to IBEW's satisfaction.

Tape video, an electronic method of producing tv programs, is considered by tv unions as another method of automation. Certainly, it can lead to a shorter work week, since it enables networks to produce weekend stanzas within a Monday-to-Friday work week. The end result, unions fear,

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Norman-Craig-K: 'What Recession?' Seeks Key Aides

If the recession is being felt on Madison Ave., as reported in the wake of axings and exec salary trimmings, Norman, Craig & Kummel agency, for one, is going thataway and paying it little heed. Agency is now on the prowl for some key personnel, it reports, having just acquired some additional Colgate billings, on behalf of its Vel product, to the tune of $2,000,000. This ups the agency's overall billings to $30,000,000—about 45% of which is being channeled into tv through spots or network programming.

Agency says it has just finished up its biggest quarter in N-C-K annals and from the looks of things is headed for a banner year.

In addition to Colgate, agency's major accounts include Speidel, Maiden Form, Warner-Lambert, Willys and Seaman Bros., all of which have earmarked coin for either spots or web shows.

'Some Give' by Both CBS & IBEW In D. C. Dickers; Peace More Hopeful

...Of Strikes & Smiles

IBEW technicians strike against CBS had its comic relief last week. Here were some instances:

George Bartholemew, an assistant director doing emergency strike duty for the web, is a commuter, and for some early shows he was literally up with the milkman. In fact, he met the milkman one morning, and the guy was all sympathy.

"It's a shame, this strike," the dairyman told Bartholemew. "You fellas have to get up and work at all hours. The strikers aren't getting paid any they've got families to support. Even the public is suffering. Why I must have seen booms and shadows and stagehands crossing the set a dozen

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CBS-TV in Throes Of a Giant Chess Game on '58-'59

Newest CBS-TV plot in what one network exec despairingly calls "the giant chess game" of juggling program schedules for the fall is the tentative slotting of the new Garry Moore hour show on Tuesday night at 8 to 9. Web sees no problem in clearing the decks at 8 to 8:30, since "Mr. Adams & Eve" doesn't figure to be back next season and R. J. Reynolds, "Adams" sponsor, is interested in Moore since it already bankrolls him on "I've Got a Secret."

The 8:30 period represents some difficulty, however, in that Toni is in there with "Wingo," which just started. If "Wingo" clicks—so far it hasn't taken off as expected—that'll block the Moore hour. If "Wingo" folds, however, CBS can see its way clear, particularly since Toni has been a Moore devotee via his morning show.

CBS originally had planned to slot the Moore show on Mondays 10 to 11, in the likely event that "Studio One" does a foldo. Now, however, the plan is to utilize the new "Pursuit" series in that slot. In the weeks-long juggling act, "Pursuit" had been mentioned as a possible replacement for "Climax" in the event Chrysler cancels, but now the likelihood is that Chrysler will retain at least part of "Climax." The CBS chessboard now has "Rawhide" Mondays at 7:30 to 8:30 and "Pursuit" at 10 to 11; Garry Moore Tuesdays at 8 to 9 and "Ellery Queen" Wednesdays at 7:30 to 8:30.

Curiously enough, the switch to Tuesday of the Moore show is going to be accompanied by a reverse switch of Eddie Fisher-George Gobel on NBC. They'll be moving from the Tuesday 8 to 9 slot that Moore would occupy on Columbia to Monday 10 to 11, slot that was originally planned for Moore.

CRITIC SHULMAN JOINS GRANADA-TV

London, April 15.

Milton Shulman, one of Britain's most forthright and feared drama and film critics, is to join Granada-TV next month in "an executive capacity." Shulman could not define for VARIETY the exact nature of his duties, but hinted that he would be in charge of a department.

Shulman, whose ruthless theatre criticisms in the Evening Standard are admitted to be shrewd and readable even by those he knocks, will continue in his capacity as the Standard's reviewer. However, he will have to throw up his job as Sunday Express pic critic.

There was "some give" by the International Brotherhood of Electrical Workers and CBS in yesterday's (Tues.) dickers, a union spokesman in New York declared. Just how far both sides in this 10-day labor deadlock retrenched in meetings with a Federal mediator was not disclosed.

At the time of the afternoon meetings yesterday the attitude of the participants was described as more hopeful than previously. Union and web are meeting separately with the mediator.

As the strike against CBS entered its ninth day yesterday (Tues.), the weaknesses and strength of both union and network had become fairly clear. The protracted strike, brought on when the union and the network failed to agree on a new two-year technical contract, is the longest by any national bargaining unit in tv's history.

Meanwhile, CBS and IBEW met for the third successive day to break the deadlock. Much of the time, the union or CBS were meeting separately with George McCutcheon of the Federal Mediation and Conciliation Service.

The trade is in general concurrence about CBS' ability to continue operating most of its regular programming, thereby gaining for itself an advantage in the war of nerves with IBEW. The longer the web can continue operating with a semblance of normalcy, the longer it can hold out.

But the 300 network executives and administrative personnel, it is felt, cannot continue indefinitely doubling in brass. The network disclosed that included among the men doubling on cameras and switches in the absence of regular technical personnel were many from CBS Labs, including prexy Peter Goldmark, who "did some work"; from publicity, programming, traffic and "all CBS departments," except CBS International. The efficiency of their normal functions for the network has of needs been lowered by the double duty, so that time was becoming an important element on both sides.

Prior to yesterday's talks in Washington, CBS brass contended that the major issue contin ued to be one of wages, while the union persisted that job security was the bone of contention. However, on Tuesday morning a CBS spokesman declared that the "union ducks and weaves and bobs and twists" whenever it gets down to talking about

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4 ABC-TV Entries Bite Dust in April

Hollywood, April 15.

The rug will be pulled out from under four ABC-TV shows this month. Ending thir 26-week cycles will be "Love That Jill," off April 28; Betty White, off April 30; Mike Wallace, off April 19, and "Colt 45," firing its last shot tonight but hopeful of reloading for next season.

Frank Sinatra closes out his season June 28 and ABC has no definite commitment for his return next fall. Moving into his slot July 11 is "ESP," (extra-sensory perception).

Balancing off the cancellations are six renewals for next season: two Lawrence Welk shows by Plymouth-Dodge; "Wyatt Earp" by Procter & Gamble; "Lone Ranger" by General Mills, "American Bandstand" by Carter Products, and Wednesday night fights by Mennen and Miles Laboratories. John Guedel's "Anyone Can Play," sponsored by R. J. Reynolds, takes over the "Scott Island" Sunday spot following "Maverick" July 6.

Contingent of ABC brass is due out from N. Y. next weekend for station managers meet April 25, two days before opening of NAB convention.

DCA's 35-for-TV 'Later' Releases; Many Have Boxoffice Track Record

For the first time, the complete list of Distributors Corp. of America pix being made available to tv has been secured.

The pix, some of which are now in theatrical run, are on a delayed availability to tv as long as three years from now. The package of 35 includes such boxoffice toppers as "Rodan," the Jap monster pic, and "Frisky," starring Gina Lollobrigida and Vittorio De Sica.

Some of the pix were bandied around to tv stations before they had a theatrical run. Flamingo Films is the sales agent for DCA on the package.

Rundown, secured from sources other than Flamingo Films and DCA, illustrates a principal of features to tv syndicators regarding foreign imports. Syndicators would rather have the pix make their theatrical debut before being sold to television, for by that method a boxoffice track record is established for the import and pic gets an exposure which builds a word-of-mouth following for the telecast.

In fact, one syndicator said he couldn't handle a foreign import cold, without a prior theatrical release, because the tv film station buyers would give such an untested cinematic the brush. All the non-English imports in the DCA package have been dubbed in English. All are of recent vintage—no pre-'48's.

This is the list of titles and their respective tv availabilities: "Long John Silver," currently available; "I Am a Camera," ditto; "Hunter of the Deep," May, '58; "Frisky," June, '58; "Please Murder Me," July, '58; "Wages of Fear," August, '58; "Gold of Naples," November, '58; and "The Widow," December, '58.

The following are available for telecasting in 1959, in the months enumerated: "Rock, Rock, Rock," January; "Green Man," February; "Half Human," March; "Monster from Green Hell,' April; "Miller's Beautiful Wife," May; "Jedda," June; "Hell in Korea," July; "Please, Mr. Balzac," August; "Scandal in Sorrento," September; "Devil's General," October; "Silken Affair," November; and "Battle Hell," December.

In 1960, these are the titles available: 'Bermuda Affair," January; "Baby and the Battleship," February; "Every Second Counts," March; "Loser Takes All," April; "Teenage Wolf Pack," May; "Grave Robbers of Outer Space," June; "Teenage Bad Girl," July; "Panic in the Parlor," August; "Blondes and Bondage," September; "Three Men in a Boat," October; "Liane," November; "Time Lock," December, and "Rodan," in January, 1961.

'Bowling Queens' For Syndication

Chicago, April 18.

"Bowling Queens," all-girl kegler matches which ran live for 33 weeks on WBBM-TV here, is being filmed for syndication with national distaff champions by Tenpin Tattler, Inc., a new corporation formed for the purpose. Show is being produced and narrated by Sam Weinstein, who as the "Tenpin Tattler" has been a longtime local bowling reporter on tv and producer of such earlier opuses as "Bowl the Professor" and "Bowling Clinic."

Understood an attempt is being made to shoot the whole 26-week series of half hours at a budget of $150,000, including the prizes. Filming will be by a Chicago studio not settled on as yet, and begins around the end of May. Company is also negotiating for a distributor.

Format is that of the usual bowling show except for a jackpot angle. Winner of each show has the option of taking a $500 prize or trying for an additional $500 the following week. If she loses the second match she forfeits half the first week prize, and that gets dumped into the jackpot. Losers get $100.

Autry, Rogers Pix Still Strong In 7th Go-Round

Those Gene Autry and Roy Rogers western features, now in their seventh run in some markets, continue to show rating strength, according to an MCA-TV 16-month survey of the "The Top Ten Features" listing compiled by American Research Bureau and VARIETY.

Over the 16-month span, the Autry, Rogers features have appeared in the top ten lists 43 times in various markets, including Baltimore Portland, Ore., Indianapolis, Kansas City and Houston. Many stations are stripping the features, 123 titles in toto.

Bank of America Loves Those Vidpix

Hollywood, April 15.

Bank of America has hiked its bankrolling of vidfilms by more than 100% in the past year, it's revealed by A. H. Howe, assistant v.p. in charge of the entertainment division of the main branch in L. A., and Thomas C. Deane, v. p.-manager of the main office.

Banking execs made it clear that they are continually seeking additional vidfilm deals, and that their financing includes pilots as well as series.

"Our policy is practically the same as it has been. We look for deals and are making them right along. We will finance pilots made by any responsible person with a background of experience. Naturally, we would hesitate to make deals with anyone whose qualifications didn't include wide experience.

"We are now looking for good tv film deals. It makes no difference whether the series are for syndication or network—we base our financing on the producer's experience, reputation and background," said the pair.

NAB Meet To Spark Unveiling of Fresh Feature Pix For TV

The National Assn. of Broadcasters convention in Los Angeles starting April 27, will be the occasion for taking off the wraps of a number of new feature packages.

Of course, the largest will be the Paramount library, being handled by MCA-TV, which will be sold singly, or in a bundle, with a price tag on each pix. MCA-TV evolved the sales plan with the knowledge that the Department of Justice is looking over its shoulder. Latest Justice Department suit is against the Columbia, Screen Gems, subsid/licensing deal for distribution of Universal's pre-'48 backlog.

National Telefilm Associates is expected to have a new package of about 50 pix, mainly from 20th-Fox, for broadcasters to o.o. RKO Teleradio Pictures will have 18 post-'48's for sale, one as recent as 1956. Called the "Showcase Package," titles include "The Americano," "Glenn Ford," "Clash by Night," in which Marilyn Monroe had a role; and "Sea Devils." All had been handled by RKO Pictures as indies initially released theatrically.

Uncut 'Romeo & Juliet' As WOR-TV Weekender

WOR-TV, N. Y., will present the uncut version of J. Arthur Rank's "Romeo and Juliet," which runs two and a half-hours, on Saturday (26) and Sunday (27), beginning at 7 p.m.

Shortened version of the pic will be played twice nightly on "Million Dollar Movie" during the week of the 21st. Reason for the extra uncut weekend telecasting is the interest of educators in the pic, which has been promoted extensively in the city's schools.

THE HONEY DREAMERS

Guest artists on the Canadian Broadcasting Co., Toronto, May 15.
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Vidpix Chatter

Jack Bower has been named eastern sales and service for the commercial and industrial film division of Loew's, Inc. He formerly was motion picture consultant for W. J. German, Inc. . . . Movielab Color Corp. has issued a special Movielab Memo describing 10 different color processes for the production of 35m and 16m release prints . . . "X Minus 80," film dealing with the U. S. Army's official story of "Explorer 1," produced by the Army Ballistic Missile Agency and the California Institute of Technology, was telecast yesterday (15) by WPIX, N. Y. . . . **Robert T. (Bud) Donnelly**, formerly of Screen Gems and Ziv, joins CBS Film Sales as an account exec, working out of the Chicago office.

ABC Film Syndication will hold its first national sales meeting month since the appointment of **Phil Williams** as syndication sales topper, under prexy **George Shupert**.

New Jersey State Assembly has commended WPIX, N. Y., for the station's hour-long presentation of "The Russian Revolution," consisting in part of footage compiled from "Tsar to Lenin," shown theatrically in 1937. Resolution praised the station for "presenting this timely story which helped to provide an understanding of the events that led to the present slavery of the Russian people." . . . **Frank D. Benson** and **Floyd (Irish) Blakenship** have been added to ABC Film Syndication's sales force. Benson, most recently with WALA-TV, Mobile, as an account exec, will cover portions of the south and Blakenship, formerly with KMGM-TV, Minneapolis, will cover the midwest . . . **Paula Kash**, secretary to CBS Film Sales topper **Leslie Harris**, married Sunday (13) to Damon Polcini in N. Y. . . . **Lillian Eisenberg**, who helped to compile the American Research Bureau-VARIETY charts, has resigned her job at ARB . . . **Sam Gang**, foreign exec for National Telefilm Associates, has returned from a trip to the Orient . . . **Lee Tracy**, starred in "N. Y. Confidential" has arrived from Hollywood to start shooting.

FLOCK OF NEW SALES FOR ZIV'S 'TARGET'

Ziv's "Target" has racked up a round of new sales, representing buys of supermarkets, banks, brewers, et al.

Schlitz Brewing has purchased the Adolph Menjou hosted skein for Denver, to be aired by KLZ-TV, and for Midland, Tex., on KMID-TV. In Denver, Schlitz will alternate with Carter Oil.

Olympia Brewing, which had previously bought the series for 35 Pacific Coast markets, has boosted its lineup to 41. Globe Brewing has inked for Baltimore, WBAL-TV. In the food field, Ventré Packing has bought the series for showing on WSYR-TV, Syracuse, and WTRI-TV, Schenectady-Albany. Other sponsor categories include utilities and public service such as Capitol Hospital Service which inked for the series in Harrisburg.

Station buyers include WHDH-TV, Boston; WSAZ-TV, Huntington; KSYD, Wichita Falls, and KGGM-TV, Albuquerque.

Anti-Trust Rap? It's Fashionable

Federal antitrust suit filed against Columbia and Universal Pictures and Screen Gems, along with the confirmation that the Dept. of Justice is investigating MCA's acquisition of the Paramount library, serves to confirm the fact that everybody engaged in television is a potential heavy insofar as the Government is concerned.

While the networks have been fighting the "battle of Washington" (see story of CBS v.p. Dick Salant's speech before the Ohio Assn. of Broadcasters), the socalled competing interests in the industry have also been getting their share of Government scrutiny and action. Government already has a case in the courts against five syndicators on charges of block-booking in feature film sales. Government recently entered into a consent decree with the Assn. of American Advertising Agencies in respect to the 15% Commission. MCA and the William Morris agency are being investigated for possible antitrust violations on the talent end.

Where the situation takes on a somewhat ironic flavor is in the fact that the selfsame syndicators who are now defendants in the antitrust suits were once the key government witnesses in charges of monopoly against the networks. The syndicators, it was then charged, were being blocked out of local prime time because of the nework option time feature, and syndication's advertisers were suffering because of the option time arrangement. This was one of the key arguments in a series of statements and reports by Congressional and other committees.

Yet, the plain fact of the matter is that the syndicators, characterized by Congressional committees as "the little fellows," are behind the antitrust eightball. The networks, though far from being in the clear, have not yet been hit with antitrust action. All of which seems to prove you just can't win in this business.

Cyanamid's 64-Market Deal as TV Puts in a Bid for Farmer Audience

Television may be on its way toward capturing a share of the immense farm-directed advertising budget, a field in which it's long been a poor last to magazines and newspapers. What may prove to be a pilot series for tv in the field is a weekly 15-minute farm newsreel sponsored in 64 markets by American Cyanamid's Farm & Home Division and titled, aptly enough, "American Cyanamid Farm Newsreel."

Series is still in its first cycle, and although Cyanamid and its agency, Cunningham & Walsh, didn't plan on continuing through the summer because it's an off-season for Cyanamid farm products, they are now scrambling for a way to hold on to their time slots and maintain their momentum through the fall, when they will begin another cycle of 13 films.

Philosophy behind the operation— and it's a hardsell one, pitching feed products utilizing Cyanamid's Aureomycin and several other products including chemical weed killers—is simple enough, to hit the farmers where they live. The weekly newsreel deals exclusively with farming and farmers. It's mostly spot news, the Presidential farm veto, the California floods, new feeding techniques, along with a filmed profile of the "Farmer of the Week."

Series is produced by the agency (with account exec Tom DeHuff riding herd) and INS-Telenews, which hands special assignments to its regular stringers and also uses an editor-in-chief, Andy Andrews, to cover feature stuff as well. Reel is edited and printed (with different commercials for different sections) Tuesday nights and goes out airmail for playing on Wednesday through Sunday of the same week. Commercials are all animated, to keep the urban viewers interested as well as selling the farmers.

Because of the difficulty of reaching the farmer when he's not at work, some 60% of the stations carrying the show do so between 6 and 7 p.m., usually coupling with

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3d Year for Religioso 'This Is the Answer'

Fort Worth, April 15.

The inspirational, religioso telefilm series "This Is the Answer" this month started its third year on the air, docking a record of being telecast by more than 200 U. S. tv stations on a continuing basis.

Series also is televised in Hawaii, Australia, Korea and the Philippines and is scheduled to start in Japan.

Rev. Paul M. Stevens, director of the Southern Baptist Radio and Television Commission, which films the series in Hollywood, reported that all new production on the series is being done in color.

AAP's Separate Gold Mine Unit

Associated Artists Productions has formed a new division to handle sales on all the celluloid in the house except for the Warner Bros. features and the "Popeye" cartoons. New outfit is being called Gold Mine Division.

Shift in selling format was attributed by the company to the need to release salesmen exclusively to the sale of Warner flicks and "Popeye" animations. Gold Mine will handle the selling (mostly rerun) of the other features in the house, including several comedies and mysteries acquired before the Warner 750, half-hour syndications, including a Gabby Hayes group, and then there are the Warners' "Looney Toon" cartoons.

Sales chief Bob Rich took two of the AAP staffers and added three new men to handle Gold Mine sales. Veteran Len Hammer will handle eastern sales and Lester Tobias the west coast areas. New men are James C. Stern, for the southeast; Sam Posner, for midwestern selling, and Bill Mattingly for southwestern markets.

Gold Mine Division was opened last week.

'Secret Agent 7' On MCA TV Roster

New first-run syndication properties being pitched to stations include MCA TV's "Secret Agent 7," starring Lloyd Nolan.

CBS Film Sales will be offering "Border Patrol" for the fall. ABC Film Syndication definitely will offer another 39 of "26 Men." National Telefilm Associates has "George Jessel's Showbusiness," and Screen Gems "Dial 116," the latter for fall airing. Other syndicators are prepping additional properties, the majority of which are aimed for fall telecasting.

Denny to TPA As Key Gordon Aide

Television Programs of America is continuing to solidify its top brass with new talent.

Latest addition is Charles E. Denny who becomes a v.p. and administrative assistant to prexy Milton A. Gordon. Denny, who has an extensive background in advertising, broadcasting and tv station management, resigned as director of advertising and assistant to the exec v.p. of Grace Line, Inc., to assume his new post. The move-over is effective May 1.

Recently, Albert Ward, formerly with BBD&O as tv account exec and producer, joined TPA as eastern program director, a newly-created post.

$100,000,000 SYNDICATION BIZ

H'wood Committing Sins of Fathers?

Washington, April 15.

The Justice Department is increasingly concerned that Hollywood, in its dealings with the tv industry, is turning back to the trade practices pattern which led to the big anti-trust suit of the 1940's in the film industry.

Latest evidence of that concern is the anti-trust suit filed against Columbia Pictures, its subsid Screen Gems, and Universal, seeking to upset the Screen Gems-Universal deal under which SG is distributing pre-'48 Universal features to tv.

Additionally, the Justice Department is investigating the $50,000,000 deal of past February in which Paramount sold its pre-'48 backlog to MCA. In this connection Justice is probing whether MCA, via its subsid, Management Corp. of America, is compelling block booking and preventing proper competitive opportunity for tv stations to acquire some of the valuable Paramount backlog. Justice also wants to know what more there is to the deal between Paramount and MCA than appears on the surface.

The developing situation, which promises more legal fireworks in the offing, first got underway last year when the Anti-Trust division filed a suit to eliminate alleged block-booking to tv by Loew's, National Telefilm Associates, Associated Artists Productions, C & C Super, Screen Gems and United Artists. The film distributors were charged with forcing stations to buy "dogs" in large blocks in order to get any of the good older films. The suit is still pending.

U.S. Slaps Anti-Trust Suit on SG, Col, Universal in TV Sale of Pix

The Department of Justice has slapped an anti-trust suit against Columbia Pictures, its subsid Screen Gems, and Universal Pictures, the complaint growing out of Screen Gems' distribution of Universal pre-'48 features.

Filed in N. Y. Federal District Court, the suit seeks to declare illegal the Screen Gems-Universal feature agreement of last August, under which SG secured exclusive license to distribute some 600 Universal pix to tv.

Complaint charges that the agreement is part of an "illegal conspiracy" to fix prices and eliminate competition between Columbia and Universal in the field of tv distribution, in violation of the Sherman Act. It also charges violation of the Clayton Act which makes it unlawful for a corporation engaged in interstate commerce to acquire the assets of another corporation when the effect may be substantially to lessen competition.

The complaint, in scouting the terms of the Screen Gems-Universal deal, stated that Screen Gems guaranteed to Universal an annual minimum totaling $20,000,000 during the first seven years of the contract. During terms of the 14-year exclusive licensing arrangement, according to the complaint, the Columbia subsid and Universal will share in the proceeds of tv distribution of U pix. After certain deductions, Screen Gems

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'Lassie' Reruns Into 30 Cities

More than 30 smaller market tv stations have lined up for deals on "Jeff's Collie," off-network reruns of "Lassie," accounting for more than $100,000 in gross biz to Television Programs of America.

The station lineup was secured via TV Stations, Inc., a station-owned organization representing stations in smaller markets. According to Herb Jacobs, exec v.p. and general manager of TV Stations, Inc., it was the first time that particular stations in the group responded so soon and in such great number to a property. TV Stations doesn't do any group buying, but negotiates for its members on a completely individual basis.

Michael M. Sillerman, TPA's exec v.p. felt that the deals via TV Stations marks his company's continued policy to give large and smaller stations an equal shake at properties far in advance of their airing dates.

Several in the TV Stations group bought other TPA properties.

Stations buying "Jeff's Collie" include WRBL-TV, Columbus, Ga.; KVOS-TV, Bellingham, Wash.; KHSL, Chico, Calif.; WCHS, Charleston, W. Va.; KIDO, Boise, Id.; WKOW, Madison, Wisc., and KXLF, Butte, Mont.

Another 39 For '26'

Second year production on "26 Men" will begin early this summer in Phoenix.

ABC Film Syndication topper George Shupert, who gave the greenlight for another 39 episodes, feels that 85% of the current sponsors will renew on the show.

Key Station Deals Block Syndicators On Regional Sales

Getting key station deals prior to putting a property into general syndication has its merits, but according to one syndicator such a selling procedure tends to block regional deals.

Official Films ran into that problem with its "Decoy" series, with WPIX, N. Y., KTTV, Los Angeles, and others inking for the series on the basis of a pilot prior to its general release. Official, in its deal with the stations, left itself a deadline date prior to which the stations had to accept a regional sponsor desiring to ride on the series. The syndicator found, though, that after the deadline date lapsed, it was blocked out of key markets, with the particular station picking up its own local sponsor, and refusing to bump the local advertiser for the larger regional buyer.

"Decoy" was one of the series in which stations had a small financial participation.

Television Programs of America, following a similar procedure with "N. Y. Confidential," minus the participation, has kicked off its selling of the skein much earlier, giving TPA more time to insure clearances for the regional sponsors.

HUB'S 'ACADEMY WEEK' LATE NITE PIX DRAW

Boston, April 15.

Hubbites netted circles under the eyes with WNAC-TV's "Academy Award Week" last week when "Johnny Eager," "Lavender Hill Mob," "Snake Pit," "Mrs. Miniver," "Champion," "How Green Was My Valley," "Sudden Fear" and "Bwana Devil" kept 'em up late.

Station promoted with sleep tablets to tv writers and 1,000 line ads six times plus 225 line ads nightly in all Boston newspapers. Campaign was continued by Jim Pike, station film director, in trailers on the air, and Phyl Doherty, adv. and p. r. director in the press and columns.

'57-'58 LIKELY TO SET MARK

By MURRAY HOROWITZ

Syndication, for the first time in its short-lived history, should pass the $100,000,000 gross barrier in 1958.

That's the savvy "in excess of $100,000,000" forecast made on the basis of a tiptop first quarter for CBS Film Sales, NBC's California National Productions, Ziv, Television Programs of America and others.

Last year, the gross, both domestic and foreign, was estimated at over $80,000,000 a record year for the young giant. The estimated figures, for '57 and '58 are exclusive of features to tv grosses, another major area of the biz.

CBS Film Sales topper Leslie Harris reports first quarter biz for his company 75% ahead of the same period last year. NBC's California National Productions reports '58 first quarter sales as 226% higher than those for the first quarter in '57, and 11.4% higher than the company's previous quarterly peak, achieved in the second quarter of '57.

TPA's v.p. Michael Sillerman also recently reported a hefty first quarter gross for his company. Ditto for Ziv's topper John Sinn.

Parenthetically, it should be noted that "all that glitters is not gold," a chestnut apropos of the situation. While grosses are up for many of the major syndicators, so are costs, and the profit picture will not match the gross climb in the same proportion. Not that a pretty penny won't be turned over to the profit side of the ledger, though.

For example, costs of production are running higher in syndication, with many series budgeted above what had been the $28,000 per episode ceiling. The share in the take of actors, producers, et. al. In a series also has grown. (Adolph Menjou owns a piece of "Target"; Broderick Crawford is cut in on "Highway Patrol".) Servicing in terms of publicity, promotion, sales personnel and general overhead also has been on the upgrade.

Syndication of telefilms also has become a complex, big biz with the majors getting the lion's share of the gross—and a few smaller organizations' operating a "flying squad" sales team of a few men for the entire country, trailing way behind.

All the major syndicators feel confident that the climbing sales curve for the first quarter will continue upward for the remainder of the year, recession notwithstanding. In fact, some are of the belief than in a softer economy, many advertisers will ride the syndication route, eschewing networking,

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SAG'S TELEBLURB VOTE

Agency-Producer Contract Wins Overwhelming Ratification

Screen Actors Guild membership overwhelmingly ratified the codified commercial contract negotiated a few weeks ago with producers and advertising agencies. The final returns of a SAG referendum are in and out of a total of 5,532 votes, 5,398 rank-and-filers voted to accept the deal.

The final vote was the largest referendum reply ever received by SAG and puts into effect a blurb contract carrying over into 1960. The affirmative vote was 98.5% of the total with 80 nays and 54 votes voided for one reason or another.

Contract was vociferously opposed by the Caucus of Performers in Filmed Television Commercials, a group organized to assert the "pay for play" principle on wild spots. Group said it represents some 1,000 members of the N. Y. SAG local who embraced the spirit of a letter sent out last week saying in effect that SAG negotiators had sold the rank-and-file short via the new contract.

Guild Downbeat on Syndication; Cole Moves in Other Directions

NTA's O'seas Setup

National Telefilm Associates has established three new overseas offices, in Paris, Rome and Brussels, with Leo Lax, a vet of the European film industry, in charge of the tri-city operation.

Lax will remain president of his own firm, Leo Lax Films. Filippo Ottavi, who has been associated with Leo Lax Films, will manage the Paris office. New offices will supply filmed programming for tv on the Continent, supervise the theatrical release of NTA features and handle production and co-production activities of new properties. Initial series available for sale will be "Sheriff of Cochise."

AFTRA Peace With SAG Blows Up in Charges

Hollywood, April 15.

An attempt for peaceful resolution of the jurisdictional dispute between Screen Actors Guild and AFTRA regarding electronic video tape collapsed here, with the SAG board rejecting an AFTRA proposal, and AFTRA countering with the charge that SAG was guilty of violating an agreement anent press releases. Furthermore, it was contended by AFTRA, SAG had "misinterpreted" the AFTRA peace proposal.

AFTRA's proposal to establish a joint administrative-negotiating committee in the field of tape video would, claimed SAG in its turndown, in effect create a third "authority," or union with "attendant problems greater than the one we are trying to solve."

AFTRA Coast exec Claude McCure retorted "it is most regrettable that the resolution of AFTRA was misinterpreted by SAG, with respect to the way in which new studios producing on video tape would be handled. AFTRA did not propose that the joint committee negotiate and administrate new contracts for studios, but instead proposed the joint committee determine which of the two unions' commercial contracts would cover companies as they developed."

As for SAG's notifying the press of its rejection of the proposal, the angered McCue stated "we had an understanding there would be no press releases, and we are surprised they gave the release to the press before we got it. I have no comment in reply to their statement until we have received it, and then we will have meetings to consider it," he said.

In its letter to AFTRA, SAG's board stated it unanimously felt that the welfare of members of both unions would be best served "by obtaining substantial equality of rates and conditions in the field of taped commercials. To that end we are prepared to cooperate with

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CHANNEL 'NAVY LOG' INTO SYNDICATION

Add "Navy Log" to the next off-network series upcoming for the syndication route. Now, in its fourth year on ABC-TV, CBS Film Sales plans to release the skein in October for syndication, whether or not it's renewed on the net.

Others among the "first-run off-network" parade include "Lassie," retitled "Jeff's Collie" for syndication by Television Programs of America; "Robin Hood," Official Films; "Jim Bowie," ABC Film Syndication; "See It Now" and "Adams & Eve," CBS Film Syndication.

Guild Films, which has been producing telefilm for syndication since 1953, became the first of the distribs in that line to declare that it is "not making any more shows for syndication." Word came from John Cole, who three weeks ago took over the reigns as president from founder Reub Kaufman.

The economics of producing new half-hour product for the syndication route just don't make any sense to Cole at this time. Just so long as the current economic climate and sponsor attitude prevails Guild won't make any more half-hours for stations or local or regional advertiser sale.

Cole laid down a multi-point program for Guild, some of which he implemented within a few days of his takeover.

(1) He has "arranged for financing solely for acquisition of theatrical product" new to television. He wouldn't specify the Hollywood sources he was dealing with, but he said that Guild now has available $1,000,000 "in cash" to buy the theatricals. He said that he is dealing with two separate Coast groups for the flicks.

(2) Cole has inked a deal with Robert Stabler, producer of "Gunsmoke" and "Have Gun, Will Travel," to make a pilot for a western-adventure series to be called "Joaquin Murrieta." Like "Light of the World," which Guild recently optioned off to ABC-TV, the pilot on the Mexican adventurer is strictly for network sale.

Still Big on Barter

(3) Apart from feature film, which Guild obviously doesn't have yet, its primary dealings with local television will be on an increased barter basis. Cole, who, as a custom, declined going into details on his barter dealings, did say, however, that he is in the throes of lining up some $15,000,000 worth of barter time, from stations, which he hopes shortly to sell to a new television advertiser or a group of new tv advertisers.

(4) The foreign department, which some Guild execs described in the not distant past as "haphazard," was reorganized immediately after Cole left his job as general sales manager to replace Kaufman. He hired R. Gould Morrison to work out of London, head-

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Flamingo Sets 'Riffi' & 'Hulot'

Flamingo Films, the Herman Rush-Ira Gottlieb helmed operation, has been busily engaged in picking up new properties for syndication, the latest being two successful foreign imports, "Riffi," dubbed in America, and "Hulot's Holiday."

Flamingo, which has increased its sales organization from eight to 14 account execs over the eight-month period, marking the new management's inception, also is out selling off-network reruns of "O.S.S." and its first-run "Citizen Soldier." Outfit is acting as sales agent for Distributors Corp. of America, which has a bundle of about 20 pix, all of recent vintage, in a delayed release schedule to tv. Flamingo bought "Riffi" and "Hulot's Holiday" from Richard Davis. It was a negative deal for the duration of Davis' American distribution rights on the films, which has a number of years to run. Already inking for the two pix are KTLA, Los Angeles; KPIX, San Francisco; WHDH, Boston, and WNBQ, Chicago. WRCA-TV, N. Y., has a handshake deal for the duo.

Twenty-six episodes of "O.S.S." has been sold to WABD, N. Y., KTLA, L. A., and smaller markets such as Salt Lake City, El Paso, Phoenix, Tucson and Winston-Salem.

Newspaper Vs. TV Battle For Ad Dollar Breaks Out Anew —On Other Madison Ave. Fronts

By JACK BERNSTEIN

Newspapers, television's arch foe for commercial dollars, is on the warpath again in what appears to be a concerted drive to snare network and spot spenders away from TV and return them to print. The campaign by national publishers is no small thing and weekly editorials appear in the country's leading TV columns telling of the ineffectiveness of television as a selling medium; the high cost of tv, and the lack of sponsor identification on the screen.

The most recent attack on television occurred last week in the N. Y. World Telegram & Sun. An article appearing in the business section on April 7, said in part: "Now that tv has switched swaddling clothes for long pants, the problems encountered by all media are beginning to have their effect. The newness, glamour and excitement have died down. The economic factors rear their ugly heads.

"The 'facts' are that cutting of tv budgets is going on and that much of the money is going into print, though at the moment it's hard to measure the extent of the same." The article gives a handful of the sponsors who are withdrawing partially from the medium with no mention that the same handful of clients will probably pick a different network fare or engage in heavy spot saturation campaigns.

ANPA's Stand

The Bureau of Advertising of the American Newspaper Publishers Assn. when shopping for a director last April, frankly admitted that the one main qualification for the job was the ability to lead a virulent anti-tv campaign. Harold S. Barnes, former director of the Publishers Assn., stated in January of 1956 that the organization would conduct a drive to divert national advertisers from tv to newspapers and would launch an attack on television weaknesses.

Daily columnists will state "off the record" they are supposed to knock the commercial effectiveness of tv. "For the record," the same columnists will judiciously deny they have received instructions of any sort.

Brochures and pamphlets have been flooding the markets setting forth the case of print media. One promotion piece "Spots Before Their Eyes But," put out by the Bureau of Advertising, questions whether" station break spot announcements are remembered, even if only briefly." The brochure contained a study by C. E. Hooper which showed the percentage of spots observed and recalled was 2.1%, only slightly better than one out of 50 and that as compared with intregated program commercials—which produced 26.8%—the tv spots fared only one-tenth as well. Other brochures telling of the ineffectiveness of advertising on television and prepared by the Bureau are entitled "The Little Woman Who Wasn't There and "Speaking of TV."

Television Bureau of Advertising, whose job it is to propagandize the effectiveness of commercial television, feels the fact that the medium is always being measured for commercial effectiveness speaks for itself. TvB, under the helm of Norman Cash, is the spokesman for commercial television. TvB grinds out figures which show the effectiveness of tv, i.e., the medium is consistantly selling more sets, there are more people watching television than ever before, etc.

Despite recession talk and echoed sentiments that tv has outpriced itself, plus concerted drives by newspaper interests, most agency executives feel that clients will not be readjusting their budgets from tv to print although there may be some shift within the tv medium itself, i.e. from network program by some advertisers to specials or heavy spot saturation campaigns. Secondly, the ad men point out they feel if there is any cutback by national advertisers, it will be on all fronts and they doubt if tv will be affected any more than any other medium. As for the attacks by the newspaper reps and publishers, the tv industry feels the commercial effectiveness and the sales success stories that have come out of the medium speaks for its self.

B&B on Triple Spotting

Benton & Bowles, one of the agencies carrying on the fight against triple spotting of commercials, has issued the following interoffice memo to members of the media department. "The practice of inserting more than two spot commercials between two network programs in prime evening time is growing. More individual stations throughout the U.S. are cutting network promotions or network credits and in this manner have available to them more than the normal 30 seconds of time to place spot commercials. These then schedule three announcements, sometimes two 20's and a 10-second announcement and sometimes two 10's and a 20-second announcement. Logically, this means that each individual announcement so scheduled is of less value than ever before."

Memo goes on to say how many of the agencies, including Benton & Bowles, have complained to the networks and the individual stations without success. B&B solution to the problem is 1) TV announcements that are triple spotted should not be purchased under any conditions unless special permission is obtained from the associate media director. 2) All buyers must insist on being informed by the reps and stations whether the availabilities submitted to them are triple spotted, or not. 3) If permission to buy triple spotted commercials is obtained, the estimated rating of these spots should be reduced 20%.

Other agencies including Geoffrey Wade, North Advertising and Compton have issued similar decrees making triple spotting of clients commercials taboo. Not only have many of the ad agencies declared they are opposed to triple spotting but national advertisers are now calling for non-payment to the stations that violate the practice.

The station rep feeling on this subject is that many of the agencies who think the non-payment practice will eliminate the practice in the larger markets are naive. In New York and in other large marketing areas the reps claim that stations are not going to give up time in which they could slot on extra 10-second plug. National sponsor or not. The reps go one step further and claim the number one and two stations in a large market deliver the most homes and ratings and these are the ones who can get away with triple spotting. If a national advertiser wants to reach the most people in a commercial then he is going to have to face the facts and his commercial will get triple spotted. In the smaller market areas which prove less desirable because the advertiser is reaching less people, the reps feel that the agencies might be able to enforce their ban.

SHORTS: The Kenyon & Eckhardt salary slash is not the first one to be felt by the agency. The agency has had four previous cutbacks but in previous instances retroactive payments, from the day of the cut, were returned to the employes.

O. E. McIntyre Advertising moved to 375 Park Avenue this past week.

LOST & FOUND: Wexton has landed the ad account of Westminster Recording Sales Corp.

Young & Rubicam's Toronto office picked to handle the ad account of Resdan hair product, made by Whitehall Pharmacal (Canada).

Fuller & Smith & Ross named by the Dollar Savings Bank of New York for its ad account.

SWITCHES: Norman Glenn, radio-tv account supervisor at Young & Rubicam, has earned veepee stripes.

Edward Kletter, v.p. and director of advertising for Pharmaceuticals and J. B. Williams, named to board of directors.

Peter G. Peterson, assistant to Marion Harper Jr. at McCann-Erickson and former manager of the Chicago office, is expected to announce his resignation shortly to take a position with Bell & Howell.

REPS: Adam Young reppery which suggested Pulse radio reports show ratings in the trading areas by quarter-hour units and in three-hour units for the metropolitan areas, received favorable response in a mail survey of agencies and advertisers. The Young plan is to have Pulse's radio survey include the entire trading area as well as the metro area.

Dodge division of Chrysler Corp., and its agency, Grant Advertising, have won first place in the second nationwide spot radio commercial survey, sponsored by John Blair & Co.

A new presentation for "decision making advertising and sales executives" has been created by Peters, Griffin, Woodward. Designed for desk top use, the presentation uses a custom developed miniature tape recording supplemented by transparent color slides.

Joseph M. Friedman, formerly administrative sales manager of KPIX, San Francisco, has joined H-R Television in that city.

Chi Agencies

By LES BROWN

Chicago, April 15.

Grant Advertising, which had recently completed a merger with the six offices of Abbott-Kimball agency, has absorbed another, this time in a merger with Burke Co. Advertising of Seattle, Wash. The merger strengthens Grant's facilities and services in the Pacific Northwest, ups its yearly billings to around $100,000,000, and gives the agency its ninth office in the U.S. Grant has 31 other offices in foreign markets.

Among the 27 new accounts Grant has gained are Alaska Airlines, Dorie Hotels, Bell Boy Boats, and Wash. State Dairy Products Commission. William Burke, former prez of the Seatle agency, becomes v.p. and manager of the Grant Pacific Northwest branch. His partner, Roland H. Burke, will also remain with the office as a veepee.

The remaining Swift & Co. products that were resigned by J. Walter Thompson agency several weeks ago, after a 65-year agency-client relationship, have been awarded to Dancer-Fitzgerald-Sample here. The account includes Pard Dog Food, Swift'ning, Jewel Oil and commercial shortenings.

Foote, Cone & Belding sending 40 staffers to NBC today (Tues.) for a color tv seminar and demonstration. The tour of WNBQ comes under the training and orientation program the agency is conducting.

Kastor & Sons picked up Carl Buddig & Co. account and are buying newspaper, radio and tv for a Buddig's Smoked Sliced Beef campaign.

Mohr & Eicoff, three-month-old agency here, plucked Tabutrex insect repellent account for Glenn Chemical Co. Ad budget of $180,000 may be the highest yet for the promotion of an insecticide ingredient. Campaign will use the print and broadcast media.

North Advertising named N. T. Garrabrant media director.

Per Hogestad, ex-Leo Burnett, named Chi art director for Campbell-Mithun.

Latest Leo Burnett additions: Ray Young, former Sullivan, Stauffer, Colwell & Bayles in New York, as a copy supervisor; and Kathryn Mahan, previously with Erwin, Wasey, Ruthrauff & Ray, as production supervisor.

Reach, McClinton & Co. picked up the Stevens Candy Co. business.

William N. Latshaw upped to art dept. manager of Waldie & Briggs.

Bill Maslowe left the Shrout Agency in Morton Grove, Ill., to join the local CBS shop as WBBM-TV publicist. He's a former reporter for the old Chicago Times.

Doyle W. Lott was named a v.p. at Grant Advertising and upped to account exec on the Dodge Division business. He had been director of Detroit regional account activities.

Preston Selz upped to senior writer at Keyes, Madde & Jones.

Hotpoint, shopping for a single agency to handle all its billings, understood to be considering only the top 10 agencies.

TV-Radio Production Centres

IN NEW YORK CITY

William Dozier in from the Coast last week for huddles with CBS-TV exec v.p. **Hubbell Robinson** on fall programming . . . **Walt Framer,** "Big Payoff" producer, leaves tomorrow (Thurs.) for Europe on a combination biz-vacation trip. Hopes to make arrangements to film a week of "Payoff" shows at the Brussels World's Fair . . . **Arlene Francis** to host the Lively Arts luncheon for United Cerebral Palsy at the Waldorf-Astoria April 24 . . . **Charlotte Manson** and **Susan Douglas** into cast of "Second Mrs. Burton" . . . CBS Radio music director **James Fassett** leaving for Rome to tape the first of his "World Music Festivals" series for the web . . . WOR Radio's Flying Traffic Reporter begins operations Friday (18) . . . Sen. Styles Bridges was Mutual's guest Monday (14)on "Reporters' Roundup." . . . Metropolitan Educational Television Assn. will launch a four-week introductory course-in basic astronomy in cooperation with the American Museum-Hayden Planetarium on Monday (21), via WPIX, from 11:30 to noon . . . Mutual's "Game of the Day" series kicked off its regular schedule Monday (14) . . . **Staats Cotsworth** has returned from the Coast where he completed a stint as a featured player in Revue's "Way of the West" pilot. Cotsworth, who also is a painter, will be the principal speaker tomorrow (Thurs.) at the annual American Watercolor Society dinner . . . "Newsworthy," half-hour commentary on current events, is being telecast on WPIX, produced by the N.Y. Board of Education and META . . . The National Doubles Bowling Championship will be presented on WOR-TV Tuesday (22) night, with Pabst Brewing picking up the tab . . . Composer **J. Fred Coots** and **Vivian Blaine** guests on WOR-TV's "Ted Steele Show" Monday (14) . . . On Monday (14), WINS began a series of on-the-air auditions for a new deejay, with candidates holding down a post-midnight slot—and using their own choice of format—until program chief **Mel Leeds** picks the gabber he wants on staff . . . **Jim Reeves,** who until recently had his own cross-the-boarder on ABC Radio, is gonna do a guest one-shot for the sister ABC-TV, via the Saturday (19) "Country Music Jubilee" telecast . . . On Sunday (13), there was quite a nostalgic reunion of veteran radio names on the city's own WNYC, when singer **Bob White** (son of **Joe White,** "Silver Masked Tenor") appears as guest of "Singing Lady" **Ireene Wicker;** on same show will be White's God-father, **Tommy Cowan,** 72-year-old gabber who was WJZ's (now WABC's) announcer and is currently a staffer at the city key . . . WNYC topper **Sy Siegel** goes back into Navy blue next month, for a two-week stint in the Pentagon for the National Naval Reserve Policy Board . . . **Donald Woods** to Coast to do Friday (18) "Matinee Theatre" lead, in "Washington Whispers Murder" by **Leslie Ford** . . . **U Maung Maung,** Burma Broadcasting Service news editor and newscaster **U Aung Khin** visiting New York (in particular WNYC) this week . . . As of last Sabbath (13), at 9 p.m. on WBAI-FM, a series of weekly mystery dramas commenced—"Dr. Morelle" was done by BBC-TV with **Cecil Parker** in lead and **Shelia Sim** as femme interest.

John Beal, who's been hosting a feature film segment in New Haven for the past couple of years and sandwiching in occasional tv roles, has decided to quit the hosting job to devote more time to acting and directing. He's on the Coast this week for filming of a "Millionaire" segment . . . **Paul** and **Ruth Tripp,** of "On Carousel," and Ray **Carter,** musical director of the show, to Brussels for exhibition of "The Horse Who Couldn't Talk," a nine-minute puppet cartoon tv pilot filmed with **Lou Bunin** and written and narrated by Tripp and his wife . . . **Jean Sullivan** set to handle Warner-Lambert blurbs on "Tic Tac Dough." Lester Lewis Associates also set **Bud Palmer** to handle the "Post **Fight** Beat" segment Fridays on NBC-TV for Bristol-Myers . . . **Elizabeth Lawrence** set for "My True Story" on NBC this week and next and plays the lead Sunday (20) on "Frontiers of Faith" . . . **Will Glickman** and **Joe Stein** set to script the **Phil Silvers** May 13 special for Pontiac on CBS . . . WRCA (and TV) lost producer **William E. Osterhaus** to the U.S. Army (drafted for a two-year hitch), but got back **Wally Stark** of its traffic dept., who completed a sixmonth tour . . . **Gordon Hyatt** upped from the traffic dept. to the audience promotion staff at WRCA-TV . . . **Bill Tabbert,** B'way musical comedy lead, finished a straight dramatic stint on "Verdict Is Yours."

IN HOLLYWOOD

Louise Paget, who appeared in many "Playhouse 90" shows, rejoins her sister, **Vivienne Segal,** on CBS-TV's "The Magnificent Montagues," . . . **Guy della Cioppa,** CBS-TV program veepee, upped **Hunt Stromberg Jr.,** to director of program development. He came to CBS from ABC two years ago . . . **James Fonda,** longtime with CBS radio and tv, moved over to **Harry Ackerman's** production staff at Screen Gems. He recently completed the pilot of "The Sergeant and the Lady" for CBS-TV . . . **Harold Graham,** formerly with McCann-Erickson, joined CBS-TV as liaison between the web and ad agencies . . . **Harfield Weedin,** ABC veteran producer-director, swung over to KNX for triple duty on "Matinee." . . . **Jack Beck,** director of KNX newscasts, refused a pooled tape coverage of the inquest into the death of Johnny Stompanato, boy friend of Lana Turner, because "there's got to be a bottom some place in our business and I feel this was it. Broadcast media has always aspired to a higher level of taste than some of the sensational press. It's good tabloid stuff but not for us." . . . **Meredith Willson** has decreed that only **Dinah Shore** can use "76 Trombones" (from his Broadway smash, "The Music Man"). He likes the prismatic effect . . . Newest writing team to break through is **Paul Schneider** and his frau, the daughter of **Sam Perrin,** who heads up **Jack Benny's** writing battery . . . **Sid Fox,** former Salt Lake station owner, and **Arnold Marquis,** veteran NBC producer, are hatching a new series for tv.

IN CHICAGO . . .

Eddie Hubbard made the swing to tv last Saturday (12) as host of WGN-TV's "Your Big Night" . . . **Bud Donelly,** ex-Ziv film salesman out of Cincinnati, now working Chi and Minneapolis for CBS Film Sales under **Hank Gillespie** . . . **Jim Lounsbury's** Saturday "Record Hop" on WBKB being expanded to 90 minutes . . . Latest publicists in the CBS shop are **Bill Maslowe** (WBBM-TV), ex-adman and onetime reporter on the old Times, and **Alan Eton** (WBBM), formerly of Gov. William Stratton's p.r. crew . . . Bouchelle Rug Cleaners renewed **Dorothy Fuller's** Friday fashion show on WBKB for 13 more weeks . . . WBBM-TV's **Len Dresslar** tapped for solo chores in Paul Whiteman's all-Gershwin concert at Orchestra Hall, April 26 . . . Daily News columnist **Tony Weitzel** doing a half-hour stint on educational channel WTTW on the benefits of home ownership . . . To celebrate the fifth anni of "Music 'Till Dawn" on WBBM, **Jay Andres** remoted the show, "live," on Monday (14) from the American Airlines ticket office—but during the wee hours, till 5 a.m.

IN SAN FRANCISCO .

Roman (Bob) Wassenberg, ex-KSFO general manager and lately a KGO salesman, named new boss of **Grant Wrathall's** KSAY to succeed **Walt Conway.** Switch is in line with Wrathall's policy to quit pitching exclusively for Negro r&b audience, seek general pops audience . . . KGO-radio aired the Johnny Stompanato inquest, despite program director **Bob Cooper's** original rejection of the material as unfit for home listeners. ABC brass overruled Cooper, who then ate humble pie on

(Continued on page 32)

FCC'S ALL-CLEAR ON CHANNELS

Nielsen's Top 10: 6 Oaters

(Two Weeks Ending March 22)

CBS-TV grabbed off five out of 10 places in the Nielsen Top 10 for the two weeks ended March 22, with NBC nabbing three and ABC two, latter's both westerns and NBC's two-out-of-three westerns. With CBS also pitching in with a pair of westerns, the oaters grabbed off six notches in the Top 10 list, as well as sweeping the top three.

AVERAGE AUDIENCE

Gunsmoke (CBS)	44.8	The Restless Gun (NBC)	34.4
Wells Fargo (NBC)	38.1	Wyatt Earp (ABC)	33.8
Gun, Will Travel (CBS)	36.4	Cheyenne (ABC)	32.6
Danny Thomas Show (CBS)	35.7	GE Theatre (CBS)	32.5
I've Got a Secret (CBS)	34.7	You Bet Your Life (NBC)	32.0

TOTAL AUDIENCE

Gunsmoke (CBS)	46.0	Gun, Will Travel (CBS)	37.7
Wells Fargo (NBC)	40.4	Danny Thomas Show (CBS)	37.6
Cheyenne (ABC)	39.8	I've Got a Secret (CBS)	37.2
Perry Como (NBC)	38.9	Restless Gun (NBC)	36.5
Wagon Train (NBC)	38.2	Ed Sullivan Show (CBS)	36.0

WOR Radio's 'It Pays To Talk'; Gab Station Hits Banner Biz

While most of the other radio indies in N. Y. are engaged in a hot competitive struggle via the music (top 40 disks) and news, WOR Radio, in a counter-programming attack, has gone gabby.

The gab from John B. Gambling from 6 in the morning to Long John Nebel for the 5:30 a. m. next day's windup is aimed at adults, with the gabbers selected with the view to appeal to different segments of the adult population, with what is described as "provoking talk."

Not that there isn't music on the station, but the accent is on the gab and a heavy news schedule, 15 minutes of news on the hour every hour. There is music in the form of "live" standards and semi-classics played on Gambling's morning stint, and the nightly stretch, "Music from Studio X," lush instrumentals and standards. There's no attempt to appeal strictly to the teenagers' musical tastes. Station operates on the policy that the adults control the spending and they're the audience to wean for advertisers.

After the elder Gambling, this is how the day-in-day-out schedule looks, 45 minutes usually allocated to each of the gabbers Martha Deane at 10:15; "McCann's at Home," "Fitzgeralds at the Astor," Carlton Fredericks, "Kate Smith Show" (Mutual). The vet radio femme personality brings the clock to 3:15. She's followed by Gambling, which is a disk show of standards and instrumentals, and "Radio, N. Y.," a service type show, with news, sports, and music interspersed. What follows is two hours of solid news from 6 to 8

RKO Teleradio station, which is affiliated with Mutual, only carries three Mutual newscasters, Gabriel Heatter Cedric Foster, and Fulton Lewis Jr., the rest of the roster being station's own newscasters.

Prior to "Studio X" opening up nightly, there's a travel chatter program. Weekends there's Jean Sheppherd of the "night people." The formula, built bit by bit over the two-year stewardship of station topper Robert Leder and program director Robert Smith,

'Woody' at Nite

Kellogg is experimenting with "Woody Woodpecker" as a nighttime show. The half-hour cartoon series, produced by Walter Lantz and shown Thursday afternoons for a moppet viewership on ABC-TV, has been slated for dual exposure at night in network markets.

Repeat of the afternoon version started last week at 9 p. m., one night a week on WMAL-TV, Washington. Kellogg, via Leo Burnett, slotted a repeat of the cartoon in another market, but the name of the location was unavailable. Object is to see how parents take to the stuttering bird, which has become a big afternoon rating hit (with Nielsens in the 20's).

$4,000,000 Unit For WXYZ in Det.

Detroit, April 15.

Construction of a $4,000,000 radio and tv facility, housing all activities of WXYZ-TV and radio, will be started in the next few weeks. Completion of the new studio, office and transmitter buildings in a suburb northwest of Detroit, is scheduled for next May. However, all broadcasting facilities are scheduled to move to the new location this fall.

Radio and tv studios will be housed in a two-story building 200 feet long by 180 feet deep on the 93-acre rolling site. A large farm house on the property will be remodeled for use as an employee cafeteria.

GMC Truck Biz To McC-E; Who Gets Frigidaire?

The GMC Truck & Coach divisions account of General Motors with estimated billings of approximately $2,000,000 has followed the major shift of General Motors business to McCann-Erickson. Later dropped the Chrysler account worth an estimated $26,000,000 to take on the $24,000,000 Buick division account.

Appointment of McCann-Erickson came as no surprise to agency insiders who felt that Marion Harper Jr., prexy of McCann, had an ace up his sleeve when he dropped the larger billing Chrysler account to take on the General Motors business.

The shiftover from Kudner Agency, which had handled the GMC billings for the last eight years, is slated to take place on Sept. 1 according to executives at General Motors.

Still up for grabs is the estimated $8,000,000 Frigidaire division of General Motors. Approximately 10 agencies have been invited by Frigidaire to give presentations, which began Monday, (14) in Dayton. Executives at Frigidaire stated they expected to appoint an agency within the next couple of weeks.

Speculation now arises as to whether McCann-Erickson will attempt to corale the Frigidaire business giving it a clean sweep of the General Motors accounts resigned at Kudner. McCann currently handles Westinghouse products which are in direct conflict with Frigidaire. Although McCann execs denied they were pitching for the Frigidaire biz, there have been recurrent reports that Westinghouse and McCann have not seen eye to eye on the handling of the account.

13-YEAR LOGJAM FINALLY BROKEN

Washington, April 15.

The FCC today (Tues.) broke a 13-year-old logjam in the controversial clear channel issue by proposing new rules which would open up 12 of the nation's 24 50kw clear channels to new stations.

Purpose of the proposed new rules is to provide primary service in localities which now lack it because the existing clear-channel signals do not get into them in full force. These locations are primarily rural and in the west. Proposals do not affect daytime-only stations operating on clear channels.

Rules, on which comment must be filed with the FCC by July 15, would break down the 12 affected channels into two groups, one consisting of five clear channels, the other of seven. The first group consists of 660kc (WRCA, N.Y.), 770kc, (WABC, N.Y.), 880 kc (WCBS, N.Y.), 1100 kc (KYW, Cleveland) and 1180 kc (WHAM, Rochester). Above-named stations have had exclusive use of these channels at night, and the Commission proposes to take away this exclusivity.

It would do so by permitting five new major Class I station assignments (50kw stations) in specified western states. These new Class I stations would have directional antennas to protect both new and existing Class I stations from interference. Arizona would get the 1100 frequency, Idaho the 1180, Montana the 660 and Wyoming the 880. New Mexico is the other state affected, but assignment of a frequency there is being deferred pending the outcome of the KOB suit over the 770 kc wavelength. Later, additional Class II stations (operating on clear channels but with lower power) would be permitted.

The other seven clear channels affected are 670 (WMAQ, Chicago), 720 (WGN, Chicago), 780 (WBBM, Chicago), 890 (WLS, Chicago), 1020 (KDKA, Pittsburgh), 1120 (KMOX, St. Louis), and 1210 (WCAU, Philadelphia). On these channels, the FCC proposes the authorization of additional Class II stations in certain locations to "provide needed primary service" where such service is lacking. Commission did not pinpoint these locations, and presumably will authorize more than seven stations, depending on the number of locations involved. Daytime and nighttime power on these stations will be determined on the basis of local needs and on protection for other stations using the same channel.

Commission avoided the question of higher power for clear channel stations at this time. It said it will consider petitions for authorization of power above 50kw later, both for the 12 channels unaffected by the new proposals and the seven clear-channels which will be supplemented by new Class II service.

Acceptance of applications for the new clear channel assignments must await adoption of appropriate amendments to the rules, the Commission said. After such adoption, the Class II assignments will be considered first. Afterwards, the five new Class I assignments will be taken up, following determination of precise locations within the five states and conditions, under which they will operate.

The record on the clear channel proceedings was closed 10 years ago, and the Commission admitted that the record itself was inadequate due to the changes that have occurred in that period. It acted, however, to break the logjam in order to do something about those not receiving primary service. One factor in making it move was the insistence of the courts hearing the KOB case that the FCC take quick action on the matter.

WNTA (AM&TV) Program Revamp; Cott's Offbeat Live & Film Patterns

National Telefilms Associates has mapped out general program plans for WATV and WAAT-AM-FM when it officially takes these Newark stations over on May 7. WATV will change its name to WNTA-TV and adopt a flexible program format, for which the backbone will be a Monday-Wednesday-Friday exposure of 86 20th-Fox feature films. The radio sisters, changing call letters to WNTA-AM-FM, are going to emphasize "talk" shows, partially reversing the music-news trend in local radio.

Current owners of WATV, the Rosenhauses and Pollocks, originally bought the 86 Fox flicks from NTA and, when the sale of the station to the distributor was consummated, held them off for the use of the new owner. Ted Cott, who bosses NTA owned & operated stations, has charted an exposure plan of three first-run features a week. Each flick will be repeated three times in the same evening—either Monday, Wednesday or Friday—and the viewers will be informed that "this feature film will not be seen again for at least six months." Pix, according to Cott, will be uncut versions and will begin at 7:30 p.m. for the three-ply playing.

The o&o chief said that the station, since it will be in "open competition" with other New York tv'ers for further NTA-Fox features, has no guarantee of getting other NTA product first. Cott added that at present he is shopping for feature film from outside the NTA shop.

The programming in tv is under the aegis of Jack Lynn, who left WABD, N. Y., as film chief. Lynn, who has had a varied station background (WCAV, Norfolk: KVER, Albuquerque, etc.) as program boss and on the administrative level has decided to go live between 7 and 7:30 p.m., just before the feature sked, with a series of five panel shows a week, two of which will be called "Gags to Riches" and "Beauties and the Beast." Cott explained that they will be internally produced.

Richard Willis Strip

Moreover, Richard Willis has been inked by NTA to do a live for-the-gals gab session at 6-6:30 cross-the-board come May 7. Cott did not say what was planned for 6:30 before the panelers.

With Monday, Wednesday and Friday mapped out for first-run features, Cott and Lynn have decided to turn Tuesday from 7:30 on into "sports night," and the first series will be called "Celebrity Bowling," with entertainment biz personalities, in the main, facing off against each other. It'll go on from 7 to 8 (probably making Tuesday only night when 7 p.m.

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NAB's 'Love That Dinah'

Washington, April 15.

Dinah Shore will be saluted as one of the outstanding and best-liked entertainers in radio and tv at a luncheon in her honor May 1 at the National Assn. of Broadcasters convention in Los Angeles. Tribute will be given by NAB prexy Harold E. Fellows.

Sharing the speakers' platform will be John H. DeWitt, prexy of WSM in Nashville where Miss Shore started as a radio singer more than 20 years ago. DeWitt was the stations' chief engineer at the time.

NBC Radio Leads 'Sponsored Time' With 40% Share

NBC Radio has piled up a substantial lead over CBS in "sponsored time," the NBC index which compiles the four-network commercial hours-per-week the first week of every month. The unofficial index, based on an exchange of information among the webs and on BAR reports, gives NBC a 13-hour lead over CBS and a 40% four-network share for March. That 40% share is NBC's second best showing since January of 1950, when the index was established.

The NBC total sponsored time of 44 hours and three minutes is the second highest total for NBC since 1953, exceeded only by last November's pre-Christmas total of 47:37. Current total is up by 54.3% over last March, while CBS' total of 31:03 is also up over last March, but by 7.7%. NBC's March total represents an increase of 20.1% over the previous month, February, '58, but the CBS figure represents a 9.2% decline.

As to the four-network totals, webs had combined total of 109 hours and 52 minutes for March, up 10.1% over March a year ago and also up 4.7% over February. The network shares of this 109:52 total are 40.1 for NBC (its share was 28.6 in March of '57), 28.3% for CBS (vs. 28.9% a year ago), 19.1% for ABC (down from 20.6% last year) and 12.5% for Mutual, down from 21.9% a year ago.

RALPH LEVY QUITS BENNY AFTER 7 YRS.

Hollywood, April 15.

Ralph Levy is quitting Jack Benny after seven years of directing and producing his tv shows. He leaves this week for N. Y. to discuss with CBS similar duties on the upcoming Garry Moore hour night time show. The parting is amicable, said Levy, who wants a closer affinity with the theatre and is hopeful of producing a Broadway play.

Hilliard Marks is executive producer of he Benny skip-weeks for Luckies and monthly "Shower of Stars" for Chrysler.

John White Named Chief Of ABC Radio Sales

John H. White has taken over the sales chieftancy of ABC Radio from Thomas Harrison, who ankled the web last week, shortly after the departure of Robert Eastman, the man who hired him. White actually bears a different title, that of director of national sales, while Harrison was veepee in charge of sales.

New radio boss Edward DeGray upped White, who for the previous seven months was national sales manager under Harrison.

3 TV Webs Up In Feb. Billings

The three television networks, ABC, CBS and NBC collectively, billed $44,636,018 in gross time this past February, $5,250,811 more than they made together for the same month of 1957. Information was contained in the second monthly gross time billings report done by Television Bureau of Advertising.

The combined Jan.-Feb. result was a heartening sign, in times of recession elsewhere. The webs for the first two months of 1958 grossed a total of $94,228,361, which is 13.7% or $11,341,158 better than the corresponding two months last year.

In February, ABC grossed $8,427,396 in time sales, CBS $19,410,741 and NBC $16,797,681. Each web showed an improvement over the previous February: ABC a 36.5% rise, Columbia 6% and NBC 12.7% rises.

'Tony' Comes In Twins In Bumping Of WCBS-TV Award Ceremonies

For the second year running, the American Theatre Wing, Pepsi-Cola and WCBS-TV, N. Y., had the props knocked out from under their annual telecast of the Tony Awards from the Waldorf-Astoria. And for the second year running, it was Local 1212 of IBEW that had a hand in the last-minute cancellations.

This time, of course, it's the IBEW technicians strike against CBS that was responsible. Though the station has been using executive personnel to man its cameras (as has the network) and it was ready to cover the Tony Awards banquet Sunday night (13), Local 3 of the IBEW stepped in to stop the telecast. Local 3, though not engaged in radio-tv, is the electricians union at the Waldorf, and in sympathy with their fellow IBEWites, refused to give WCBS-TV power for the telecast.

Year ago, it was a jurisdictional dispute between Local 1212 and the Stagehands Local 1 of IATSE that knocked out the telecast. Local 1212 members ordinarily handle lighting on special events remotes that do not involve "staging"; on an event involving "staging," the IATSE unit handles lighting. Dispute last year centered on who would light the telecast, and when WCBS-TV tapped the stagehands, IBEW refused to do the show. Subsequently CBS filed suit against Local 1212 and the argument is still in litigation.

Again, American Theatre Wing, which depends on its rights fee for the telecast for financial support, got stung (though last year it was paid anyway, even though the telecast fell through), and Metropolitan Pepsi-Cola Bottlers, scheduled sponsors on the show, were hit. Pepsi last year had spent in excess of $15,000 for promotion. This year's expenditures aren't known.

Similar Local 3 action in support of Local 1212 took place a few years ago when IBEW was striking WOR and WOR-TV, N. Y. At that time, WOR-TV was unable to televise the Brooklyn Dodger home games because Local 3, which has jurisdiction over the electricians at Ebbets Field, refused to furnish power for the WOR-TV cameras.

WABC-TV Jumpin' In First Quarter

In the not-too-distant past, WABC-TV, though in the biggest of the ABC owned & operated markets, had the reputation of being last both in audience and sponsor coin among the chain's keys. But the latest financial report for the Gotham tv'er was the best in the station's history and is understood, from other than local station sources, to be far-and-away the biggest money earner in the ABC owned station lineup.

Tally is in for the Jan.-March quarter, when WABC-TV posted a net profit 20% better than the next-best quarterly return in its history. That was the last quarter of 1957, when Xmas biz drove the station to an alltime profit high. The first quarter of the year, generally off in a post-holiday slump, really reversed itself this year. Latest Jan.-March returns were also 65% higher than the same quarter of 1957.

Robert Stone, station boss, said outlet got a good start on the last quarter by closing for $500,000 worth of gross time sales in the five-days just before last Xmas, that normally being a period among most stations when selling falls off badly.

It appears the big money boost came directly as the result of the ABC network's improved rating position. In the afternoon, for instance, web's 3 to 6 p.m. programming decisively leads the market. And two of the web half-hours (both "American Bandstand") at 3 and again at 4:30 are open for co-op station sales. WABC-TV reportedly reaped a fortune here since they are SRO with 10 spots a day inside the show plus having an SRO position on all afternoon adjacencies.

KCOP Buys 'Bingo'

Hollywood, April 15.

Success of "Bingo At Home," which has been airing Monday through Friday over WABD-TV in N. Y., has been so marked in upping station's ratings that giveaway program is now set for an early May debut on KCOP.

3 SPONSORS RIDE WITH PHILLIES IN N.Y.

WOR-TV, N. Y., began its telecasts of the Philadelphia Phillies yesterday (Tues.) with three sponsors riding the games, the schedule remaining one-quarter unsold.

The three sponsors are United Vintners for G & D Vermouth and Petri Wines, Bayuk Cigars for its Phillies brand, and General Tire Dealers in the Metropolitan Area. According to the station, the three-sponsor lineup gets the RKO Teleradio indie outlet "off the hook" as far as costs go. Understood station committed itself for about $600,000 for telecasting rights to the schedule of 78 games.

'High Adventure' Segs Sold For '58-'59 Season

United Motors Division of General Motors will bankroll four more of Lowell Thomas' "High Adventure" specials on CBS-TV next season. United's Delco-Remy operation sponsored seven of the one-hour travel shows on Columbia this season. Dates and times of the quartet for next season aren't set yet, but Thomas' Odyssey Productions will produce the shows.

Deal was set through Campbell-Ewald agency.

NBC-TV Dickers BBC 'World Theatre' Series; 'Medic' Set For O'seas

London, April 15.

Alvin Ferleger, manager of international program sales for NBC International, returned to New Yok last weekend after a week in London, during which time he finalized a deal for the "Medic" series to be shown on British commercial tv. The skein has been acquired by ABC-TV, the company which operates the Midlands and Northern outlets at weekends, and the program is due to go on the air around next June.

During his London stay, Ferleger has also continued negotiations with BBC-TV to purchase U. S. rights to the state web's "World Theatre" series which wound recently with the presentation, over two consecutive Sundays, of Eugene O'Neill's "Strange Interlude." Kines of three of the programs are being sent to New York for viewing by NBC program toppers.

Although he recognizes and defends the principle and necessity of a British screen quota on commercial tv, the NBC International exec contends that the existing 86% quota does not give the webs sufficient leeway, and may cause them to miss out on programs of social significance and cultural value. He favors a more elastic quota, which, he believes, would be a valuable aid to network contractors in helping them to set the pace for an improved viewing standard and avoid a recurrence of what happened in the United States when the networks were driven by the public.

With the growing importance of the European market and particularly the British territory, Ferleger is contemplating four to five trans-Atlantic trips a year.

Schenectady—Noel "Bud" Johnson is now director of promotion for WRGB-TV. He had worked in the continuity department for six years; prior to that, was on the staff of Utica Club Brewery

Inside Stuff—Radio-TV

WCAU, Philadelphia, snagged the lion's share of first prizes in the annual awards made by the Pennsylvania Associated Press Broadcasters Assn. Philly stations WIP and WPEN were also singled out for honors.

WCAU garnered six first-place spots for outstanding news operations for outstanding reporting in the "Operation Outer Space" program; outstanding coverage of a special event (Little Rock segregation story); live broadcasts by reporter Ken Mayer; distinguished contribution to freedom of information, to Charles Shaw, the station's news director; outstanding commentary, Shaw's program "As I See It," and outstanding farm news, "Rural Digest" by Amos Kirby.

WIP won third place honors for news operation. Station WPEN was judged second in freedom of information and commentary categories. WCAU-TV awards included a first prize for outstanding news operation; second for outstanding coverage of a special event, a film of a blind Boy Scout being taken on a tour of Valley Forge during the jamboree; and third, for the best commentary, a film made in Japan about the William Girard case the day before the soldier went on trial in a Japanese court for shooting a civilian.

Society of Silurians, which includes men who, 25 or more years ago, worked on N.Y.C. dailies in various editorial capacities, is considering opening its membership to qualified newsmen in radio and tv. This marks a radical departure in the former thinking of Silurians.

Members have been urged to attend annual meeting at Overseas Press Club on Thursday, May 1, to vote on an amendment to the constitution and bylaws permitting membership to radio and tv personnel by amending the words "news associations" in Silurian constitution to "news media."

Silurians, at present, consist of past or present newspaper reporters, editors, photographers, artists or illustrators.

Show biz personalities will be pitching in on WOR Radio's, N.Y., two programs on behalf of Catholic Charities of the Archdiocese of New York, to be aired two successive Sundays from 5 to 5:30 p.m., starting April 20.

Roster includes Bing Crosby, Bob Hope, Jimmy Durante, Jimmy Rodgers, Nat King Cole, Anna Maria Alberghetti, Lawrence Welk, the Lennon Sisters, Brian Sullivan, Jules Rudel, and others. Francis Cardinal Spellman will officiate.

Formal presentation to the Columbia U. Libraries of the original scripts, correspondence and related documents pertaining to the radio series, "The American Story" will be made on Friday afternoon (18) in the Butler Library. Carl Haverlin, prexy of BMI, will present the material to Dr. Richard H. Logsdon, director of libraries. Previously BMI had presented "American Musicanna," a collection of original manuscripts, to the Library of Congress.

A Crosley Broadcasting Corp. offer by James D. Shouse, board chairman, to underwrite an objective study of juvenile delinquency problems is to be put in motion within a few weeks.

The study, as concerns the community and services of Juvenile Court, is favored by Oris Hamilton, Cincy safety director, and Hamilton County Juvenile Judge Benjamin Schwartz. It will be made by a staff headed by Prof. Richard Clendenen of the Ohio State U. faculty, an authority in the field of juve delinquency.

Keystone Broadcasting System is tying in with Pet Milk Co. and WSM's (Nashville) "Grand Ole Opry" for a nationwide contest to discover a new country and western artist. All KBS stations will hold individual contests, and finalists will have a showdown on "Opry." Winner gets a recording contract and a showcasing on "Opry," one of the coveted showcasings in the c&w field.

From the Production Centres

Continued from page 30

the air by saying: "KGO stated that it would not carry this program, but this decision has been changed because of unprecedented interest on the part of our listeners" . . . **San Mateo's KVSM off its hillbilly** kick and into pops . . . **Emily Barton** and **Floyd Buick** celebrated their 10th year together on KFRC . . . KCBS's **Dave McElhatton** found recent floods did $5,000 damage to his San Carlos home . . . **Don Sherwood** getting a half-hour amateur show together for KGO-TV's Wednesday nights.

IN BOSTON . .

Everly Bros. and **Teresa Brewer** in for **Bob Clayton's** WHDH-TV Boston Ballroom . . . Channel 5 to sign on earlier each a.m. . . . **Ken Mayer** launched "Midnight Police Beat" on WBOS . . . **Pat Dale,** of Pat & Ray show WHDH, honored by Gridiron Club as only outside femme to guest its beard . . . WBZ-TV made gift presentation of 25-kilowatt RCA amplifier to WGBH-TV, which looks to be operating on 100 kilowatts next Sept. . . . Major changes in personnel going into effect at WORL with disk jock **Larry Welch,** "Voice of the Turtle," coming in from WMEX to take over the 6 to 9 a.m. platter show; **Norm Tulin** taking over noon to 2 p.m. show; while **Greg Finn,** relieved of platter spinning, slips into the sales dept.; **Stan Richards** continues with his regular 9 a.m. show . . . **Norm Knight,** prexy Yankee Div. RKO Teleradio Pix, presides at luncheon Friday (18) for General Motors veep, **Edward T. Ragsdale** . . . **Tom Gorman,** WEEI gen. mgr., off on anni sales trek to west coast doing L.A. and S.F.

IN LONDON . . .

Sarah Vaughan and **Marvin Rainwater** headed the "Sunday Night at the Palladium Show this week (13) . . . **Cornell Borchers,** German film star, makes her U.K. tv debut for BBC on April 22 in a play entitled "Call Me a Liar" . . . **Yehudi Menuhin** exchanges his fiddle for a seat on the BBC "Brains Trust" on Sunday . . . **Fleur Cowles** will appear in "Mainly for Women" on BBC-TV on April 23. She'll assert that "this is a woman's world" . . . ABC-TV start a new U.S. Western series on Saturday (19). It's "Maverick" . . . Associated Rediffusion's "Cool For Cats" chalks up its 100th program on May 2 with an alltime bumper list of disk stars . . . First Yank singer to appear in ATV's "Top Tune Time" show will be **Charle Gracie** on April 27 . . . **Liberace** and **Julie Wilson** will top "Sunday Night at the Palladium" on Sunday (20).

IN PHILADELPHIA . . .

Lloyd E. Yoder, NBC veepee and general manager of WRCV, WRCV-TV, received special citation in recognition of his efforts for the Boys' Towns of Italy. He served as co-chairman with film exec **William Goldman** for a special preem of "South Pacific." Proceeds which netted $22,000 were donated to the Boys' Towns . . . **Mike Wallace** spoke before the Anti-Defamation League at the Sheraton Hotel (14) . . . WPEN sports director **Matt Goukas** to emcee the celebration banquet for Haverford High School, PIAA state basketball champions . . . **Gladys Webster,** WCAU's hostess for the two-a-day series, "Acme Markets Ring Your Bell," presented with the "Award of Merit" by the Phila. Club of Advertising Women, for her outstanding radio scripts . . . WVUE deejays **Joe Grady** and **Ed Hurst** played the first record hop in the Marine Ballroom of Steel Pier, Atlantic City, N.J. (13) . . . **Vince Leonard** made debut as WRCV-TV newscaster, replacing **Taylor Grant** (14) . . . "Name That Tune" host **George DeWitt** to visit Gimbel's toy dept. (17) . . . **Jack Rattigan,** former WDEL, Wilmington, Del. deejay, preemed "Rattigan Rascals" on WRCV.

IN WASHINGTON . . .

Rupe Werling, ex of WIBG, Philadelphia, has joined promotion staff of WMAL-ABC to handle tv sales promotion . . . Demonstrations of Ampex videotape recorder and an RCA closed circuit tv system will highlight U.S. exhibits at international trade fair at Milan, Italy, this summer . . . **Charles Crawford,** account exec for WTOP radio, named national contact and sales development manager for station . . . **Felix Grant,** WMAL d.j., has been given an additional three hours of air time daily, and has been made co-producer of his weekly live jazz tv show . . . Indie station WOL, in conjunction with Pontiac, baseball sponsor, has debutted a new 24-hour daily baseball score service.

IN DETROIT . . .

Paul Carey, formerly of the WJR announcing staff, has been promoted to assistant sports director at the station . . . WJBK-TV's "TV College" series will offer "American History to 1865" as the second U. of Detroit college credit course beginning April 21. The first course, "Introductory Psychology," which ended April 4 marked WJBK-TV as the first commercial station in Michigan to offer a regular university credit course . . . **Bud Haggart,** formerly employed by Flint radio stations, has joined the WWJ announcing staff . . . Chrysler Corp. and its Plymouth Division have signed for the fifth consecutive year to co-sponsor the midwest football "Game of the Week" over WJR . . . WXYZ has shifted its disk jockeys around. **Paul Winter** moves into the 10 a.m. to 12 (noon) spot, followed by **Mickey Shorr** until 3 p.m. **Fred Weiss,** long an announcer at the station, will take over the 7:15 p.m. to 1 a.m. spot daily. **Ed McKenzie** and **Jack Sorrell** retain their present times.

IN CLEVELAND . . .

When **Dorothy Fulheim** takes (21) a WEWS tour through Europe, WHK's disker **Bill Gordon** will pinchhit emcee chores on "One O'Clock Club" . . . **Ernie Anderson** scouting the new DuMont WHK purchase . . . FCC has okayed WJMO going into FM operation . . . **Rue de Gravelles** exiting KYW-TV production staff with **Dominick Ortuso** named as director . . . WEWS saluting **Gene Carroll** for 10 years emceeing weekly Sunday kiddie amateur show . . . KYW program manager **Mark Olds** won National Big Brother Week Media Award.

IN MINNEAPOLIS . . .

As a public relations gesture WCCO Radio during Holy Week replaced the middle commercials on its six major 15-minute newscasts with one-minute meditations . . . As one of Time, Inc., five radio and tv stations, WTCN-TV and Radio here now carry the news reports and analyses from its expanded Washington bureau . . . National Television Associate's local KMGM-TV changing call letters to KMSP-TV now that Metro pictures no longer has an interest in it . . . **Hakon Torjesen,** WCCO Radio special events reporter, resigned to become news information director for the Minnesota Republican party . . . KSTP-TV claims 59,366 separate entries, or at the rate of 14,841 per week and 2,968 per day, the largest mail pull in the station's history, for an "Easter Wardrobe" prize contest . . . **Jack Horner** has resigned as KMGM-TV sports director and announcer to enter another line of business, but will handle St. Paul American Association baseball games telecasts for station this summer . . . Announcer **Don Reilly** leaving KSTP-TV and Radio to join a Seattle, Wash., station . . . Disk jockey **Leigh Kamman** resigned from WLOL to go to KSTP . . . **Robert J. Wetheral, former** Mankato, Minn., radio news director, an addition to the WCCO Radio news staff.

Tele Follow-Up Comment

Wide Wide World

"Wide Wide World" is at its best when it doesn't stop for poetry or reflection, but crams its 90 minutes with people, things and places and reels 'em off at a fast clip. It did so with "Headline City," a looksee at Washington and its press corps, and Sunday's (13) segment was one of its best and most exciting.

Good deal of the show was sightseeing, which while interesting and informative, didn't compare for excitement with some excellently integrated film and live sequences showing the gathering and distribution of news. Sequence on the wire services, as done with the cooperation of United Press, was a beaut, infecting the viewer with deadline fever. It started at a Presidential press conference (filmed), showing the course of the conference, the Merriman Smith "Thank you, Mr. President" breakaway and rush for the phones. Then, it caught Smith on the phone to the UP office, dictating his lead story. Cut in were sequences with an earphoned typist doing the story in takes, turning it over to the copy editor, who after a fast editing job shot it out to the teletypist.

In other sequences, the New York Daily News Bureau, the St. Louis Post Dispatch office and INS were used to illustrate the various techniques in newsgathering as well as bureau organization and administration. An effective technique was the staging of interviews between newsmen and their State Dept. and other sources, showing how the newsmen get background information and angles for their yarns. Still another sequence was devoted to the columnists, with Arthur Krock, Frederick Othman, Marquis Childs and Roscoe Drummond doing off-the-cuff essayals of various headlines and the column treatments they'd give them.

Other segments included a talk with James Hagerty at Presidential headquarters at Augusta, a visit with the "Meet the Press" gang prior to telecast, a pickup at the National Press Club and films of some of their dinners, a hop to Winston-Salem to show what happens to the wire service feeds at the other end of the line, a quickie glimpse of a local tv news show in preparation, even a looksee through the offices in the National Press Bldg., including VARIETY's.

Ted Rogers, producer on this "WWW" segment, did an amazing job of integrating hundreds of people and places and a wide variety of different types of interviews and pickups into a coherent whole. Harold Azine's script was terse and businesslike, *Chan.*

Lucy & Desi

The Lucille Ball-Desi Arnaz one hour romp on Monday (14) over CBS-TV was a laugh-productive affair. The script had a fresh setting in Sun Valley, the benefits of a Fernando Lamas guestint, and some hard writing that hit the target at will.

Of course, there were times when an hour seemed a long time for the plot demands of this script. There was an occasional drag in the action department, which was made up by frequent intrusions of comedy. Overall, it was a rewarding show.

Plotwise, the show concerned itself largely with having Miss Ball concentrate on making her husband jealous. Lamas provided the other necessary corner in this triangle. Latter incidentally, shows a liberal batch of Latin charm and ability to go along with a laugh.

One added item was a bit of singing by William Frawley with an oldtimer's savvy. Although it won't knock anybody off the bestseller list, it's a representative bit of corn not too difficult to absorb.

The other staples in this layout, Vivian Vance as Ethel Mertz, and Richard Keith as the son of the title couple, filled their allotted chores creditably. *Jose.*

Today

Many illuminating facets of a day in the life of an American teenager were revealed during the week-long series slugged "The Threshold Years" on "Today" over NBC-TV from April 7 through 11. Dave Garroway, in particular, was intelligently probing in his interviews with various personalities and the idea of focusing attention on the whys and wherefores of present-day youngsters over a week's span was sound and decidedly worthwhile.

Caught at length was the program "Teen-Age Mores and Customs" (10) featuring the distinguished anthropologist, Dr. Margaret Mead from Radio City, and the lesser-known but more vociferous panjandrum of present-day rock 'n' roll, Alan Freed, from the stage of the Ford Auditorium, Detroit. To demonstrate the agitating, gyrating behaviour of rock 'n' roll, Freed brought on Jerry Lee Lewis who in turn acrobated the piano and cackled "Breathless" and "Down the Line," two recent dillies.

One learned a great deal from this specific program. Kids, for example, are currently wild about the chemise look and headbands, mind you, are big, too, while on the Coast white bucks have been replaced by sneakers. Blue jeans and sideburns are out and crew neck sweaters go for both sexes. Teenagers, according to a group of youngsters in the N.Y. studios, do not dress the way they do as a sign of rebellion against their parents. Dr. Mead thought adults were not paying sufficient attention to the needs of youngsters. She observed that we had too many bad schools, bad housing and that each generation must work out its own style. Teenagers today sprinkle their speech with such phrases as "cool," "chick," "don't mess me," "You can't snow me," "the most" and "that rod's really cooking." This secret lingo, said Dr. Mead, is created for the defense and solidarity of the younger set. Carol Lynley and Burt Brinckerhoff of the "Blue Denim" cast did a teenage telephone bit pointing up the behaviour and speech pattern of contemporary children.

Dick McCutcheon of the Detroit NBC staff interviewed Freed, the latter insisting that rock 'n' roll has a good effect on kids and that "it is today's music for today's kids" just as swing was the vogue when he went to school. Freed said he created the phrase "rock 'n' roll" and that it aptly describes the beat of the music. He insisted that the lyrics of rock 'n' roll are not important, only the beat is of consequence. Moreover, today's rock 'n' roll lyrics are clean and wholesome, Freed said, adding they may have been off-color in the past, but no more. When rock 'n' roll dancers were asked to describe their feelings, one youngster, sighed: "rock 'n' roll dancing is like sitting on a pink cloud." Garroway closed with the crack that today's rock 'n' roll lyrics continue to disturb him.

Programs in "The Threshold Years" series dealt with the teenager and authority, religion, self-expression and what's ahead for the youth of America. All in all, a crackerjack, timely look-see into the poignant problems of adolescents. *Rans.*

Playhouse 90

To get a fast line on what was coming up, the viewer needed but to put together the title ("The Dungeon") and the early identification of Paul Douglas as a wealthy eccentric. That's the way it came off even though Dennis Weaver exclaimed, "it isn't possible in this day and age." It put a strain on credulity and took the long way around to prove its point but those who stuck it out may have found the exercise warranting their vigil over hill and dale of the eerie melodramatics.

What Weaver thought not possible was that an ex-judge meted out his own ideas of justice to innocent and guilty alike by having his victims caged up in a dungeon high above the ground. He attended all murder trials and once the defendant was sprung by his lawyer, Douglas had him spirited away to his mansion and incarcerated. There they were attended and fed by his imbecilic daughter, Patty McCormack, to the dismay of his slightly askew sister, Agnes Moorehead.

All attempts by three caged victims to break out having failed, Weaver hit upon the scheme of dognaping Miss Moorehead's pet pooch by dropping a trap with the ravelings of a sweater acting as the ropee. It worked and Miss Moorehead released Weaver as reward for releasing her pooch. It then became a game of hide-and-seek between Weaver and Douglas while the police were closing in on another trail. The suspense was beginning to thin out when Douglas put a bullet through his own head, under the bust of his father, who left him the heritage of seeing justice done when, in his warped mind, the courts failed of their bounden duty.

Weaver came off with the acting honors to prove that he is as capable of strong drama as his lighter role in "Gunsmoke." Douglas measured up to the eccentricities of his role, and the Misses Moorehead, McCormack and Julie Adams were capably assistant. Script and direction of David Swift had strong emotional impact. *Helm.*

BASEBALL PREVIEW
With Mel Allen, Howard Cosell, Frank Frisch, Al Rosen, Phil Rizzuto, others
Producer: Edward Silverman
Director: Jack Sameth
Writers: Edward Silverman, Howard Cosell
60 Mins., Sun., 10:00 p.m.
ABC-TV (live & film)

This was a four-bagger for baseball fans. It had all the ingredients plus the flavor of the grapefruit circuit, the smell of liniment, preseason predictions and the inevitable conclusion that the Yanks would again take the American League pennant. "Baseball Preview," (13) was part film, part live over ABC-TV with Howard Cosell interviewing (on film) ball players, managers, etc., down south and Mel Allen narrating and participating in a roundtable chinfest with such knowledgeable personalities as Frank Frisch. Al Rosen and Phil Rizzuto. Cosell, well-grounded in baseball lore, came up with solid interviews with Lew Burdette, Robin Robins, Bill Rigney, Frank Robinson, Ted Kluszewski, Casey Stengel, Jim Piersall, Early Wynn, Herb Score, Ted Williams, Al Kaline and others.

As usual in panel discussions, Frisch was the scene stealer with his flow of shrewd comment on all aspects of ball playing. In this instance, he sounded off on the Baseball Hall of Fame with the observation that the citadel of honor should have players in it when they can enjoy the distinction, not later. He said Rizzuto deserved a niche, but real soon. Both Rizzuto and Frisch thought the Yanks would again take the AL pennant. Rosen, on the other hand and understandably so, wanted to see the Yanks finish in eighth position. A sad, touching note in the 60-minute show was a film flash of Roy Campanella during a Dodger party in L.A. at which he spoke feelingly of his 1958 coast plans. Consensus was that Milwaukee would again clinch the NL pennant in 1958. The only thing missing on the show was Hilda Chester, the grandstand tummler. *Rans.*

Foreign TV Reviews

MISS OLIVE
With Patricia Heneghan, Gareth Jones, Geoffrey Toone, Naomi Chance, Ronan O'Casey, Yvonne Warren, Patricia Webster, Sheila Gallagher, Natalie Lynn, Vilma Ann Leslie, Mark Baker, Jay Evans, Robert Ghisays, Bill Edwards
Writer: David Osborn
Director: Philip Saville
75 Mins.; Sun., 9:35 p.m.
ABC Network from Manchester

American writer David Osborn, an ex-public relations huckster, has written a slice of Manhattan life, in "Miss Olive" which owed its impact largely to a sensitive and highly moving performance by Patricia Heneghan. Osborn describes his play as a "brutal" one and certainly he pulled no punches in describing the bitter story of a typical New York executive secretary who, highly successful careerwise and financially, nevertheless misses out in the love stakes. Osborn is clearly most concerned with the problem of these talented women who live vicarious and frustrated lives and are doomed to spinsterdom, as a result of their business success.

"Miss Olive" concerns one such woman. Love has passed her by until one night, at an office party, she falls for one of her colleagues who gives her a fast line in romantic talk, leads her gently up a garden path which gives promise of a rosy future and then loses his nerve and walks out on her next day. Osborn's theme is that this is the usual state of affairs with America's career women which is obvious nonsense and his play might have been stronger if he had turned his clinical eye on the many spinsters in the late thirties and early forties who suffer the same way but without the soothing compensation of a well-paid and interesting job.

Nevertheless, "Miss Olive" is full of shrewd observation and his characters, though mainly routine ones, come to life most vividly. Patricia Heneghan is a vital actress with offbeat looks but compelling personality and she eagerly seized some excellent opportunities provided by the author. The scene in which she and Gareth Jones, as the feckless lover, discover each other was richly gripping and the moment when she realized that she had been stood up and dumbly and miserably looked at the absurd Easter bonnet she had bought for the anticipated date was poignant in the extreme.

This was mainly Miss Heneghan's night but there were also some effective performances by Jones, Geoffrey Toone and Ronan O'Casey as business tycoons, Yvonne Warren as a gabby junior with a string of boy friends and an outstanding small piece of thesping by Naomi Chance as a secretary who desperately wants to find a man of her own for keeps but has to be content with a once-a-week rendezvous with an obstinate bachelor.

Philip Saville's direction was ably controlled and caught the atmosphere of a successful New York office excellently and for this he was also indebted to the realistic, glossy sets of Voytek. Osborn's writing was at times a shade too rhetorical but he shows a keen intuition and a compelling turn of phrase. *Rich.*

THE EMPEROR JONES
With Kenneth Spencer, Harry H. Corbett, Connie Smith, Uriel Porter, Van Boolen, Stan Simmons, Frank Blaine, Harold Holness, Bari Johnson, Jimmy Moore, Cleo Dupont, Rita Lester, Raymond McClean, Bill Patterson, David Biraza, Chief Odongo
Producer: William Kotcheff
Adapted by Terry Southern
75 Mins., Sun., 9:35 p.m.
ABC-TV, from Birmingham

Eugene O'Neill filled the drama slot on both the British networks last Sunday (30). While the second part of "Strange Interlude" was being aired on BBC-TV, "The Emperor Jones" was being given the treatment by the commercial outlet in a production emanating from ABC TV's studios. Coincidence or not, it was certainly a unique tribute.

"Emperor Jones" is hardly the type of program to command and hold a mass audience. At the best of times it would not be an easy-going play but the adaptation by Terry Southern and the addition of ballet sequences to illustrate the nightmare of the haunted man hardly eased the way.

The dramatic highlight of the production was the performance by Kenneth Spencer in the title role. A man whose stature measured up to the character, he had an authority and presence which enriched the role and gave it depth and meaning. The arrogance which he displayed in the first act hit the right note and the mental torture he suffered as he tried to escape—knowing his end as a tribal ruler had come—had a grim air of real-

(Continued on page 42)

PANTOMIME QUIZ
With Mike Stokey, host; Howard Morris, Carol Burnett, Milt Kamen, Stubby Kaye, Denise Darcel, Tom Poston, Carol Haney, Dorothy Hart; Don Russell, announcer
Producer: Stokey
Director: Alan Dinehart
30 Mins., Tues., 9:30 p.m.
ASSOCIATED PRODUCTS INC.
ABC-TV, New York
(Grey)

Mike Stokey likes to kid himself about the fact that his "Pantomime Quiz" cannot find a winter berth, except in some dark cave. Only difference, he pointed out on h's latest "replacement show" premiere, is that this time he had to come out of hibernation earlier than usual.

Now in its 11th season, "Panto" is as sensible a summer show as one is likely to find, but for the last couple of summer seasons, a distracting note of professionalism has been noted in the format and the preparation of the competing four-man pantomime teams. Stokey chooses the most charming and exuberant of guests (as the roster for the first stanza indicates), but there's little vicarious pleasure left in the parlor game; the way it's played on the air is too proficient and the formatting is considerably more polished than at home.

There should be little doubt in any homescreener's mind that the participants are going to get all the answers. Very fact that they can get such things as "Incredible Shrinking Man — or Who's Got Short Shorts? and Crowbar — Saloon That's for the Birds," in under a minute is a sign of just how professional the professionals on "Panto" have become. The signs are caught too quickly, leaving little of the pleasant anguish that comes of not being able to put a bit of mime across.

Stokey programmed only punch lines and puns that to ordinary might seem completely impossible to convey without words. And to think that in a living room "To be or not to be" can take the full two minutes! *Art.*

SWING INTO SPRING
With Benny Goodman, Ella Fitzgerald, Harry James, Jo Stafford, McGuire Sisters, Ray Eberle, Bambi Linn & Rodd Alexander, Red Norvo, Teddy Wilson, Dave Garroway
Producer: Charles Dubin
Musical Director: Ralph Burns
Writer: Sarett Rudley
60 Mins., Wed. (9), 9 p.m.
TEXACO
NBC-TV, from N.Y. (in color)
(Cunningham & Walsh)

"Swing Into Spring," a one-time Texaco shot pitching for the motorists' seasonal tune-up biz, was a spotty musical stanza that failed to make maximum use of the available talent. As a reminiscence of the swing era of two decades ago, it produced some nostalgic notes, but the drive and the excitement which typified the pop music of the 1935-40 period was missing, except for the performances of Ella Fitzgerald and Jo Stafford, solo and in tandem.

Benny Goodman, billed in his heyday as "King of Swing," fronted a big orch with a beat and a sound that was much more refined and polished than the early BG organization. Perhaps it was the memory lane accent in the script, but the old swing standards sounded like carbons of the real thing even though such superlative sidemen as Teddy Wilson, on piano; Harry James, on trumpet; and Red Norvo, on vibes, were on hand for some solo riffs. The flat camera work during the instrumentals didn't provide any visual lifts either.

The show was much more successful in the vocal department. Although Miss Fitzgerald was not too impressive in her opening number, "Riding High," she hit her usual solid groove in a midway "jam session" routine with "I Gotta Right To Sing The Blues," and "Hard-Hearted Hannah," and, together with Miss Stafford, in great versions of "St. Louis Blues" and "It's Gotta Be This Or That." Miss Stafford, in her solo spots, was at the very top of her form on "I've Got It Bad" and "Let's Get Away From It All."

The McGuire Sisters contributed a tricky arrangement of "Blue Skies" and, together with some okay hoofing, "I'd Rather Lead A Band." Ray Eberle, who was part of routine in which the sounds of the old Glenn Miller and Tommy Dorsey bands were recreated, also did well on his one song, "Blue Champagne," but here again the cameras monotonously trained on his face throughout the number.

As a showcase for Goodman's clarinet, there was a preem of a new Ralph Burns' composition, "Spring Rhapsody," which had a pretty melodic line, but this segment was presented with a stiff formality that slowed down the proceedings. As narrator, Dave Garroway's bland style and clinched script also failed to infuse any vitality in the show *Herm.*

BOSTON BALLROOM
With Bob Clayton, host; Everly Bros., Jimmy Durante, Cambridge Catholic High School students, others
Producer-Director: Sid Pike
60 Mins. Sat. (12), 8-9 p.m.
WHDH-TV, Boston

Here is a fine example of live locally produced tv fare which is Channel 5's challenge to the nets on prime time. Slotted opposite the two Perrys, Como and Mason, show, which segued in following the Dick Clarke Show, nabbed an unbilled walkon from Jimmy Durante, appearing in a nitery date at Blinstrub's. Teresa Brewer, who had been billed, was unable to come in due to illness, but dancing of the high schoolers to disks spun by Bob Clayton plus numbers by Everly Bros., Durante and interviews filled up nicely.

WHDH-TV has mounted the show for the teeners, but Clayton makes slick pitch to "older" viewers by explaining terping of the youngsters and also interview chats with the principal, teachers, etc. in which he brings out smoothly comments on the present generation contrasted with parent's days. Kids illustrated "The Stroll" to a recording by the Diamonds. Durante yocked it up with Clayton to open the show and pitched for his new album. Show got off to great start with camera panning on Durante's phiz for opening shot and Durante rushing about shouting "Where's Clayton?"

Station should be kudosed for its enterprise in taking up this type of show and fashioning it into a well paced quiet version with decorum.

That show has impact is already determined by WHDH-TV decision to keep it going indefinitely following three showcases and running of pilot film of a high school record hop at Bridgewater High. *Guy.*

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,892,000. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Bob Hope (Sun. 9:00-10:00)	KRCA	39.7
2.	Gunsmoke (Sat. 9:00-9:30)	KNXT	37.3
3.	Groucho Marx (Thurs. 8:00-8:30)	KRCA	33.1
4.	Playhouse 90 (Thurs. 9:30-11:00)	KNXT	31.3
5.	Climax (Thurs. 8:30-9:30)	KNXT	28.8
6.	Perry Como (Sat. 8:00-9:00)	KRCA	28.2
6.	Bob Cummings (Tues. 9:30-10:00)	KRCA	27.4
7.	Have Gun Will Travel (Sat. 8:30-9)	KNXT	27.4
8.	What's My Line (Sun. 10:30-11:00)	KNXT	25.9
9.	$64,000 Question (Tues. 9:00-9:30)	KNXT	24.8

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse Club (M-F 5:30-6:00)	KABC	16.2
2.	*Queen for a Day (M-F 1:00-1:45)	KRCA	12.8
3.	†Big News (M-F 10:30-11:00)	KNXT	11.6
4.	*CBS News (M-F 6:15-6:30)	KNXT	11.1
5.	*Art Linkletter (M-F 11:30-12:00)	KNXT	11.0
6.	†New—Geo. Putnam (M-F 10-10:15)	KTTV	10.6
7.	†6 O'Clock Report (M-F 6:00-6:15)	KNXT	10.4
8.	*Matinee Theatre (M-F 12:00-1:00)	KRCA	9.7
9.	†Popeye (M-F 6:00-6:30)	KTLA	9.6
10.	†Little Rascals (M,T,Th,F 7-7:30)	KHJ	9.5

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Star Performance (Sat. 9:30)	KNXT	Official	20.3	31
2.	Highway Patrol (Mon 9:00)	KTTV	Ziv	15.3	22
3.	Sheriff of Cochise (Sat. 7:30)	KTTV	NTA	15.0	35
4.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	14.8	23
4.	Honeymooners (Thurs. 7:00)	KNXT	CBS	14.8	23
5.	I Search for Adventures (Thurs. 7)	KCOP	Bagnall	14.4	23
6.	San Francisco Beat (Sat. 9:30)	KTTV	CBS	13.4	21
7.	Frontier Doctor (Sat. 7:00)	KTTV	HTS	12.9	21
8.	Men of Annapolis (Thurs. 7:30)	KNXT	Ziv	12.8	19
9.	Whirlybirds (Mon. 7:30)	KHJ	CBS	12.5	22
10.	Sea Hunt (Mon. 7:30)	KTTV	Ziv	11.3	20
11.	Star Performance (M, W 10:00)	KNXT	Official	10.2	16
12.	Harbor Command (Mon. 9:30)	KTTV	Ziv	9.9	15
12.	If You Had a Million (Tues. 10:00)	KNXT	MCA	9.8	16
14.	Popeye (M-F 6:00)	KTLA	AAP	9.6	21
15.	Little Rascals (M,T,Th,F 7:00)	KHJ	Interstate	9.5	19
16.	Studio 57 (Sat. 8:00)	KTTV	MCA	9.3	14
17.	26 Men (Mon. 7:00)	KRCA	ABC	8.9	16
18.	Badge 714 (Mon. 8:30)	KTTV	NBC	8.8	13
19.	Boots and Saddles (Tues. 10:30)	KRCA	NBC	8.6	18

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Gisele MacKenzie	KRCA	15.4
Studio One	KNXT	21.2
People Are Funny	KTTV	21.9
Honeymooners	KNXT	14.8
Death Valley Days	KRCA	14.8
Honeymooners	KNXT	14.8
Death Valley Days	KRCA	14.8
Star Performance	KNXT	20.3
Perry Mason	KNXT	22.5
Tic Tac Dough	KRCA	18.2
Sea Hunt	KTTV	11.3
Whirlybirds	KHJ	12.5
This Is Your Life	KNXT	23.6
Studio One	KNXT	20.3
Californians	KRCA	16.9
6 O'Clock Report	KNXT	10.4
CBS News	KNXT	11.1
Mr. Adams and Eve	KNXT	19.2
Perry Como	KRCA	30.2
Burns and Allen	KNXT	18.9
Tales of Wells Fargo	KRCA	21.0
Big News	KNXT	11.9

SAN FRANCISCO

Stations: KGO, KOVR, KPIX, KRON, KSAN, KTVU. TV Homes: 807,600. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KPIX	40.9
2.	Perry Como (Sat. 8:00-9:00)	KRON	37.1
3.	Groucho Marx (Thurs. 8:00-8:30)	KRON	35.2
4.	Bob Hope (Sun. 9:00-10:00)	KRON	34.2
5.	Playhouse 90 (Thurs. 9:30-11:00)	KPIX	33.3
6.	Burns and Allen (Mon. 7:00-7:30)	KPIX	29.9
7.	Tales of Wells Fargo (Mon. 8:30-9)	KRON	29.4
8.	Twenty One (Mon. 9:00-9:30)	KRON	29.0
9.	Boxing (Fri. 7:00-8:00)	KRON	28.7
9.	Shirley Temple (Wed. 7:30-8:30)	KRON	28.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:30-6:00)	KRON	19.1
2.	*NBC News (M-F 6:15-6:30)	KRON	18.3
2.	†Shell News (M-F 6:00-6:15)	KRON	18.3
3.	*Queen for a Day (M-F 1:00-1:45)	KRON	15.8
4.	*CBS News (M-F 6:15-6:30)	KPIX	14.7
5.	†Giant Movie (M,T,Th 10:30-Signoff)	KRON	14.4
6.	†Channel 5 News (M-F 6:00-6:15)	KPIX	14.2
7.	†Big Movie (M,W,F 10:00-Signoff)	KPIX	14.0
8.	†Fireman Frank (M-F 5:15-5:30)	KRON	13.9
9.	†Golden Gate Playhouse (M-F 3-5)	KRON	13.3

1.	Honeymooners (Thurs. 7:00)	KRON	CBS	26.5	45	Big Story	KPIX 19.5
2.	Sheriff of Cochise (Sat. 6:30)	KRON	NTA	24.5	48	Perry Mason	KPIX 20.7
3.	Martin Kane (Sat. 9:30)	KPIX	Ziv	23.9	36	Lawrence Welk	KGO 22.0
4.	Highway Patrol (Tues. 6:30)	KRON	Ziv	23.2	42	Name That Tune	KPIX 15.2
5.	Science Fiction Thea. (Thurs. 6:30)	KRON	Ziv	22.9	42	Sergeant Preston	KPIX 16.2
6.	Harbor Command (Wed. 6:30)	KRON	Ziv	21.9	42	X Minus 80 Days	KPIX 14.2
7.	Silent Service (Sat. 7:00)	KRON	NBC	21.2	35	Perry Mason	KPIX 19.5
8.	Dr. Hudson's Secret Jour. (Sat. 10)	KPIX	MCA	20.9	39	Mike Wallace	KGO 16.5
9.	Big Story (Thurs. 7:00)	KPIX	Official	19.5	33	Honeymooners	KRON 26.5
10.	If You Had a Million (Tues. 7:00)	KRON	MCA	19.2	32	Mr. Adams and Eve	KPIX 24.9
10.	San Francisco Beat (Sat. 10:30)	KPIX	CBS	19.2	37	Your Hit Parade	KRON 17.9
11.	Popeye (Mon.-Fri. 5:30)	KRON	AAP	19.1	48	Mickey Mouse Club	KGO 10.6
12.	Gray Ghost (Fri. 6:30)	KRON	CBS	18.9	33	Leave It to Beaver	KPIX 19.7
12.	I Search for Adventure (Thurs. 7:30)	KPIX	Bagnall	18.9	27	Tic Tac Dough	KRON 23.5
12.	Men of Annapolis (Mon. 6:30)	KRON	Ziv	18.9	38	Robin Hood	KPIX 15.9
13.	State Trooper (Sun. 7:00)	KPIX	MCA	18.2	42	Sea Hunt	KRON 17.4
14.	Sea Hunt (Sun. 7:00)	KRON	Ziv	17.4	41	State Trooper	KPIX 18.2
15.	City Detective (Sun. 10:30)	KRON	MCA	16.2	35	What's My Line	KPIX 23.2
16.	Decoy (Tues. 9:30)	KPIX	Official	14.9	24	Bob Cummings	KRON 27.5
17.	Little Rascals (M-F 5:15-5:30)	KRON	Interstate	13.9	47	Fun at Five	KGO 10.0

ST. LOUIS

Stations: KSD, KTVI, KWK. TV Homes: 560,200. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KWK	41.9
2.	Perry Como (Sat. 7:00-8:00)	KSD	40.8
3.	Playhouse 90 (Thurs. 8:30-10:00)	KWK	36.4
4.	Danny Thomas (Mon. 8:00-8:30)	KWK	35.5
5.	Have Gun Will Travel (Sat. 8:30-9)	KWK	35.2
6.	December Bride (Mon. 8:30-9:00)	KWK	34.9
7.	Alfred Hitchcock (Sun. 8:30-9:00)	KWK	34.7
8.	I've Got a Secret (Wed. 8:30-9:00)	KWK	33.3
9.	What's My Line (Sun. 9:30-10:00)	KWK	32.9
10.	Red Skelton (Tues. 8:30-9:00)	KWK	32.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†10:00 Report (M-F 10:00-10:15)	KWK	18.6
2.	*Art Linkletter (M-F 1:30-2:00)	KWK	16.2
3.	*Mickey Mouse Club (M-F 5:30-6:00)	KTVI	15.7
4.	†Latest News (M-F 6:15-6:30)	KSD	14.9
5.	†Wea., Sportsview (M-F 6:00-6:15)	KSD	14.6
6.	*Amer. Bandstand (M-F 3-3:30, 4-5)	KTVI	14.3
7.	*Queen for a Day (M-F 3:00-3:45)	KSD	13.7
7.	†Wrangler's Club (M-F 5:00-5:45)	KSD	13.7
8.	†Movie (M-W 10:30-Signoff)	KWK	13.6
9.	*Price Is Right (M-F 10:00-10:30)	KSD	13.5

1.	Death Valley Days (Sat. 9:30)	KWK	U. S. Borax	31.0	52	Your Hit Parade	KSD 17.9
2.	Boots and Saddles (Fri. 9:30)	KWK	NBC	27.2	45	Basketball	KSD 19.0
3.	State Trooper (Tues. 9:30)	KSD	MCA	26.2	41	Passport to Danger	KWK 20.2
4.	Whirlybirds (Tues. 10:00)	KSD	CBS	24.9	47	10:00 Report	KWK 17.7
						Movie	KWK 17.7
5.	Frontier Doctor (Thurs. 10:00)	KSD	HTS	24.2	45	10:00 Report	KWK 22.0
						Warner Brothers	KWK 19.0
6.	Harbor Command (Wed. 9:30)	KSD	Ziv	22.9	36	Circle Theatre	KWK 26.9
7.	Annie Oakley (Sat. 6:00)	KWK	CBS	22.0	67	Cartoons	KSD 6.0
						Farm Newsreel	KSD 6.3
8.	Star Performance (Wed. 10:00)	KWK	Official	20.5	42	Studio 57	KSD 17.4
9.	Highway Patrol (Thurs. 9:30)	KSD	Ziv	20.2	30	Playhouse 90	KWK 35.7
9.	Passport to Danger (Tues. 9:30)	KWK	ABC	20.2	32	State Trooper	KSD 26.2
10.	Honeymooners (Sun. 6:00)	KTVI	CBS	17.9	35	My Friend Flicka	KSD 18.5
10.	Martin Kane (Mon. 10:00)	KSD	Ziv	17.9	39	Silent Service	KWK 17.9
10.	Silent Service (Mon. 10:00)	KWK	NBC	17.9	39	Martin Kane	KSD 17.9
11.	Damon Runyon Theatre (Tues. 9:30)	KTVI	Screen Gems	17.5	27	State Trooper	KSD 26.2
12.	Studio 57 (Wed. 10:00)	KSD	MCA	17.4	35	Star Performance	KWK 20.5
13.	Cisco Kid (Sat. 5:30)	KSD	Ziv	17.2	52	Paul Winchell	KTVI 8.9
14.	Sky King (Sat. 11:30)	KWK	Nabisco	16.5	56	Fred Moegle	KTVI 8.5
15.	I Search for Adventure (Sun. 10:00)	KWK	Bagnall	16.4	35	Jane Wyman	KSD 16.2
16.	Big Story (Fri. 9:30)	KTVI	Official	14.5	24	Boots and Saddles	KWK 27.2
17.	Frontier (Sun. 10:30)	KSD	NBC	14.2	33	News—E. Brown	KWK 16.7
						Sports Page	KWK 14.7
17.	Sea Hunt (Thurs. 9:00)	KTVI	Ziv	14.2	20	Playhouse 90	KWK 36.5
17.	The Tracers (Sun. 5:30)	KSD	Minot	14.2	31	Lone Ranger	KTVI 16.2

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WJW	42.9
2.	Perry Como (Sat. 8:00-9:00)	KYW	41.2
3.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	38.1
4.	Danny Thomas (Mon. 9:00-9:30)	WJW	36.9
5.	Wyatt Earp (Tues. 8:30-9:00)	WEWS	35.9
6.	Have Gun Will Travel (Sat. 9:30-10)	WJW	32.2
6.	Sugar Foot (Tues. 7:30-8:30)	WEWS	32.2
7.	Playhouse of Stars (Fri. 9:30-10:00)	WJW	31.5
8.	Climax (Thurs. 8:30-9:30)	WJW	30.8
9.	Maverick (Sun. 7:30-8:30)	WEWS	30.7
9.	Red Skelton (Tues. 9:30-10:00)	WJW	30.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 5:30-6:00)	KYW	23.8
2.	†Sohio Sports Final (M-F 11-11:15)	WJW	19.8
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WEWS	17.8
4.	†6 O'Clock Adventure (M-F 6-7:00)	KYW	17.4
5.	*Mickey Mouse Club (M-F 5:30-6:00)	WEWS	17.0
6.	*CBS News (M-F 6:45-7:00)	WJW	15.5
7.	†Dinner Theatre (M-F 6:00-6:30)	WEWS	15.2
8.	†News—T. Field (M-F 11:00-11:15)	WEWS	15.1
9.	†11th Hr. News, Wea. (M-F 11-11:15)	KYW	14.9
10.	*Comedy Time (M-F 5:00-5:30)	KYW	14.8

1.	Silent Service (Sat. 10:30)	WJW	NBC	31.2	48	Your Hit Parade	KYW 18.5
2.	Highway Patrol (Tues. 7:00)	WJW	Ziv	23.9	42	6 O'Clock Adventure	KYW 18.4
3.	Popeye (M-F 5:30)	KYW	AAP	23.8	53	Mickey Mouse Club	WEWS 17.0
4.	Frontier Doctor (Mon. 7:00)	KYW	HTS	22.9	38	Badge 714	WJW 19.2
5.	Annie Oakley (Sat. 6:30)	WJW	CBS	22.2	55	Bowling Stars	WEWS 15.0
						Liberace	WEWS 13.3
6.	Death Valley Days (Thurs. 7:00)	KYW	U. S. Borax	21.5	38	If You Had a Million	WEWS 19.5
6.	San Francisco Beat (Wed. 7:00)	WJW	CBS	21.5	38	Captain David Grief	KYW 19.9
7.	Studio 57 (Fri. 7:00)	KYW	MCA	20.2	36	My Little Margie	WEWS 18.5
8.	Captain David Grief (Wed. 7:00)	KYW	Guild	19.9	35	San Francisco Beat	WJW 21.5
8.	Kit Carson (Sun. 6:00)	WEWS	MCA	19.9	50	Boats and Saddles	WJW 11.5
9.	Gray Ghost (Tues. 10:30)	WJW	CBS	19.5	37	Code Three	WEWS 18.2
9.	If You Had a Million (Thurs. 7:00)	WEWS	MCA	19.5	34	Death Valley Days	KYW 21.5
10.	Badge 714 (Mon. 7:00)	WJW	NBC	19.2	32	Frontier Doctor	KYW 22.9
11.	Charlie Chan (Sat. 7:00)	WJW	TPA	18.5	48	City Detective	KYW 10.5
11.	My Little Margie (Fri. 7:00)	WEWS	Official	18.5	33	Studio 57	KYW 20.2
11.	Waterfront (Thurs. 10:00)	WEWS	MCA	18.5	26	Playhouse 90	WJW 39.2
12.	Code 3 (Tues. 10:30)	WEWS	ABC	18.2	34	Gray Ghost	WJW 19.5
12.	Sheriff of Cochise (Thurs. 10:30)	KYW	NTA	18.2	26	Playhouse 90	WJW 37.4
13.	Range Rider (Sun. 6:30)	WEWS	CBS	17.9	46	Jane Wyman	WJW 14.2
13.	Sea Hunt (Fri. 7:00)	WJW	Ziv	17.9	32	Studio 57	KYW 20.2

(Continued on page 36)

Britain Has Its Own Version Of TV Tape—'Vera'

London, April 15.

The BBC's Vision Electronic Recording Apparatus—already tagged "Vera"—will revolutionize the present form of tele-recording it was claimed at a special demonstration of the apparatus on which BBC technicians have been working for nearly two years. "Vera" provides immediate reproduction from a tape-recording. At the demonstration a recording in sound and vision was flashed on to the screen within a minute of viewers seeing the original program. A telerecording would have taken several hours.

Cecil McGivern, deputy director of BBC television, claimed that the tape recording method would be particularly useful to the news, outside broadcasting and talks. Quality was excellent, lacking all the fuzziness usually associated with telerecording.

In America tape recording has been in use for about two years but the BBC claims that in many respects its method is better. Whereas in the U. S. special wide tape is needed, the BBC uses magnetic tape of half-an-inch width which is obtainable from any manufacturer. The BBC is to offer "Vera" for development to any interested manufacturer with a view to export and eventually adaptation to home use.

"Vera" will shortly be put into experimental service at the BBC's Lime Grove Studios.

META Educ'l Spec In 'Concept' Bow

A two-hour educational "spec" centering on the meanings and concepts of freedom will be produced by META (Metropolitan Educational Television Assn.) and presented on WCBS-TV, the CBS flagship in New York, on May 4. Sunday presentation will run from 2:30 to 4:30 p. m.

Program is the first of a series to be done by META for the station under the working title of "Concept." Series will examine the concepts basic to 20th Century man, including such topics as law, the state, education, science, etc. For the first show on freedom, host and star will be Prof. Charles Frankel, philosophy teacher at Columbia U. in N. Y.

Format will have Frankel exploring the concept of freedom from every philosophical angle, and utilizing various forms of discussion, i.e., straight lecture, interviews, panel sessions. Program will be produced by META program chief Dick Heffner and will originate from META's own production setup at the Carnegie Endowment Institute Bldg., in N. Y.

B'CAST PIONEERS TO HONOR DE MILLE

Hollywood, April 15.

Cecil B. DeMille will be guest of honor and speaker at the 17th annual dinner-meeting of the Broadcast Pioneers, Tuesday, April 29, at the Statler Hotel. De Mille will be awarded a special citation for his contributions to radio and tv drama. Additional awards will be announced at the gathering.

John F. Patt, head of WJR, Detroit, and prexy of the Broadcast Pioneers, announced that four additional chapters have been organized: Northern Ohio, Michigan, Southern California and Heart of America (Kansas City, Mo.).

Carl George, WGAR, is prexy of Northern Ohio group; Don DeGroot, WWJ, heads up the Michigan chapter; Robert O. Reynolds, KMPC, preside over the Southern California chapter, and E. K. Hartenbower, KCMO, Kansas City, is spearheading the Heart of America unit.

'I Was A Coward For The AAU'

By JO RANSON

It was 9:47:03 a.m. and on my ciggy-stained desk was another one of the boss' curt green notes attached to a public notice from a morning daily. The note read: "Rans, who?" and the notice said "WANTED: Men in good physical condition to play aggressive contact sport on tv show in preparation. High potential money prizes. All sizes and weights. Apply in person. Wilton Productions . . ."

This was right down my athletic alley. I owned dumb bells, read musty copies of Physical Culture and possessed a P.S.A.L. pin from P.S. 157, Brooklyn. The boss, with unfailing perspicuity, had chosen the right man for the assignment. So I thought.

I called on Wilton Productions and met one, Gordon Auchincloss, who said he was readying a tv affair called "Free For All," in which brawn for a change would replace brains. "This program is designed to get away from the plethora of intellectual quiz programs now on the air," he said. You know, all the brainy shows. It's high time the muscle boys, the lads with physical ability got a chance on the air. Here's an application blank and be sure to fill out the "How do you rate yourself?" section. It read: "Very brave," "Fairly brave," "Courageous," and "Coward." The blank also asked: "Do you wish to maintain your amateur standing in any particular sport?"

Auchincloss, who is co-producing "Free For All" with Happy Felton, said he is seeking male teams of five to compete in various obstacle course games and encounters similar to "Prisoner's Base" and "Capture the Castle." Competitions would be staged in arenas such as Ebbets Field and Polo Grounds and portions of the events would be telecast. One of the regular features would be to hide money and keys to new cars in the arena and have spectators swarm on the field in search of the prizes. This would be called "Land Rush." Teams could win as high as $100,000 to $125,000, according to Auchinloss. Many of the games would be based on tough army manuals and physical education books.

Response to the ad for athletic men produced such types as former paratroopers, ex-Marines, stunt men, dynamiters, prospective cops, a jailer, a PH.D in economics residing at the Harvard Club and a junior exec with J. P. Morgan Co. To date he's had 100 personal applicants and 50 phone calls. Auchincloss said one of the problems he faces is the AAU and what happens to the amateur standing of contestants. Major tv outlets have shown considerable interest in "Free for All," he said, and it was his hope to launch the show next month. He thought it would be more interesting to watch than the Roller Derbies that got tv off to a shoving, elbowing start a decade ago. Auchincloss looked at my application blank. "You forgot to rate yourself," he said.

"Put me down as a coward," I replied, turning the pale green of VARIETY's anni cover.

Six Radio-TV Specials Set For 300 Stations On Israel's 10th Anni

Three hundred radio stations and many tv outlets in the U.S. will broadcast special programs on the 10th anni of the founding of the State of Israel beginning April 24. Saul Carson, radio director and producer of the American Committee for Israel's 10th Anniversary Celebration, is fashioning six special programs for the occasion. In this project he's being counseled by Robert M. Weitman, CBS veepee of program development, and Morris Novik, radio-tv labor consultant. Both Weitman and Novik are members of a large showbiz committee hailing the occasion.

Opening ceremonies in the American celebration will take place at Independence Hall, Philadelphia, on April 24. Former President Harry Truman will be one of the speakers and the nets will carry this event.

Carson is readying three 15-minute transcribed shows, "Israel Is Born," a documentary with voices of outstanding Israeli leaders and "Israel Sings," two programs with folk songs plus English continuity. Also in the works are three 30-minute productions, among them a "Salute to Israel," with Carl Sandburg poems, music by Ernest Bloch; narration by Dr. Allan Nevins, Prof. of American History at Columbia U., Gen. Lucius D. Clay; Dr. Channing H. Tobias, chairman of the board of NAACP, and former Sen. Herbert H. Lehman, general chairman of the entire anni project.

Other 30-minute shows are "The Governor Salutes Israel" featuring tributes from seven American governors, and "To Israel a Thanksgiving," a religious show with religious leaders of various faiths.

David Ross will play the role of poet and prophet on two 30-minute shows. Announcers will be John Causier and Chet Gould.

Committee members from broadcasting include Tex McCrary, Harry Maizlish, Dr. Frank Stanton, Steve Allen, Sid Caesar and Ed Sullivan.

DOZIER SETS RUBIN FOR HR. FILM SERIES

Hollywood, April 15.

CBS Coast program chief William Dozier has signed Stanley Rubin as a producer, and assigned him to a new hour-long filmed series. Ruban has been a producer at TCF-TV, and prior to that was at RKO.

Rubin will produce an untitled dramatic series about an airline detective. Series will have a continuing character in the lead role, and will be located all over the world. Pilot script was penned by Irwin and Gwen Gielgud, and the pilot film is due to roll in the next 60 days.

Rubin was a producer at RKO when Dozier was production chief there.

Ralston, Miles Buy 'Beaver,' ABC-TV

"Leave It To Beaver," the George Gobel-owned situation comedy package, got a reprieve on next season, but on a different network. Ralston-Purina and Miles Labs, who currently co-sponsor "Broken Arrow" on Tuesday nights over ABC-TV, have inked as a team again and next season are inserting "Beaver" at 8:30 p.m. Fridays on ABC.

Meantime, Procter & Gamble bought Tuesday at 9 on ABC. Slot currently holds "Arrow." The soap company will insert "The Rifleman," a package acquired from Wm. Morris, in the slot.

"Beaver" spent this season on CBS, first Fridays at 7:30 and then Wednesdays at 8. For the summer, ABC is inserting a live musical show from Hollywood in the 8:30 Friday anchorage. It's called "Stars of Jazz."

'DOTTO' INVITES $1,000,000 SUIT

A $1,000,000 damage suit has been filed by David Robbins, film producer and packager, this week against Frank Cooper Assoc., Sy Fischer, CBS, Colgate-Palmolive Co. and Ted Bates agency for alleged use of a quiz game entitled "Who's Dot?", the format of which it's claimed is the same as "Dotto," currently being aired over CBS.

Robbins in a complaint filed in the Supreme Court of New York, claims to have presented the format to the Cooper talent organization in Nov., 1955. Robbins contends that he and Cooper representatives entered into negotiations for the talent organization to represent Robbins but that negotiations were never completed.

Louisville—Jim Bollinger, announcer at local radio stations for the past 11 years, joins the sales staff of WAVE radio, effective April 7.

BBC Having Trouble With Its Comics; Was Sellers In Bad Taste?

London, April 15.

There has been a tiff between comedian Peter Sellers and the BBC; and Sellers, who, as one of the Goons, is one of the UK's star tv and radio funsters, is still pretty touchy about it. It all started when the BBC frowned on a proposed Sellers' sketch concerning the Prime Minister which, it opined, was bad taste. At the end of the show Sellers pattered: "It's all lies. All lies. It's Tom Sloan's fault"— and then added a reference to liniment. Sloan's is the name of a well-known liniment and Tom Sloan is acting boss of BBC's tv light entertainment.

Sloan sent Sellers a letter of rebuke, describing the comment as "inexcusable and unforgiveable." With no further BBC dates on his books Sellers decided that he was out, but now the BBC has offered him a tv date on May 3. It says: "We do not consider there is any quarrel now. Mr. Sloan has not taken offense about the remark made about him." Whereupon Sellers agreed to take the date but cautiously added that "he will think twice about doing a half-hour program of his own on BBC."

Another Goon comedian, Spike Milligan, frustrated by tv's attitude to his particular zany type of comedy, has left for Australia with dark hints about it being for good.

400G ABC Radio Biz

ABC Radio has inked four sponsors worth $500,000 in gross sales to its remaining sked. Ex-Lax, GMC Truck & Coach, Kitchen Art Foods and Miller Brewing are the bankrollers.

Ex-Lax is co-sponsoring the "Weekday Newscasts" Tuesdays and Thursdays at 10:55 a.m. and Mondays and Fridays from 1:55 to 2. GMC taken "Late Sports," a nightly five-minute strip, and Kitchen Art has two segs on Don McNeill. Miller has taken the biggest sked, signing for 50 ABC five-minute newscasts weekly.

TV Zooms In a Tornado

Wichita Falls, April 15.

Probably the first time in the history of the fifth estate, tv was in a position to bring viewers a first-hand picture of an approaching and terrifying tornado.

Syd Grayson, prexy of KSYD-TV, CBS affiliate, reported that on April 2, at 5:35 p.m. the station was warned of an approaching tornado. One minute later he ran outside and saw it heading toward the city and forming directly over the tv station. At 5:37 p.m. his cameramen and chief engineer had their cameras on a parking ramp and pointed smack at the oncoming tornado.

At 5:40 p.m. Bill Hood, KSYD's news director, was on the air describing the formation of the monster.

The tornado struck at 5:42 p.m. with the funnels hitting the ground less than 100 yards from the live cameras. The Zoomar lens of the tv cameras had them in perfect detail on live tv. Hood then went on to describe the location and progress of the funnels. The telecast of the event was continued until 5:58 p.m. at which time the danger had passed over the city.

KSYD was flooded with communiques hailing the staff for remarkable coverage of a nightmarish 20 minute battle with nature.

Lotsa Dodgers, Giants Telecasts On Tap for N.Y.

WNTA-TV, the Newark-New York tv station which just became part of National Telefilm Associates, is about to close deals with the Pittsburgh Pirates and the St. Louis Cardinals—but only for the games these two National League teams play against the Dodgers and the Giants. A completion of negotiations will give the Gotham video outlet 44 Dodger and Giant games to televise in the town where the teams were homebased last year and where interest in them reportedly still rides high.

It's understood the Pirates deal with WNTA-TV has been closed, all but for the final inking. The dicker with the Cards is still going on. The Dodgers and the Giants play 11 games in each of the cities they visit, so, as the arrangement shapes up, they'll each provide 22 games for New York homescreeners. Add these 44 games, to the 22 others the Frisco Giants and the L. A. Dodgers play in Philly, and the New Yorkers have three-quarters of their away skeds available on New York tv. WOR-TV will be carrying all of the Philadelphia Phillies' home games.

WNTA is going after the Dodgers and Giants through St. Louis and Pittsburgh to skirt extensive expense in line charges from the Coast. Pittsburgh is relatively close to New York, and St. Louis is not half-way across the country, as compared to the 3,000-mile coaxial needed for Coast emanations.

DuMont's 243G '57 Net Income

After losing $899,593 in 1956, DuMont Broadcasting Corp. showed a 1957 net income of $243,460 or 15.8 cents a share. For the last seven months of 1957, the earnings of New York radio station WNEW, acquired by DuMont last spring, were added to those from WABD, N.Y. tv'er, and WTTG, another video station in Washington.

Company's gross revenues were $10,293,587 as opposed to 1956's $5,564,913. The new profit is not subject to Federal tax since there was a tax loss carried forward from 1956.

Company in which there were 6,983 stockholders at the end of 1957, as holding its annual stockholders powwow May 12 in New York. Principal item on the agenda will be to vote on changing the company name from DuMont Broadcasting Corp., a partial carryover from the old days of the DuMont Television Network, to Metropolitan Broadcasting Corp. Feeling among company's top execs is that the DuMont name forces a comparison with the former network despite the fact that there is little, if any, corporate similarity remaining. They also figure that, comparisons being odious, it's difficult to live down the fact that there were once dozens of stations connected with the DuMont name (after founder Allen B. DuMont) while DuMont Broadcasting only owns four stations, two in tv and two in radio, latter two added in the last 12 months. Besides WNEW is a Cleveland radio station, WHK, on which an official closing still pends.

Incidentally on May 5, DuMont Laboratories, from which DuMont Broadcasting was spun off a couple of years back, is having its own annual stockholders' meeting. That is expected to take place in New Jersey, at the manufacturing company headquarters.

Mull Andy Williams AS Boone Summer Sub

Singer Andy Williams is being mulled by sponsor Chevrolet as Pat Boone's summer replacement.

Boone will take a 13-week hiatus from his Thursday-at-9 half-hour sometime early this summer. He'll definitely be back on ABC-TV next fall.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 34)

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,791,700. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9-9:30)	WBBM	38.2
2.	Perry Como (Sat. 7-8:00)	WNBQ	36.2
3.	Danny Thomas (Mon. 8-8:30)	WBBM	32.5
4.	What's My Line (Sun. 9:30-10:00)	WBBM	31.7
5.	Loretta Young (Sun. 9-9:30)	WNBQ	28.7
6.	Tales of Wells Fargo (Mon. 7:30-8:00)	WNBQ	28.5
7.	Bob Hope (Sun. 8-9:00)	WNBQ	28.3
8.	December Bride (Mon. 8:30-9:00)	WBBM	28.2
8.	Lassie (Sun. 6-6:30)	WBBM	28.2
8.	Wyatt Earp (Tues. 7:30-8:00)	WBKB	28.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse Club (M-F 5:30-6:00)	WBKB	23.1
2.	†Susan's Show (M-F 4-4:30)	WBBM	22.8
3.	†News Roundup (M-F 10-10:15)	WBBM	19.9
4.	†In Town Tonight (M-F 10:15-10:30)	WBBM	16.1
5.	*Verdict Is Yours (M-F 2:30-3:00)	WBBM	15.5
6.	*Big Payoff (M-F 2-2:30)	WBBM	15.1
7.	†Bugs Bunny, Friends (M-F 6:30-7:00)	WGN	14.5
8.	*Art Linkletter (M-F 1:30-2:00)	WBBM	14.3
9.	†Feature Film (T-F 10:00-11:45)	WGN	14.1
10.	*Beat the Clock (M-F 1-1:30)	WBBM	13.3

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	State Trooper (Wed. 9:30)	WNBQ	MCA	22.2	34
2.	Silent Service (Tues. 9:30)	WNBQ	NBC	21.5	34
3.	Annie Oakley (Fri. 6:00)	WGN	CBS	19.5	43
4.	Cisco Kid (Mon. 6:00)	WGN	Ziv	17.0	41
5.	African Patrol (Tues. 9:30)	WBBM	Gross-Krasne	16.5	26
5.	Sheriff of Cochise (Wed. 10:00)	WNBQ	NTA	16.5	30
6.	Brave Eagle (Tues. 6:00)	WGN	CBS	16.0	37
7.	Sky King (Thurs. 6:00)	WGN	Nabisco	14.9	38
8.	Bugs Bunny & Friends (M-F 6:30)	WGN	AAP	14.5	26
8.	Men of Annapolis (Mon. 9:30)	WGN	Ziv	14.5	22
8.	Sea Hunt (Wed. 8:30)	WGN	Ziv	14.5	22
9.	Death Valley Days (Mon. 10:00)	WNBQ	U.S. Borax	14.2	24
10.	Stories of the Century (Tues. 9:30)	WBKB	Guild	13.7	22
11.	Captain David Grief (Sat. 6:00)	WNBQ	Guild	13.2	31
11.	Highway Patrol (Fri. 8:00)	WGN	Ziv	13.2	20
11.	Honeymooners (Thurs. 9:30)	WGN	CBS	13.2	20
12.	Flash Gordon (Sun. 12:00)	WNBQ	Guild	13.0	38
13.	City Detective (Fri. 9:30)	WGN	MCA	12.2	18
13.	Mr. District Attorney (Thurs. 9:00)	WBKB	Ziv	12.2	18
13.	Studio 57 (Tues. 10:00)	WNBQ	MCA	12.2	23

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Circle Theatre	WBBM	21.4
African Patrol	WBBM	16.5
⟨ News—Bentley	WBBM	13.3
⟨ CBS News	WBBM	13.7
⟨ News—Bentley	WBBM	11.7
⟨ CBS News	WBBM	10.7
Silent Service	WNBQ	21.5
⟨ News Roundup	WBBM	23.7
⟨ In Town Tonight	WBBM	18.7
⟨ News—Bentley	WBBM	14.0
⟨ CBS News	WBBM	14.3
⟨ News—Bentley	WBBM	12.0
⟨ CBS News	WBBM	11.7
Disneyland	WBKB	21.2
Studio One	WBBM	24.4
I Got a Secret	WBBM	24.7
⟨ News Roundup	WBBM	17.7
⟨ Fair Store Movie	WGN	16.7
Silent Service	WNBQ	21.5
CBS News Special	WBBM	12.5
Phil Silvers	WBBM	26.2
Playhouse 90	WBBM	26.2
Kit Carson	WBBM	9.5
Person to Person	WBBM	26.5
Playhouse 90	WBBM	27.5
⟨ News Roundup	WBBM	18.3
⟨ In Town Tonight	WBBM	14.7

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 986,700. Survey Dates: March 1-8, 10, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10-10:30)	WJBK	39.5
2.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	36.2
3.	Danny Thomas (Mon. 9-9:30)	WJBK	35.5
4.	Maverick (Sun. 7:30-8:30)	WXYZ	35.0
5.	Perry Como (Sat. 8-9:00)	WWJ	33.0
6.	Sugarfoot (Tues. 7:30-8:30)	WXYZ	32.8
7.	Broken Arrow (Tues. 9-9:30)	WXYZ	31.5
7.	Jim Bowie (Fri. 8-8:30	WXYZ	31.5
8.	Playhouse 90 (Thurs. 9:30-11:00)	WJBK	30.1
9.	Have Gun, Travel (Sat. 9:30-10:00)	WJBK	29.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 6-6:30)	CKLW	27.9
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WXYZ	24.6
3.	*Amer. Bandstand (M-F 3-3:30,4-5)	WXYZ	18.5
4.	†News—Jac Legoff (M-F 11-11:15)	WJBK	18.4
5.	†Detroit Bandstand (M-F 5-5:30)	WJBK	15.9
6.	*Art Linkletter (M-F 2:30-3:00)	WJBK	15.8
7.	*Trust Your Wife (M-F 3:30-4:00)	WXYZ	15.3
8.	*Price Is Right (M-F 11-11:30 a.m.)	WWJ	14.7
9.	*Verdict Is Yours (M-F 3:30-4:00)	WJBK	14.3
10.	†Soupy's On (M-F 11-11:30)	WXYZ	14.2

1.	Highway Patrol (Tues. 10:30)	WJBK	Ziv	29.9	51	⟨ Hockey	WXYZ 16.7
						⟨ Don Wattrick	WXYZ 15.7
2.	Popeye (M-Sun. 6:00)	CKLW	AAP	25.5	43	Premiere-Parade	WWJ 25.5
3.	Annie Oakley (Tues. 6:30)	WXYZ	CBS	24.5	47	Mickey Rooney	CKLW 13.9
4.	Honeymooners (Sat. 10:30)	WJBK	CBS	23.5	38	Your Hit Parade	WWJ 17.2
5.	Death Valley Days (Mon. 7:00)	WWJ	U.S. Borax	19.9	39	Badge 714	WJBK 14.2
5.	Stories of the Century (Fri. 6:30)	WXYZ	Guild	19.9	35	Brave Eagle	CKLW 17.9
5.	Topper (Wed. 6:30)	WXYZ	Tele Star	19.9	36	Bugs Bunny	CKLW 15.4
6.	Silent Service (Thurs. 7:00)	WJBK	NBC	19.7	36	Boots and Saddles	CKLW 18.9
7.	Boots and Saddles (Thurs. 7:00)	CKLW	NBC	18.9	34	Silent Service	WJBK 19.7
7.	Last of the Mohicans (Fri. 7:00)	CKLW	TPA	18.9	31	Dr. Christian	WJBK 17.5
8.	Ramar of the Jungle (Sat. 2:00)	WXYZ	TPA	18.5	43	Hockey	WJBK 13.2
8.	Sheriff of Cochise (Wed. 7:00)	CKLW	NTA	18.5	33	Amos 'n' Andy	WWJ 15.9
9.	Brave Eagle (Fri. 6:30)	CKLW	CBS	17.9	31	Stories of the Century	WXYZ 19.9
9.	Frontier Doctor (Sun. 6:00)	WXYZ	HTS	17.9	29	Premiere-Parade	WWJ 25.5
10.	Dr. Christian (Fri. 7:00)	WJBK	Ziv	17.5	29	Last of the Mohicans	CKLW 18.9
10.	Sky King (Thurs. 6:30)	CKLW	Nabisco	17.5	34	N.O.P.D.	WXYZ 15.2
10.	Three Musketeers (Mon. 6:30)	WXYZ	ABC	17.5	35	Frontier	WWJ 14.5
11.	Men of Annapolis (Tues. 7:00)	WJBK	Ziv	17.2	31	Casey Jones	WWJ 15.2
12.	Captain David Grief (Mon. 10:30)	WXYZ	Guild	16.2	27	Studio One	WJBK 21.7
13.	Amos 'n' Andy (Wed. 7:00)	WWJ	CBS	15.9	28	Sheriff of Cochise	CKLW 18.5
13.	Tracer (Sat. 10:30)	WXYZ	Minot	15.9	26	Honeymooners	WJBK 23.5
13.	26 Men (Sun. 6:30)	WXYZ	ABC	15.9	27	Premiere-Parade	WWJ 26.5

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 352,400. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10-10:30)	WBEN	41.2
1.	Wyatt Earp (Tues. 8:30-9:00)	WGR	41.2
2.	Sugarfoot (Tues. 7:30-8:30)	WGR	40.0
3.	Danny Thomas (Mon. 9-9:30)	WBEN	38.2
4.	Broken Arrow (Tues. 9-9:30)	WGR	34.5
5.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	34.2
6.	Maverick (Sun. 7:30-8:30)	WGR	33.2
7.	Ozzie & Harriet (Wed. 9-9:30)	WGR	31.9
8.	Lawrence Welk (Sat. 9-10:00)	WGR	30.6
9.	Rin Tin Tin (Fri. 7:30-8:00)	WGR	30.3

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	WGR	26.6
2.	†11 O'Clock News (W-F 11-11:15)	WBEN	24.5
3.	†Esso Reporter (M,T,Th 11-11:15)	WBEN	22.3
4.	†News, Poth, Wea (M-F 11-11:15)	WGR	20.1
5.	*Amer. Bandstand (M-F 3-3:30,4-5)	WGR	19.5
6.	*Trust Your Wife (M-F 3:30-4:00)	WGR	18.3
7.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WBEN	17.5
7.	†Wea, Sports Rev (M-F 11:15-11:30)	WBEN	17.5
8.	*Art Linkletter (M-F 2:30-3:00)	WGR	16.1
8.	†Popeye Playhouse (M-F 9-9:30 a.m.)	WBEN	16.1

1.	Sea Hunt (Sun. 3:30)	WGR	Ziv	33.5	64	50th Film Feature	WBEN 14.7
2.	Sheriff of Cochise (Fri. 7:00)	WGR	NTA	32.0	63	Sword of Freedom	WBEN 10.2
3.	Highway Patrol (Tues. 10:30)	WGR	Ziv	30.2	48	Decoy	WBEN 20.9
4.	Silent Service (Sat. 10:30)	WBEN	NBC	29.5	45	Harbor Command	WGR 19.7
5.	Captain David Grief (Tues. 7:00)	WGR	Guild	24.4	47	Annie Oakley	WBEN 19.5
6.	Gray Ghost (Wed. 7:00)	WGR	CBS	22.9	48	26 Men	WBEN 17.2
7.	My Hero (Thurs. 7:00)	WGR	Official	22.9	48	Studio 57	WBEN 16.5
8.	Honeymooners (Sun. 10:30)	WGR	CBS	22.0	35	What's My Line	WBEN 25.2
9.	Men of Annapolis (Mon. 9:30)	WBEN	Ziv	21.5	31	Top Tunes & New Talent	WGR 32.5
10.	Decoy (Tues. 10:30)	WBEN	Official	20.9	34	Highway Patrol	WGR 30.2
11.	Mike Hammer (Mon. 7:30)	WGR	MCA	20.9	34	Robin Hood	WBEN 22.9
12.	Whirlybirds (Mon. 7:00)	WBEN	CBS	20.7	44	Meet Corliss Archer	WGR 17.5
13.	Code 3 (Fri. 10:30)	WGR	ABC	20.5	31	Person to Person	WBEN 30.2
14.	Harbor Command (Sat. 10:30)	WGR	Ziv	19.7	30	Silent Service	WBEN 29.5
15.	Annie Oakley (Tues 7:00)	WBEN	CBS	19.5	38	Captain David Grief	WGR 24.4
16.	Casey Jones (Sun. 6:00)	WGR	Screen Gems	18.2	43	I Love Lucy	WBEN 19.5
17.	Long John Silver (Sat. 11:30)	WGR	CBS	17.5	47	Andy's Gang	WBUF 11.2
18.	Meet Corliss Archer (Mon. 7:00)	WGR	Ziv	17.5	37	Whirlybirds	WBEN 20.7
19.	Whistler (Mon. 10:30)	WGR	CBS	17.5	28	Studio One	WBEN 27.2
20.	26 Men (Wed. 7:00)	WBEN	ABC	17.2	36	Gray Ghost	WGR 22.9

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 173,600. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10-10:30)	WBNS	46.0
2.	Danny Thomas (Mon. 9-9:30)	WBNS	40.2
3.	Perry Como (Sat. 8-9:00)	WLW-C	36.2
4.	Playhouse 90 (Thurs. 9:30-11:00)	WBNS	34.0
5.	Have Gun, Travel (Sat. 9:30-10:00)	WBNS	33.5
6.	December Bride (Mon. 9:30-10:00)	WBNS	32.2
7.	Lineup (Fri. 10-10:30)	WBNS	31.5
7.	Person to Person (Fri. 10:30-11:00)	WBNS	31.5
8.	Tales of Wells Fargo (Mon. 8:30-9:00)	WLW-C	31.2
9.	G.E. Theatre (Sun. 9-9:30)	WBNS	30.9
9.	What's My Line (Sun. 10:30-11:00)	WBNS	30.9

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	WTVN	22.4
2.	†Popeye Theatre (T-F 6-6:30)	WBNS	21.8
3.	†Looking Long (M-F 7-7:15)	WBNS	21.6
4.	*CBS News (M-F 7:15-7:30)	WBNS	21.3
5.	†News—Pepper, Wea (M-F 11-11:15)	WBNS	21.2
6.	†Casper Capers (M-F 4-5:00)	WTVN	20.6
7.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WBNS	15.1
8.	*Art Linkletter (M-F 2:30-3:00)	WBNS	14.1
9.	†News, Weather (M-F 11-11:15)	WLW-C	13.5
10.	†Romper Room (M-F 9-10:00 a.m.)	WTVN	13.3

1.	Death Valley Days (Sun. 9:30)	WBNS	U.S. Borax	30.9	43	Bob Hope	WLW-C 28.2
2.	Highway Patrol (Tues. 10:30)	WBNS	Ziv	28.9	60	Studio 57	WLW-C 11.5
3.	Last of the Mohicans (Sat. 10:30)	WBNS	TPA	27.0	40	Something Different	WTVN 20.9
4.	Honeymooners (Sat. 7:00)	WBNS	CBS	26.9	49	Midwest Hayride	WLW-C 17.0
5.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	23.2	41	⟨ Looking—Long	WBNS 20.7
						⟨ CBS News	WBNS 20.3
6.	Popeye Theatre (T-F 6:00)	WBNS	AAP	21.8	53	Casey Jones	WTVN 16.5
7.	Annie Oakley (Mon. 6:00)	WBNS	CBS	21.5	50	Hopalong Cassidy	WTVN 15.5
8.	O. Henry Playhouse (Fri. 7:00)	WTVN	Gross-Krasne	20.9	44	⟨ Looking—Long	WBNS 21.7
						⟨ CBS News	WBNS 21.3
9.	Sky King (Fri. 6:30)	WBNS	Nabisco	20.4	55	Johnny Mack Brown	WTVN 10.9
10.	Frontier (Tues. 6:30)	WTVN	NBC	19.9	51	Outdoors With Mack	WBNS 11.4
10.	Harbor Command (Fri. 9:30)	WTVN	Ziv	19.9	28	Playhouse of Stars	WBNS 26.5
11.	Sea Hunt (Thurs. 8:00)	WBNS	Ziv	19.5	27	Groucho Marx	WLW-C 26.7
11.	Soldiers of Fortune (Thurs. 6:30)	WTVN	MCA	19.5	47	Martin Kane	WBNS 15.9
12.	Mama (Wed. 6:30)	WBNS	CBS	19.2	52	Colonel Bleep	WTVN 11.5
13.	Captain David Grief (Thurs. 7:30)	WBNS	Guild	18.9	31	Circus Boy	WTVN 25.9
13.	State Trooper (Mon. 10:30)	WTVN	MCA	18.9	30	Studio One	WBNS 22.7
14.	Gray Ghost (Fri. 7:30)	WBNS	CBS	18.2	32	Rin Tin Tin	WTVN 26.2
15.	Waterfront (Sun. 6:00)	WBNS	MCA	17.2	34	Best of MGM	WLW-C 17.5
16.	Casey Jones (Tues. 6:00)	WTVN	Screen Gems	16.5	44	Popeye Theatre	WBNS 18.7
16.	Silent Service (Mon. 7:00)	WTVN	NBC	16.5	30	⟨ Looking—Long	WBNS 21.7
						⟨ CBS News	WBNS 21.7

The firm and unshakable endorsement of NBC Radio's MONITOR by national advertisers has sky-rocketed billings to a record $5,000,000 annually!

MONITOR is doing the job it set out to do. At low cost it is delivering and selling to huge audiences. Here are some current MONITOR campaigns:

NATIONAL ADVERTISER	LISTENER-COMMERCIAL IMPRESSIONS PER WEEKEND
AMERICAN MOTORS CORPORATION	21,461,000
GENERAL MILLS, INCORPORATED	21,962,000
LIGGETT & MYERS TOBACCO COMPANY	10,102,000
THE NESTLE COMPANY, INCORPORATED	20,600,000
PABST BREWING COMPANY	21,962,000
PLOUGH, INCORPORATED	21,461,000

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MONITOR is vital, always on the move, going places faster than ever with audiences—and advertisers. You can go places, too, on... **MONITOR**

THE WEEKEND RADIO SERVICE OF NBC RADIO

Guild Downbeat on Syndication

Continued from page 29

ing up the overseas sales operation. Moreover, Cole decided almost at the same time to capitalize on Spanish market telefilm sales in a manner such expanded from previous south-of-the-border undertakings by Guild, and he started dubbing of "Captain David Grief," "Minutes of Prayer," and "Kingdom of the Sea."

(5) Shortly prior to his takeover, Cole's opinion obtained and Guild decided to put some 500 RKO comedy shorts on the market. Not counting barter, the sale of "Big Rascals," a batch of former theatrical short subjects, is the other point of direct sales contact with stations. In nine weeks, Guild reports it has closed sales in 18 east coast markets on 133 Leon Erroll flicks.

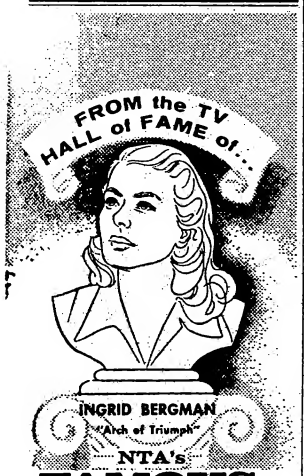
(6) A moratorium on foreign production was called by prexy Cole, since any production made from here on in overseas could not be ready for sale to a network until January, a time Cole feels is inopportune for national selling. Kaufman had incepted plans to produce a series in England and on European location called "Sabotage." This was only one of three deals which were suspended when Cole took over, he explained.

(7) Not least important, are the executive changes at Guild. Kaufman, under pressure from his board of directors and having only recovered from ill health, reportedly withdrew as president voluntarily, recommending sales chief Cole for his job. Since the change, Cole has taken over Kaufman's office space, and the former chief (and still chairman of the exec committee under a "longterm contract"), who moved into a smaller office, is presently helping on the production of "Light of the World" with the regular production staff.

At least 10 persons have left since Cole's takeover, many of them Kaufman's old associates or members of his family. They constituted only a minor part of the overall "home" staff. Then too, men such as Irving Feld, the new general sales manager, have been signed on.

As reasons for dropping plans for new syndicated product completely, Cole said "It's because the tremendous amount of high-budget theatrical product that's been released has grabbed too much playing time and the advertisers are just as happy to participate in these features more than once a week rather than buy one weekly half-hour program.

"No one appreciates that a distributor pays a $1,200,000 or a $1,500,000 to make a half-hour show. If it makes a small rating you stand to lose a great deal of money. There is less margin of risk in features, where it is easier to predetermine what its history on the air will be. Two or three syndicated failures and a company can go out of business entirely."



Here is programming that is head and shoulders above the crowd. Through NTA's FAMOUS FILMS, pioneering programming service plan for TV stations, almost 1,000 hours of "Hall of Fame" TV programming are available, by subscription, at huge savings!

At a fixed low price . . . you can subscribe to this tailor-made, flexible, new TV station programming service, giving you the most of the best programming . . . for the least cost . . . and gain a terrific competitive edge in your market!

You'll telecast these other top-quality TV Shows:

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Including the following, many of them Academy Award Winners:
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AFTRA-SAG

Continued from page 29

AFTRA to the fullest extent. Many things can be done in this direction by mutual assistance. In our negotiations just concluded we were immeasurably aided by many members of our fact-finding and negotiation committees who are primarily AFTRA members.

"A planned interchange of members, board members and staff, on each of the negotiating committees of the two unions in this field of mutual interest would seem most desirable. We have therefore, appointed a committee, consisting of Leon Ames, John Lund, Rosemary DeCamp, George Chandler, Art Gilmore, executives and counsel, with the hope that you will appoint a similar committee to conduct meetings toward these ends."

SAG emphasized after considering the AFTRA proposal in the so-called "gray" area in taped teleblurbs, it found it unacceptable. And as far as jurisdiction is concerned, said SAG, it feels it has been "properly, fairly and practically delineated" in its recent past with ad agencies.

Screen Actors Guild said it was willing to have committees from the two unions meet to discuss the situation, but carefully declined to go along with the AFTRA proposal for a joint administrative-negotiating group.

Anti-Trust Suit

Continued from page 29

will receive 27½%, which will be increased to 30 and 40% when Universal's share of the proceeds has reached $12,500,000 and $20,000,000.

Taking cognizance of Screen Gems' distribution of Columbia and other pix, the complaint further charges that as a result of the acquisition, Universal has been eliminated as a competitive factor in tv film distribution and that there has been an undue reduction in the number of competing enterprises in the field.

In filing the suit, assistant attorney general Victor R. Hansen said the Justice Department recognizes that features constitute a substantial part of tv programming and the department hopes to foster competition in that area.

Universal prexy Milton R. Rackmil said he had not seen the papers filed with Department of Justice, but "we are fully convinced that there is nothing in the contract between Universal and Screen Gems which we feel is improper."

This is the second anti-trust action to hit Columbia and Screen Gems in the feature field, the initial one growing out of the anti-block booking suit brought against Screen Gems and other feature distributors, now pending in the courts.

Syndication Biz

Continued from page 29

or supplementing web shows via syndication.

In the year that syndication is coming of age, breaking the $100,000,000 barrier, these are the key factors for its growth: greater acceptance of the biz by major regional advertisers and top ad agencies; proven impact on sales; fuller use of syndication by local advertisers, as well; in addition to other reasons, need for local programming by stations, etc.

Another reason why the major syndicators wax rosy about this year is the depleting supply of features to television. Last year, at this time, the cinematics were making a coast-to-coast rumble, many of the major libraries having been introed in September. This year, upcoming is the Paramount library, some post-'48's and the residue from the pre-SAG bundle, not nearly as competitive as 1957, when, even with the pix competition, telefilms scored the estimated $80,000,000.

Cyanamid

Continued from page 28

network or local quarter-hour news shows. C&W has done some research, and has found that it's getting something like a 33% share among farm families. Still too early to tell about its effect on sales, but the general response among distributors, dealers, etc., has made Cyanamid enthusiastic about the series.

Fact is that the farmer is probably the most broadsided consumer in the U. S. when it comes to advertising. He's hit by ads in the general magazines, by the farm journals, by the newspapers, direct mail, even to a lesser extent by radio. Cyanamid has found a way to hit him with television, and it's been the medium history that the competition won't stand still for it.

CBS Strike

Continued from page 27

a settlement. "The union first says it wants money, and then its job security." The spokesman added, "You never know what the issues are."

Bomb Scare

Before the morning talks convened, CBS was hit by a bomb scare. At 8:50 yesterday morning, a CBS switchboard operator received an anonymous call warning of a bomb having been placed in 485 Madison Ave., network headquarters. CBS security force was notified immediately and the police, in turn, were notified. N.Y. cops spent 45 minutes searching the building for signs of a bomb but none were found. In the meantime, personnel arriving for work were locked out of the building, yet those already within the building were allowed to remain.

3 Return in Chi

It is difficult for the union, with CBS locals in seven U.S. cities to keep everybody in line. In Chicago, for instance, IBEW's walkout at CBS gave signs of disintegrating in the ranks as three technicians returned to their jobs last Wednesday (9), two days after the strike began.

Both CBS stations, WBBM and WBBM-TV, have been operated since the onset of the strike by administrative personnel, most of whom had to learn on the spot because the local shop had never held an emergency training program for all personnel. Operations have run smoothly under the white collar staff so far. Station was off the air only three minutes when the walkout occurred and lost only 20 minutes of planned programming the first day. None of the administrative personnel in Chicago has been working overtime as a result of the strike.

Syndication Follow Up

Sea Hunt

Producer Ivan Tors allowed himself to get caught with writing "bends" in this outing of the Ziv series, dealing with the rivalry between "hard hat" and "skin" divers, and the wild possibility of recovering Hitler's body in a sunken submarine.

Comparing the kickoff episodes and the Sat. (12) night outing on WCBS-TV, N. Y., the series has become sogged with not up to par scripting. The adventure contained in the undersea footage, nevertheless, still had impact. The initial outings, incidentally, set a high standard for pro action-adventure drama, utilizing more workmanlike scripting.

As penned by Peter R. Brooke, Saturday's episode was drowned by unrealized potentialities. The ideas, both of which were good, were sketched in very hazily, and hardly realized. For the uninitiated, a "hard hat" is a diver using the old fashioned paraphanalia, the big steel globe, oxygen line, etc., as opposed to the trim, agile skin diver.

When the lumbering plot lines were left above water, and the viewer followed freelance skin diver Lloyd Bridges beneath the sea, the episode had moments of high adventure. Otherwise it was implausible hocus-pocus.

Gene Roth and William McGraw were okay in supporting roles. Director John Florea could have done better by concentrating on the stronger points of the show, the underwater aspects.

Horo.

'Book of Knowledge' TV Rights Acquired

Licensing rights to base films on "The Book of Knowledge," using puppets and live actors, has been acquired by Walter Christian Duennhaupt Film Productions. The license was granted by the Grolier Society, publishers of "Knowledge."

Projected series will be aimed for theatrical exhibition, as well as tv. The puppets are a development of Duennhaupt, who has been co-producing, directing and writing for the European film industry for more than 30 years.

NBC-TV Affils

Continued from page 25

proposal under advisement, but meanwhile is raising a row with the web over a renewed outbreak of free plugs by the network's talent. Affiliates claim some stars are going way overboard on the cuffo product plugs, and demanded that the network clamp down on the situation.

Free plugs are traditionally a sore point with affiliates, who feel the product is getting for free what it ordinarily would have to pay for in terms of buying airtime. The plugs, they say, are robbing them of potential spot revenues.

Storer

Continued from page 26

three nets, he said, DuMont's billings were rising despite the limited number of markets which were interconnected by A. T. & T. facilities and which had four stations.

There is no danger to the public in a seven-VHF station ceiling, Wailes argued, since present rules permit single ownership of seven 50,000-watt radio stations and no "undue concentration" has developed.

Furthermore he said, he is not impressed with the argument that the potential of VHF is 600 stations. Ingenuity of American engineers to solve the allocation problem, he asserted, should not be underestimated.

Greshler's 'Fables'

Hollywood, April 15.

"Fables of the Orient," based on ancient Japanese and Chinese folklore, is set as a new teleseries, to be produced by artsist' agent Abner J. Greshler.

Segments will be fashioned around a running star character, that of a young merchant.

CBS Film Probes New Client Areas

While finding biz better this year than ever before, CBS Film Sales has inaugurated a long-range research project to explore the new areas of possible biz for syndication.

According to topper Leslie Harris, "syndicators going back to the same clients year after year are just making the easy sale. With only a comparative limited potential, each syndicator, in effect, is taking biz away from another."

Instead, more dough should be sunk into studying the ways and means of widening the area of the syndication biz. Such a project is being launched at CBS Film Sales, Harris pointed to many large advertisers that are hardly wet in syndication, picking out travel for one, and reeling off plumbing, paint manufacturing, filing, hardware, furniture manufacturing, sporting goods, and others.

Hudes Set Deals For Foreign Films on TV

Ted Hudes, flack-turned-film salesman, who returned lately from a three-week European swing, inked to handle two foreign filmers here, both theatrically and for television. He's repping the Gallic outfit Concord Films and also has a similar arrangement with E. B. Rose of England.

Concord is supplying a series of half-hour documentaries. It's also going to distribute a series of quarter-hour interviews (with Albert Camus, Madame Beauvoir, Marcel Ayme, Jean Anouilh and Andre Maurois). Hudes simultaneously acquired rights to Marianne Oswald's biographical flick on the last of he "Living French Fauves," the painter Vlaminck. They're both for tv and theatrical release in the U. S. All of the French celluloid is being dubbed with English narration.

In This Week's Post

THE FUNNY MEN'S ACE IN THE HOLE!

He's the highest-paid TV gag writer in the business ($9,500 a week for the Perry Como show) —and Jack Benny, Milton Berle and Tallulah Bankhead are just a few of the other top entertainers who owe much of their fame, fortune and funny-bones to Goodman Ace.

Now, in this week's Saturday Evening Post, the king of the gag men tells how he does it—along with his not-so-funny remarks about some of the famed comedians he's worked with. You'll learn why he quit working for Berle, how he soothed an angry Tallulah Bankhead, and of some of the zany goings on in a Perry Como show gag-writing session.

It's all there, including Ace's own version of how he got from Kansas City to a castle on Park Avenue. Be sure to read "King of the Gag Men" in this week's Post.

In all: *9 articles, 3 stories 2 serials, many cartoons.*

Get your copy today—wherever magazines are sold!

The Saturday Evening POST

A CURTIS MAGAZINE

"DECOY," starring Beverly Garland

One look and ten of America's top stations bought "DECOY" within two weeks after sales began. Six weeks later, "DECOY" had been sold in 17 of the 25 major markets, plus 36 key secondary markets. *Now,* "DECOY" *is sold in* 80 *markets — 24 of the* 30 *major ones and* 56 *secondary markets!*

First ratings prove "Decoy" is winner by a landslide against every kind of opposition.

Oklahoma City...34.1 A.R.B....Friday 9 PM
Against "Cavalcade of Sports" **18.9,**
"Walter Winchell File" **6.9**

Boston...24.3 A.R.B....Sunday 10:30 PM
Against "State Trooper" **10.5** "What's My Line" **7.6**

Buffalo...25.8 A.R.B....Tuesday 10:30 PM
Against "Highway Patrol" **25.3** "O'Henry Playhouse" **7.7**

New Orleans...28.9 A.R.B....Thursday 10 PM
Against "Gray Ghost" **14.3,**
"News and Million Dollar Movie" **2.8** and **0.1**

Produced by Pyramid Productions

"Decoy" looks—and IS—No. 1! For ratings like these, call

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The Year NBC Had It Made

Continued from page 25

scending in industry interest and importance any individual program kudosing. Not much more than a year ago (to be precise at the Dec. '56 Miami affiliate confab) the network was still in a mess, trying anew after half a dozen years of exec upheavals and reorganizations to put its house in order. Year after year there were constant threats (sometimes translated into actuality) of affiliate defections, with Gen. David Sarnoff in person on occasion called into action to stamp out the fires. The prexy scorecard in a few short years read: Niles Trammell, Joe McConnell, Frank White, Gen. Sarnoff, Pat Weaver and Bob Sarnoff.

There are those who take the position that the NBC reemergence in '57-'58 was achieved by default, a situation stemming from the fact that CBS, after many years of program supremacy, stubbed its toe this time around. But such an appraisal fails to take into consideration some aggressive moves on the part of the NBC management —over and above the reshuffling of the program schedules—in areas which were stuffed off at CBS.

Promotion Factor

Not the least of these was the promotion job incepted by the network, long before the '57-'58 season got under way, with the on-the-air drumbeating of the NBC virtues, culminating in a major closed-circuit dress parade and pre-season press conference. Along with this came a 1,000,000-line co-op campaign in print media, with the affiliates and the network splitting the tab.

Almost equally as effective was the "getting to know you" series of personalized letters addressed to the nation's tv-radio editors; an innovation on the part of prexy Bob Sarnoff which perhaps did more to solidify his stature among the newspaper-mag fraternity than any other single gesture. His last such communique, on radio in general and NBC Radio in particular, drew an unprecedented press, being compounded of honesty, factual data (two years ago NBC would have shuddered at the thought of revealing a $9,000,000 deficit) and conttroversy.

Along with the letters, inspired by the beefs from out-of-town editors that the "New York boys" were getting all the breaks by virtue of their proximity to the homeoffice, NBC, at an additional cost of $100,000, has incepted an "instantaneous communication" system (see separate story) by day-and-date teletyping of news-as-it-breaks to tv editors in 40 key cities through the use of privately leased wires.

There's no doubt but that, on the radio front, Joe Culligan's own personality and industry have played a major role in the AM comeback, not only among station men but on the sponsor front. Indeed, Culligan would appear to be the key word in any reevaluation of the radio web's status, his flair for projecting his own identity becoming more and more pronounced.

No small factor in increased station support—in contrast to the days of affiliate disenchantment—has been the emergence of Jack Paar. Almost single-handedly he's been licking the late night feature pix bugaboo, with stations clamoring for "Paar Time." Hardly a week now goes by but that some CBS or ABC affiliate doesn't put in a bid to ride with the show.

Any realistic appraisal of the two networks must certainly encompass CBS' outstanding contribution in the area of public affairs programming. Also Columbia's more enviable gross-and-profits statement, a reflection of top management braintrusting. But all things being equal on the day-to-day program front, it was that extra zing through which NBC sold itself to the public and its affiliates that made the difference.

Salant

Continued from page 26

ing. Senator Magnuson has announced that his Committee plans another go-round on pay television next month. The same committee will hold hearings on Senator Bricker's bill to regulate networks. And Senator Monroney has said he plans to have hearings on ratings in the near future.

Around D. C. in 80 Years

"And so it goes—as far as the eye can see. We seem to be in orbit—going around and around the world of Washington in 80 years with different Committees tracing the same ground when they can't think of anything new. If there's a lull, they take care of that with a continuous series of attacks on the floor of the Congress. The Congressmen and Senators lay into us on pay television, on monopoly, on the Khrushchev broadcast, on why we affiliated with Station X instead of Y, on juvenile delinquency, on violence, on commercials, on Westerns, on quizzes, on censoring Stephen Foster lyrics, on not censoring other lyrics, and—to borrow from Yul Brynner's King of Siam (Rodgers & Hammerstein-ASCAP—if Washington is listening)—et cetera, et cetera, et cetera."

Remarking that partisan politics stop when it comes to broadcasting and that "radical and reactionary turn into harmonious barber shop quartets to attack us," Salant observed that "perhaps networks' most unique contribution to American history will be that they've beaten politics to hollow in the process of making strange bedfellows: Senators Morse and Bricker. (For purposes of that sentence, discretion dictated that I omit reference to Miss Hennock.)"

Remarking that the continuous required presence in Washington of the network toppers "was a heckuva way to run a railroad—a sobering comment, in light of what's happening to the railroads," Salant described the hotelroom postmortem in Washington after CBS' testimony on the Barrow report:

"Our conversation was continually being interrupted — New York was on the tie-line. There were crises with talent; crises with programs; crises with sponsors; even crises with crises. Maybe our business—of programming and selling time—wasn't falling around our ears, but chunks were falling from the ceiling. And all we could do was stay in Washington waiting for the next day's testimony, while we were trying to continue the business of running a network by remote control."

Factors in Probes

Salant admitted he doesn't know the cause or the cure—"I'm not sure how we ever got into this mess in Washington; I'm even less sure how we can get out." But he did "suggest some of the factors which may be contributing to this sport of making the network presidents the most investigated, criticized and harassed businessmen since the robber barons of the railroads during the last century, or since the days that FDR had his fun with the money-changers in the temple back in the '30's."

Kudos for Candor

NBC President Robert Sarnoff is being cited this year by the American Public Relations Assn. for establishing a public relations program designed to broaden public acceptance of network activities.

The association's Certificate of Achievement specifically calls attention to Sarnoff's series of letters to tv-radio editors for informal discussion of major industry issues and as such incepting "a new era of candor in the broadcasting industry."

Of Strikes & Smiles

Continued from page 27

times last night on the Jack Paar show!"

*

One CBS publicity man on strike duty was a little surprised when he got his assignment. He wears a hearing aid, and naturally, he was assigned to audio control.

* * *

There were some pretty sore execs the other morning at "Sunrise Semester," the WCBS-TV 7 a. m. educational show starring Prof. Floyd Zulli. It's a two-camera, one-set show, but a 15-man crew was on hand at 5 a. m. that morning, of whom no more than eight were needed. Among the grumblers, though, was one slightly puzzled gent who kept on asking why he was there, a research manager who was doubling as a sound effects man.

* * *

As far as grumbling is concerned, the guy who had the most justifiable beef was the sales exec who was told to come in at 4:30 a. m. Sunday morning (13). His job: to get the WCBS-TV test pattern on the air.

WNTA

Continued from page 31

paneler is not aired). NTA is also mapping out plans for in-studio wrestling or in-studio boxing, a format Cott used at WABD a few years ago, after 8.

On Thursday, station will commence with "special event night," a series of specially-edited shows, one, for instance, being a combining of the Kefauver and Army-McCarthy committee hearings into an hour-and-a-half one-shot.

And speaking of one-shots, Cott emphasized the fact that WNTA-TV will be doing a host of them throughout the sked. He figures they have sizeable audience appeal (e.g. WPIX's highly-rated "The Russian Revolution" a few weeks back, which took the market lead between 9 and 10 p.m.).

Cott did not spell out all the programming plans, but he did say that he's figuring on feature films with sports hooks as the early afternoon Saturday set up. Early Sabbath afternoons will be documentary features. NTA expects to run all second-run features in narrow frameworks such as the aforementioned.

Mary Margaret McBride

Ray Nelson leaves the NTA Film Network, which he bossed, to take over the management (as president) of WNTA-AM-FM, under Cott. Cott said stations, which temporarily will hold to the same programming, will regenerate an "old idea in radio—mostly talk, but in this case, with some music, and the music, he stressed, will avoid the top 40 format since "it utilizes less than 1% of the available record repertoire."

In his personality search, Cott has already inked Mary Margaret McBride. She'll do an hour a day in a traditional 1 p.m. anchorage.

Herb Sheldon, who first worked with Cott and WRCA and then at WABD, is joining the radio stations as the 7 to 9:30 a.m. show fronter. The morning strip with Sheldon will contain a series of specially recorded comedy bits. Cott is talking to iconoclastic comedian Mort Sahl to provide a daily transcribed inclusion, and ditto Bob & Ray (for "Mary Backstage") and Harry Hershfield (for a "Story of the Day" kind of thing).

Cott said WAAT longtime Paul Brenner will continue working a four-hour broadcast day, but WNTA will be dropping the well-known "Requestfully Yours" format and insert a new setup as yet unspecified. WNTA will be confining rock 'n' roll to one show and has hired former WOV gabber Jocko Henderson to front a daily 3 to 4:30 p.m. stint in that genre.

Bert Lee Jr., like Brenner, is staying on with the Newark 5,000 watter. He'll handle two radio chores: a 7 p.m. recreation of a baseball game and a midnight-to-1:30 a.m. talk-about-sports show from some metropolitan eatery.

On Sunday, from signon to signoff, some 18 hours, NTA plans to vary the menu by devoting the time to a different musical theme each week, viz., a "Bing Crosby Day" or a "Richard Rodgers Day."

NBC Teletyping

Continued from page 27

before makeup. To establish the setup requires a $100,000 financing out of operating funds. It's figured the teletype system will more than make back its cost by eliminating last-minute longdistance phone calls to the papers involved and regular telegrams. Some newspapers approached, incidentally, refused the teletype offer, claiming they take up too much room in the city room, managing editors didn't want 'em etc., but the overwhelming reaction has been acceptance.

Webs currently have teletype service into the New York dailies and the wire service offices in N. Y., as well as to o&o's and affiliates. However, this is the first widespread network-to-newspaper teletype operation set up.

Affils vs. Barrow

Continued from page 26

testified that although KJEO-TV serves as many families as the VHF facility "we still face the strong prejudice of some New York ad agencies who believe that the service offered by UHF is insufficient."

Britt urged adoption of a Barrow proposal to resolve proceedings regarding A.T.&T. rates and authorization of private relay systems. He said "exorbitant" line costs force WLOS-TV and other North Carolina stations to rely on off-the-air pickups for certain programs with consequent weakening of quality of the picture.

Umansky told the Commission that "normal economic forces, plus an increase in stations, are rapidly equalizing the networks. "If there have been inequities in the relationships between the networks and the station in the past," he said, "they are being removed consistently by free competition."

'Spring Festival' Set as Ambitious Canada AM Series

Toronto, April 15.

A two-hour musical gambit is first of replacements, tagged "Spring Festival," slotted for the next seven weeks at 8:30 to 10:30 p. m. (Saturdays) on the trans-Canada network of the Canadian Broadcasting Corp. Featuring some of the leading dance band and choral groups in Canada, with former stressing jazz, Dixieland, Latin-American, Western and standard pops, the new CBC-sponsored series tees off April 19 with an hour of Chico Vallee to be followed by an hour of Lucio Agostini's music.

Subsequent sked will have three modern-jazz groups—Moe Koffman, Harry Freedman, Art Morrow; two one-hour jazz shows, Phil Nimmons and Dave Robbins, May 31; Neil Chotem's orch.; an hour of current and past hit-parade numbers played by Bert Niosi and his orch, to be followed by an hour of Westrn tunes; an hour of folk music and two half-hours of choral music; Dave Woods orch for an hour, to be followed by a half-hour each of the Dick Crow Trio and the Lance Harrison Dixieland group. Chorus groups will include the Leslie Bell Singers and the Elmer Iselor Choir, both also of Toronto.

Grey Industries, GM Buy Mutual Shows

Mutual has drawn some fresh sponsor coin, with Grey Industries, Inc., and the General Motors Truck Division moving in for a ride on the net's news shows.

Grey Industries, makers of resilvering and silver cleanser products, bought a schedule of two-a-day five-minute news segments for 13 weeks.

The GM Truck Division, which also bought some time on NBC Radio, lined up MBS for a second-year ride on news shows beginning mid-May and running into the summer months. GM bought Gabriel Heatter and another news show for a two-a-week campaign for about $39,000.

Cleveland — WERE, for the eighth consecutive year, will broadcast the entire Cleveland Indians schedule for Central National Bank, Carling Brewing Corp. and Standard Oil. Jimmy Dudley and Bob Neal again doing play-by-play and Tom Manning handling the pregame "Baselines" stanza.

Charleston, W. Va. — Robert Sinclair has been named station manager of WCHS here. Sinclair, who's been sales manager of the Tierney Co. outlet for the past three years, reports to John T. Gelder Jr., v.p.-general manager of Tierney.

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EDWARD SCOTT, Havana Post

The one thing which always has been verboten in the Scott family is to become moist of eye. What I mean is that we are a sentimental people, deeply sentimental, but the Anglo-Saxons and the Caledonians are supposed to feel without being demonstrative.

Exception must be made in the case of Jimmy Durante. When I see that crazy, lovable class mate of mine, and hear him sing those songs of the days before me beard wuz grey, I feel as if mine is the world and all that's in it, and in order to celebrate my condition of joy, I have the temptation to shed a solitary, nostalgic tear.

For my money, Jimmy Durante, currently appearing at the Casino Parisien of the Hotel Nacional, is a *wonder of the 20th Century*, ranking with the *Atomic Bomb and the *Sputnik.

You know, when two *horses stand side by side, one from a milk wagon, and one from the Whitney stables, they have many things in common. They each have one head, four feet and a single tail. Both of them are members of the species Equus caballus, but there is a world of difference between them. That differnce is what is known as *class.

What Jimmy Durante has, which separates him from the rest of the world's hundreds of thousands of entertainers, is *class. He has a special type of personality, and when performed by him, a gesture assumes proportions of artistry and humor.

Jimmy the Schnozzle is the greatest thing I ever have seen on the stage and anyone who does not avail himself of the opportunity of seeing him at the Casino Parisien in his present season, simply does not know about *life's compensations.

XXX

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Foreign TV Reviews

Continued from page 33

ism. But the visions of his unsavory past in the form of apparitions in a wood were out of character.

Spencer completely dominated the first act with a towering performance. It was easy to believe that this escaped convict could have charmed himself into the leadership of a native tribe by means of a silver bullet which he himself described as his rabbit's foot. In contrast, there was a cringing performance by Harry H. Corbett, the cockney trader. The contrasting teamwork was admirable and while the director kept to the basic script, his production was faultless. It strained viewers' loyalty, however, when it entered the realm of fantasy, although that does not imply an unjust criticism of the Boscoe Holder Dancers. Their team work was fine; it just didn't fit naturally into the scheme of things. *Myro.*

BLUE EYES' TOKYO DIARY
With Linda Beech, Ken Nillson, Maggie McVeigh, George Furness, Jun Hamamura, Toshiko Hatori, Seijiro Hatori, others
Director: Takatanori Yamamoto
30 Mins.; Sun., 7 p.m.
JOKR, from Tokyo

Kickoff show on Sunday (6) went smoothly and should climb once wheels start clicking together for this Japan "first" inasmuch as it is the first live situation comedy shown here and first program of any dramatic value to mix U. S. cast with Japanese. Mixtures are basis of series which has young Yank couple (he's a mag scribe) set up house in Tokyo under older and somewhat arrogant eyes of mag bureau chief and wife.

Next door Japanese neighbors are more or less ordinary folks with wife leaning toward Western culture and father and grandfather staying with the traditional. Their two children add to the movement as does an eccentric photographer and goo-goo eyed secretary.

Eye tint of title is translation of Japanese idiom referring to "foreigner" and therein lies basis of comedy when cultures clash. Comedy story lines are new to tv here where past and other shows resort to revue formats with heavy play on slapstick.

First stanza of "Blue Eyes" lagged in spots and closed slowly with final scene mugged too long due to undertime. But opener served function of establishing scene and characters and showed where each principal player stood re East-West joust. American cast members were topnotch, especially when their limited pro experience is considered. Miss Beech and Nillson were particularly effective as lead duo with former popping Japanese eyes and ears by being a blonde looker with an almost-fluid facility with the language. Show is all in vernacular except for a few English lines to "keep it straight."

Sponsor Snow Brand Dairy Co. went far out on an experimental limb for this one and early returns seem to justify. Technical credits were upper drawer and a nod goes to Kazuhiko Fujita who is responsible for much of the production and who uncovered the U. S. talents. *Jamp.*

COMPASS
With Neil Paterson, emcee; John Lindsay, Jack House, others
Director: James MacTaggart
30 Mins., Wed., 10:15 p.m.
BBC, from Scotland

This is a brand new program aiming at giving a magazine picture of Scot affairs and trends. First of the series had promise. Program, still in shaping stage, had dull patches and rough edges, but will surely slicken up as it proceeds on fortnightly pace.

Neil Paterson, novelist and film scripter, who has worked on screenplay of both British and American pix, handles the introducing chores with confidence and a dignified urbanity. Topics covered, in interviews and film material, included poachers in Scotland, the manufacture and devising of school tawse (punishment straps for classrooms), and drinking trends on dour Scot Sundays. John Lindsay, local commentator, handles some of the interviewing bits, using rural Highland types as his subjects. Jack House, Glasgow newspaper scribe, offered amusingly a survey of what shape school starps take and have taken. The program has possibilities if it doesn't get bogged down too much in dignified sameness. *Gord.*

THE KILLING STONES
With Donald Wolfit, Donald Pleasence, Vanda Godsell, Geoffrey Palmer, Colin Douglas, Earl Cameron
Writer: Wolf Mankowitz
Producer: Leonard Brett
Director: Cecil Petty
30 Mins., Sat., 8 p.m.
Associated TeleVision from London

Scripted by Wolf Mankowitz, this play cycle in six parts sets out to prove that diamonds are a man's worst enemy. The basic theme behind "The Killing Stones" is that nobody can escape the unwholesome effects of working with diamonds, and that illicit diamond buying can only lead to a bad end. Linking the six stories together is Donald Wolfit as a diamond polisher with flexible scruples, who relates the tales. Much of the material was lensed in the South African diamond territory to give authenticity. Production on the first episode was good, but a thin story spoiled the effect.

Subtitled "The Carefulness Of Kleiber," it set out to prove that diamonds are a guy's worst friend by picking on a careful, meticulous and honest, but dull diamond assayer as an example. From a dreary, plodding existence his life was changed by his nagging and unfaithful wife, discovered in compromising circumstances with an insurance peddler. The assayer began to pocket some of the uncut stones and finally, with a pocketful of sparklers, was set to start a new life in South America when he lost his sanity and got shot.

Wolfit gave a good performance, and Donald Pleasence as Kleiber was convincing. Story started out strongly and built up characters well, but the effort to condense the plot into 30 minutes, resulted in an unsatisfactory and unconvincing close. *Bary.*

Foreign TV Followup

Val Parnell's Saturday Spectacular

Latest of Val Parnell's "Saturday Spectacular" shows (5) gave such an all-round nod to American show biz that British performers might have developed something of an inferiority complex, except that these very amiable Yank troupers offered nothing that could not have been done just as well by home artists. There was nothing highly spectacular about this routine string of competent singing acts.

Hollywood's operatic tenor, James Melton, topped the bill and had much to thank the femme side of his company for his success. He started with "To The End of the Earth," with Barbara Meister, a rather coy offering, followed it with David Rose's "Holiday For Strings," backed with three girl fiddlers, and continued with "Make Believe" from Show Boat," before rounding off the act with "Round the World We Sing For You." The result? Average entertainment which caused no blood vessels to burst. Melton is a handsome guy and Miss Meister a charmer, but there seemed little evidence offered as to why they should be topping a tv bill 6,000 miles away from home base.

Among the other U. S. entertainers were June Christy, easy on the eye thrush who gave with "I Wanna Be Happy" and "Midnight Sun" very adequately, and Charlie Gracie, who with his guitar, sang "Tryin' " and "99 Ways" and managed to lift a gag from Britain's own Dickie Henderson in the course of his brief patter. Best item on an uninspired bill were The Hilltoppers, who slickly and warmly put over a number of songs from the 20's, starting with "Swanee" and winding up with "I Can Do Without Broadway," a sentiment which clearly, but sadly, cannot apparently be echoed by the sponsors of this run-of-the-mill show. Des O'Connor as emcee and Doreen Stephens, together with the George Carden Dancers and Jack Parnell's musical outfit represented local talent with no more, but no less effectiveness than their starred American "opposition."

Albert Locke's production could not be faulted, but it was never severely put to any test. *Rich.*

Sunday Night at the Palladium

Originally it had been hoped that Paul Robeson would headline this layout (6), but when it became known that his passport was still being withheld by the State Department, Associated Television Television brought Pat Boone back for a return engagement. Quite a difference in style and appeal, of course, but the Hollywood singer is a very personable young man, with a relaxed appearance, and a pleasant easy on the ear voice. His routine was amiable and well balanced, and included clicko entries such as "April Love" and "Love Letters in the Sand," while his rendition of "You'll Never Walk Alone" was a fitting ending to the Easter show.

In a complete switch from previous policy, the bill included a lengthy excerpt from a current West End comedy, "Touch It Light," which was introed by Jon Pertwee and featured Victor Maddern and Harry Locke, among others. Hardly a vaude attraction, but the barrack room scene was good for a few laughs. Les Mathurins, comedy acro duo, put on a slick tumbling display which registered effectively. Tommy Trinder, fully back in his stride, took good care of the emceeing chores as well as steering the "Beat the Clock" participants. *Myro.*

Job Security

Continued from page 27

will be fewer men needed to do the job.

NBC has an almost entirely automated shop at its Buffalo owned and operated station. Again a question of automation having the potential of replacing people.

But, as pointed out, the "job security" problem doesn't stop in bargaining with employers. All but one of the current jurisdictional squabbles are the result of "job security."

Screen Actors Guild and American Federation of Television & Radio Artists each wants control of tape video. This is an expression of the problem in its most superficial terms, but control of tape for one of these unions could mean the death of the other, since tape promises to be the biggest method of tv program reproduction. This is not easy to explain as a conflict based on job security, but, nevertheless, it is, according to practical observers. Fear of one union "putting the other out of business" runs indivisibly and concurrently with the fear that members of the losing union might never become well entrenched enough in the other to work in tv again. This may not be reasonable but it is still a motivating factor in the hassling.

There's IATSE, Too

International Alliance of Theatrical & Stage Employees is ready to oppose IBEW and NABET for control of tape's technical aspects, in a magnification of the same fears besetting SAG and AFTRA. Here the problem is more realistically set down. A relatively small percentage of card carrying actors work in tv, and it may be assumed that, regardless of which union they carry a card in now, they will continue being sought by producers, even if the producers work in tape. For the rest of the actors, the problem of tape becomes academic, yet for engineers and technicians in radio-and-tv unions—all of whom are full or nearly fulltime employees—tape can replace many of them. Hence, it stands to reason, by their way of thinking, that the union gaining tape control will be the union whose men continue working. There are just so many technical tv jobs available.

Chances of consolidating any two unions are slim. Too much skepticism and jealousy mar the picture, so the fighting is likely to continue and get worse as tape and other technical improvements come closer.

The one squabble beyond the sphere of tape is going on between IBEW and IATSE for control of remote lighting at the networks. With technical improvements, television is increased its capacity for remote productions, and the union to get jurisdiction will be the union whose men have increased the likelihood just that much of continuing on the job.

Philadelphia—John Raleigh, former WRCV radio newscaster and war correspondent, has joined the WFIL staff. Raleigh will take over the supervision of the station's "newscruiser," succeeding Shelly Gross, who resigned.

Radio Followup

Bert Parks' Bandstand

Brought back by "popular demand" Friday (11) was "Vaudeville Day," which NBC's "Bert Parks' Bandstand" did as a one shot on March 14. While this informal revival hardly rejuvenated the old two-a-day, it nevertheless was a nostalgic 55 minutes as Parks & Co. rolled back time to the early 1920s.

An effervescent type by nature, Parks not only emceed the proceedings with gusto but also took part in duets with Richard Hayes in singing such standards as "Toot Tootsie Goodbye" and "Give Me That Old Soft Shoe." Further atmosphere was provided by Jim Wager & Paul Carroll who reprised a variety of oldtime tunes. Their harmonizing was particularly effective on "That Old Gang of Mine."

Bob Carman's script also conjured recollections of strawhat and cane routines with such phrases as ". . . melodies of '23 bring memories you will agree of mah jong, dance marathons and when immortal prose flowed from the pen of Billy Rose." Skitch Henderson's band and ragtime piano backed the session nicely. When Hayes et al. weren't chiming in with a lusty "Ain't She Sweet," there was even some community singing betwixt some spot announcements that ranged all the way from Ex Lax to Bab-O cleanser. On the whole "Vaudeville Day" was pleasant listening. *Gilb.*

'PERRY MASON' SALE FOR DOWN UNDER

The first sale to Australia of a full hour telefilm series has been made by CBS Film Sales, which sold 39 "Perry Mason" episodes.

Purchaser was the Melbourne Herald and Sydney Times which operates stations in the two cities.

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"... solid musicianship ... production came off very smoothly."
Hollywood Daily Variety

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John P. Shanley, New York Times

"... gay, colorful presentation."
Boston Herald

"... dandy ... over-all production excellent ... step in the right direction for TV jazz."
Sid Bakal, N. Y. Herald Tribune

"... joyous and jubilant ... was a treat."
Ben Gross, N. Y. Daily News

"... plenty of zing."
Harry Harris, Philadelphia Inquirer

"Should be preserved as a TV heirloom."
Guy Wright, San Francisco News

Jocks, Jukes and Disks

By HERM SCHOENFELD

Toni Arden (Decca): "PADRE" (Ross Jungnickel*), a blend of romanic and religioso motifs, is given a highly sentimental and commercial reading by this songstress. "ALL AT ONCE" (Rosemeadow*), is a fair conventional ballad.

Sarah Vaughan (Mercury): "PADRE" (Jugnickel*), which is getting wide coverage, gets another excellent workover by Miss Vaughan who'll share in the spins. "SPIN LITTLE BOTTLE" (Planetary*) is a routine teenage-angled entry.

Frankie Laine (Columbia): "A KISS CAN CHANGE THE WORLD" (Exeter*), a bright ballad with an excellent lyric, is sung by Frankie Laine with a light beat for one of his best sides in some time. "LOVIN' UP A STORM" (Planetary*) is another rhythm side with strong potential.

Tommy Sands (Capitol): "TEEN-AGE DOLL" (Central†), a solid juve-angled item, could go all the way via Tommy Sands' strong belting job. "HAWAIIAN ROCK" (Tri-Park†) is rock 'n' roll going native with fair results.

Connie Francis (MGM): "I'M SORRY I MADE YOU CRY" (Feist*), a well-written ballad in the contemporary manner, is attractively vocalled by Connie Francis for strong impact. "LOCK UP YOUR HEART" (Wildcat*), with a pronounced slow beat, is also belted all the way home by this songstress.

Frankie Lymon (Roulette): "MAMA DON'T ALLOW IT" (Joy*), a clever, rocking entry, is socked across for top results by this savvy vocalist. "PORTABLE ON MY SHOULDER" (Kahl) is okay juve-angled stuff.

Julius LaRosa (RCA Victor): "TORERO" (Leeds*), an amusing bullfight story, is infectiously projected to earn some spins, although this type of material lacks fundamental pop impact. "MILANO" (Europa†) is an Italo-flavored melody that builds into a strong finish.

Johnnie Ray (Columbia): "ENDLESSLY" (Meridian†), a ballad with an all-out romantic lyric, is delivered in restrained style by Johnnie Ray. "LONELY FOR A LETTER" (Beechmont†) is a ballad with a pleasing oldfashioned music hall beat.

Chas. McDevitt Skiffle Group (Kapp): "JOHNNY-O" (Peter Maurice*), a charming folk-type ballad, is brightly skiffled by this British combo with Nancy Whiskey handling the vocal. "SING, SING, SING" (Acuff-Rose†), a country number, is another pleasing slice with Tiny Kohn as the lead vocalist.

Lindsay Crosby (RCA Victor): "WHY-O-WHY-YOU" (Duchess†), a rhythm tune with a cute lyric, is a fine showcase for this Crosby's preem on the Victor label. Lindsay has a bluesy voice with a good beat suitable for the current pop song vogue. "FRIENDSHIP RING" (Time†), a rocking ballad, is also handled with a smooth, savvy attack.

Guy Lombardo Orch (Capitol): "THE LETTER GETS BETTER" (Kassner*), a catching tune with a neat lyric idea, is given a typically listenable production by Guy Lombardo's orch with Kenny Gardner vocalling. "OVER AND OVER" (Mills*) is another smooth ballad also featuring Gardner.

Lee Andrews & The Hearts (United Artists): "TRY THE IMPOSSIBLE" (Spinmill-G&H†), an above-par slow rocking ballad, is neatly sold by vocalist Lee Andrews and his combo. "NOBODY'S HOME" (Spinmill-G&H†) is a fair uptempo side.

Kay Starr (RCA Victor): "STROLL ME" (Wemar†), another tune taking off on the "stroll" idea, shapes up as mediocre material for Kay Starr. "ROCKIN' CHAIR" (Starstan†), no relation to the Hoagy Carmichael classic, is a routine rhythm item.

Eddie Lawrence: "THE PHILOSOPHER STRIKES BACK" (Merrick†), the latest chapter in Eddie Lawrence's comedy philosophics, is not the best in the series, but there's still plenty of laughs in the script. "FRANKENSTEINER POLKA" (Chatham*) is a broad takeoff on the "Lichtensteiner Polka" hit with Lawrence doing the kraut dialect.

Alan Dale (ABC-Paramount): "WE'RE TOGETHER" (Rosemeadow*), an okay Latin-pegged ballad, is handled in ace style by Alan Dale, a fine singer who has not been lucky on wax in recent years. "THE VALLEY OF THE MOON" (Rosemeadow*) is a more pretentious entry also with a Latin flavor.

Danny Bell & The Bell Hops (Fraternity): "CHILI WITH HONEY" (Buckeye*) is a nifty mix of Latin and rock 'n' roll ideas in a solid instrumental slice. "WHEN I'M ALONE" (Robbins*) is a melodic ballad simply arranged with a good beat.

Ronnie Deauville (Era): "CRAZY, WONDERFUL" (Fairway†) is a pleasing ballad with a light rocking beat which is handled in a smooth crooning style. "HONG KONG AFFAIR" (Robbins*), title song of the Allied Artists pic, is an okay romantic ballad with some Oriental motifs in the background.

Rosemary June (Paris): "PERSON TO PERSON" (Greta†), a Latin-formatted tune, is brightly chirped by this songstress. "I'LL ALWAYS BE IN LOVE WITH YOU" (Shapiro-Bernstein*), the standard, is dressed up with a rocking beat for new spins.

* ASCAP † BMI

Best Bets

TONI ADEN (Decca) — PADRE / *All At Once*

SARAH VAUGHAN (Mercury) — PADRE / *Spin Little Bottle*

FRANKIE LAINE (Columbia) — A KISS CAN CHANGE THE WORLD / *Lovin' Up A Storm*

TOMMY SANDS (Capitol) — TEEN-AGE DOLL / *Hawaiian Rock*

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Presents **LARRY DEAN** Singing "Pony Tail." B W "All the Time" (Brunswick No. 55056).

Album Reviews

Don Elliott & His Choir: "The Mello Sound" (Decca). One of the releases in Decca's "Mood Jazz In Hi-Fi" LP series, this set neatly blends the pretty and relaxing sounds of the "mood music" genre with the more freewheeling arrangements of jazz. Result is an attractive, toe-tapping musical session featuring Don Elliot on mellophone, trumpet and vibes, a fine small combo of versatile sidemen, and six-voice choir which is used as part of the instrumental framework. In addition to several numbers written by Elliott, there are standards like "It's Only A Paper Moon," "Dinah," "Play A Fiddle Play" and "Poinciana."

"Trouble In Tahiti" (MGM). The pop opera, "Trouble In Tahiti," which had its preem six years ago and is now getting a revival, is another striking work by Leonard Bernstein who wrote the words and music. It's a pointed and occasionally poignant comment on married life in the suburbs etched in seven brief musical scenes. Beverly Wolf and David Atkinson, as the married couple, give standout performances while Miriam Workman, Earl Rogers and Robert Bollinger, as a modern Greek chorus, add an important dimension to the work which has been batoned authoritatively by Arthur Winograd. The libretto is printed in large type on the doublefold album jacket.

"The Magic of Andy Russell" (RCA Victor). Andy Russell's smooth crooning style is showcased here in a rich setting of standards and Latin tunes. Russell belts strongly, but effortlessly, on a program consisting of tunes like "Besame Mucho," "You Belong To My Heart," "Amor," "Laughing On The Outside" and "They Say It's Wonderful," among others.

Mort Sahl: "The Future Lies Ahead" (Verve). Recorded during a performance at the hungri nitery in San Francisco where Mort Sahl is highly regarded, this set presents a couple of monologs by this young comic-commentator on the socio-political scene. "Whatever Sahl's talents are on a nitery floor, they do not wear well on wax, at least as far as these examples go. Sahl's informal gal routine is peppered with occasional sharp comments, but the constant laugh accompaniment on this disk is by a pre-sold audience. All he has to do is mention Ike, Nixon, Dulles, Russian missiles, loyalty oaths and a handful of other headline items, and this hungry audience goes into convulsions. On LP, this stream-of-consciousness, quasi-intellectual chatter shapes up as lightweight satirical stuff with long arid stretches of "liberal" cliches.

Marty Gold Orch: "Hi Fo Fo Fum" (Vik). One of the most inventive arranger-conductors now around, Marty Gold conducts another bright musical progrm with a wide palette of instrumental coloration. Gold parlays strings and brass in lush arrangements of standards and semi-classics including "March of The Toys," "Humoresque," "The Comedians Gallop,"

(Continued on page 49)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(6th Av. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	1	8	7	2	2	3	1	1	3	5	5	..	7	1	1	1	1	4	2	1	5	2	168
2	2	**FRANK SINATRA** (Capitol) Come Fly With Me (W 920)	2	3	3	1	5	..	6	2	2	3	7	..	1	2	9	..	5	..	..	..	6	3	116
3	3	**JOHNNY MATHIS** (Columbia) Warm (CL 1078)	3	..	4	..	..	6	2	4	4	..	1	3	..	4	..	..	..	..	..	3	..	5	82
4	5	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1032)	9	4	..	1	..	4	3	1	1	..	9	..	..	..	3	4	..	10	..	4	..	79
5	7	**AROUND THE WORLD** (Decca) Soundtrack (DL 9046)	8	..	..	5	9	..	3	10	..	4	2	5	..	9	2	..	2	..	..	..	10	..	63
6	8	**ROGER WILLIAMS** (Kapp) Till (KL 1081)	..	7	..	..	..	5	..	9	..	2	..	6	4	..	..	6	7	..	..	5	..	1	58
7	4	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	5	..	1	..	3	..	5	..	..	..	4	10	..	..	3	9	..	..	..	4	..	..	55
8	17	**SOUTH PACIFIC** (Columbia) Original Cast (B 2579-80)	..	1	..	..	..	4	..	..	..	..	..	..	..	5	..	..	..	6	..	7	..	4	39
9	16	**JOHNNY MATHIS** (Columbia) Good Night Dear Lord (CL 1119)	10	..	..	..	4	..	..	..	..	..	..	..	..	..	..	4	..	1	1	..	..	..	35
10	6	**CARMEN CAVALLARO** (Decca) Remembers Duchin (DL 8661)	..	8	..	..	7	..	5	9	..	6	4	..	..	..	..	..	..	..	..	10	..	7	32
11	10	**JOHNNY MATHIS** (Columbia) Johnny's Great Hits (CL 1133)	..	6	..	..	..	2	7	..	..	..	..	..	..	10	..	..	9	..	..	..	2	..	30
12	..	**MANTOVANI** (London) Film Encores (LL 1700)	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	2	..	..	..	..	..	..	27
13	20	**MARIO LANZA** (Victor) 7 Hills of Rome (LM 2211)	..	2	..	3	..	9	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	23
14A	14	**ROGER WILLIAMS** (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	10	..	..	..	..	..	..	1	..	..	5	..	..	..	..	..	..	6	22
14B	19	**RICKY NELSON** (Imperial) Ricky (IMP 9048)	..	..	..	9	..	..	..	8	8	..	..	..	..	6	..	7	6	..	..	..	..	..	22
16	12	**PAT BOONE** (Dot) Pat's Great Hits (DLP 3071)	..	..	..	..	..	..	8	..	6	..	..	..	..	..	7	..	3	..	..	..	..	..	20
17	..	**BILLY VAUGHN** (Dot) Sail Silvery Moon (DLP 3100)	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	5	..	..	4	..	..	8	19
18A	18	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	..	..	..	..	..	..	..	..	..	3	..	..	..	7	6	..	10	..	..	..	..	..	18
18B	23	**PERCY FAITH** (Columbia) Viva (CL 1075)	..	..	..	7	..	10	..	7	..	..	10	..	..	..	..	..	..	..	..	3	..	..	18
20	9	**PAL JOEY** (Capitol) Soundtrack (W 912)	..	..	4	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21	..	**WAYNE KING** (Decca) Dream Time (DL 8663)	..	6	..	..	..	..	..	..	10	..	..	8	..	..	..	..	8	..	..	..	..	..	12
22	11	**KING & I** (Capitol) Soundtrack (W 740)	..	..	10	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	..	..	11
23A	..	**BRIDGE ON RIVER KWAI** (Col.) Soundtrack (CL 1100)	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	10
23B	..	**DAKOTA STATON** (Capitol) Late Late Show (T 876)	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
25	..	**GIGI** (MGM) Soundtrack (E 3641)	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9

LP: LOW-PRICE BLOCKBUSTER

Stereo Disk Ready For Big Spin As Columbia Adopts '100%' System

With Columbia Records' decision to go along with the so-called 100% stereophonic disk which has been strongly advocated by RCA Victor, the road to a broad stereo marketing campaign is now wide open. Within the next couple of weeks, several stereo disk releases, conforming to the new industrywide standards, will be on the shelves under several indie labels.

By summer, it's expected that both Victor and Columbia will have their initial stereo disks on the market with virtually all other important companies following suit by the fall.

After a couple of weeks of confusion during which it appeared that a couple of different stereo disk systems would confront the ultimate consumer, the picture was completely cleared up last week when Columbia disclosed that it was going along with the rest of the industry in producing a stereo line which will not be compatible with present monaural phonograph equipment. Last week, Peter Goldmark, prexy of CBS Laboratories, came out in favor of a so-called compatible disk, but he apparently was not speaking for Columbia Records, another CBS subsid.

Goddard Lieberson, Columbia Records prexy, stated that "it is our intention to produce for commercial sale in the near future a so-called non-compatible, stereophonic disk which will contain every element necessary for full stereophonic effect. This stereophonic disk will not in any way affect our monaural catalog which is, and will continue to be, the world's largest LP catalog."

Lieberson said that "our point of view has always been that the introduction of the stereophonic disk is merely a refinement, not a revolution, in the realm of LP recording. Various methods for reproducing stereophonically have been developed and others are still in the laboratory stage. The Columbia full stereophonic disk will conform to the technical standards adopted by both the record and phonograph industries."

He added that "we have no doubt that in time existing technical problems will be solved. For ex-

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HMV LINE TO CAPITOL AS RCA DEAL RUNS OUT

Hollywood, April 15.

EMI, which owns Capitol Records, is turning over it's HMV line of classical music to Cap when the deal with RCA Victor finally runs out this spring. Previously, latter label released the HMV line. It's understood that Cap will take it over sometime in the fall.

Cap will then probably release under the HMV tag as well as the Capitol Classics and Angel labels.

Seeco Label Sets Deals With Madrid Telefunken

Sidney Siegel, Seeco Records prexy, is back in New York after a two-week overseas hop. During his European trek, he set a deal with Telefunken of Madrid, a subsid of the German company, to press and release Seeco and its subsid Dawn lines in Spain.

Test pressings of material that Siegel selected in London and Paris are now being shipped to N. Y. where the material will be further screened for U. S. release potential. Indie diskery also will be receiving three albums a month, throughout the balance of the year, of Spanish material.

Siegel also is planning to bring his label into the stereo tape field. Albums by Jose Melis, Elsa Maxwell, Aldo Brusci and the Triads Plus will make up the first stereo releases.

Ricky Nelson's 1G-A-Wk.

Hollywood, April 15.

Ricky Nelson's new five-year pact with Imperial Records calls for $1,000 weekly guarantee plus royalty. Under the royalty clause, he will receive 5% of gross yearly sales exceeding $1,155,500 less 10% which is figured for returns.

Previous contract called for royalty payment only.

Can. DJ's Play Disks to Death Prior to Release

Vancouver, April 15.

There's an odd situation here in the single disk biz, says Knox Coupland, RCA Victor topper in this region. One or two deejays are killing pop disks before they are released in Canada. Jockeys pick up the latest releases in Seattle, and within the week's lag between stateside and Canadian release dates, rocket some to the top of the local rave list.

Situation occurs around other Canadian border cities. Consequence is, the kids are weary of the tunes before RCA can get them pressed in eastern Canada, he said.

Most recent victims of the pre-release local exploitation are RCA's "My Jimmy" by Jeannie Johnson, and the Floyd Cramer version of "Flip Flop & Bop."

Coupland states that Red Robinson, teener's deejay at CKWX, hoisted these two platters into pre-release oblivion. "But we can hardly complain," he said, "Robinson does well for us." "Wild Child" by David Hill is said to be another RCA single that the pressers have pencilled for Canadian dealers.

As far as albums are concerned, Canada's disk jockeys are sticking to Canadian releases, he said.

Shifrin Roading It

Jerry Shifrin, Roulette Records' new national sales manager, headed out on the road this week for his first sales junket to label's distributors.

He'll be out two weeks covering the south and midwest.

20% OF MARKET, $60,000,000 A YR.

Low-priced LP platters are currently the most dynamic sales phenomenon in the disk biz. The growth in this field has been mainly sparked by the steady expansion of outlets in over 20,000 supermarkets and chain stores and the marked improvement in the physical packaging in the last year or two. It's estimated that the low-priced field now accounts for about 20% of the total market or over $60,000,000 annually.

In the past few months, low-priced disks have also been hypoed by the downward trend in the general economy. In distressed economic areas, such as Detroit, where regular disk sales have been hurt badly by the actuality and fear of unemployment, low-priced disks have significantly held up and even improved.

One disk exec explained it as follows: It's likely that a person worried about the state of his bankroll would not make a visit to his regular retail store for the special purpose of buying a record. However, when the same person sees a disk in a supermarket, where he or she must go to pick up the groceries, the impulse factor may play a role in the platter purchase. An additional consideration is the attractive disk price.

Up to recently a handful of indie labels have been the dominant forces in the low-priced field. Such companies as Tops, Design, Somerset, Remington, etc., have had wide exposure in the department stores and supermarket racks.

At the present time, the majors have become important contenders. Camden Records, the RCA low-priced label, has undergone a spectacular growth since last fall

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Haley's R&R in Spanish For South American Trek

Bill Haley & His Comets, who took off for a tour of South America yesterday (Tues.), have readied new Spanish language versions of their string of rock 'n' roll hits. Their latest number climbing for Decca is "Skinny Minnie."

Combo opens in Caracas, Venezuela, tomorrow (Thurs.) and then heads for Rio De Janeiro, San Paolo and Porte Allegre in Brazil. They're also set to play Buenos Aires and Montevideo.

Kaye Takes ASCAP Over the Coals, Defends BMI Operation All the Way In Senate Hearings on Smathers Bill

Washington, April 15.

The operation of Broadcast Music Inc., which has been under persistent attack by a group of ASCAP writers for the past four years, was defended on all counts in Senate hearings on the Smathers Bill, aimed at divorcing broadcasters from the music biz. Championing BMI's cause in a public forum for the first time was Sidney M. Kaye, chief organizer of the licensing organization, its present board chairman and member of the law firm of Roseman, Goldmark, Colin & Kaye.

Kaye's statement to the committee, which heard from the bill's proponents a couple of weeks ago, covered in detail the following questions: (1) Performance licensing and the positions of ASCAP and BMI in this field; (2) alleged evidence of discrimination by broadcasters against ASCAP music; (3) ownership of BMI stock by some broadcasters; (4) great expansion of music during BMI's 18-year lifetime; and (5) the Smathers Bill and its specific effects.

Under point one, Kaye asserted that BMI was set up in 1939 by the broadcasters as an organization which would make available a competing supply of music to that of ASCAP which, he called, "a practically complete monopoly." At the present time, 624 out of 4,000 stations own BMI stock, while the networks owns about 20% of the total.

'Open Door' Policy

Kaye explained that at the time of its formation, BMI adopted an "open door" policy to all publishers and writers not "encompassed within the ASCAP monopoly." As a result, such categories as Latin music, country & western and

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Dot Veeps Tom Mack

Hollywood, April 15.

Tom Mack, for the past two years in charge of album repertoire for Dot, has been named a veepee by prexy Randy Wood. Mack's new post will be planning, production and packaging of all Dot album product.

Wood, Mack and veepee Bob Thiele, who is quartered in N.Y., will meet for two weeks of confabs which Christine Hamilton, sales chief, will also attend.

SPA Seeks Gabs With Publishers On a Basic Pact

The Songwriters Protective Assn. will launch discussions for a new basic pact with publishers within the next few months. The current agreement actually expired at the outset of 1957 but SPA has asked publishers to extend the operation of the pact until May 1 of this year. Pending the negotiations, SPA is now asking for another extension through Dec. 31 of this year.

Since there is no single organization representing the 900 publishers which have signed with SPA, the cleffer organization has requested a meeting with various publisher reps to work out a feasible method of negotiations. The Music Publishers Protective Assn., representing about 50 of the major firms, will sit in on the bargaining sessions. It's likely that the recently formed Assn. of Independent Music Publishers, repping several dozen publishers ranging from big to small, will also be present to discuss the SPA terms.

Upcoming SPA pact talks are expected to cover such topics as performance licensing of tunes for films, deductions from disk royalties for promotional expenses and other questions related to the current phase of the music biz in which disks, rather than sheet music, are of paramount importance.

COURT KO'S SEECO MOVE TO GANDER FOX'S BOOKS

Seeco Records' effort to examine all publisher licenses issued through the Harry Fox office since 1950 as well as the accounting of all disk companies for the same period was kayoed in N.Y. Federal Court this week in a ruling by Judge R. H. Levet. Ruling was made in the long-standing suit of nine publishers against Seeco for alleged non-payment of complete disk royalties.

Seeco, in pre-trial examination, has attempted to establish the point that it has been trade practice for diskeries to pay royalties on all platters that are sold rather than on the manufacturered total. Hence the request for the books of Fox, publishers' agent and trustee who licenses the mechanical rights. The publishers, through their attorney, Arnold J. Bernstein, of Abeles & Bernstein, contend that licensing agreement with Seeco calls for payments of manufactured disks and, no matter what deals have been accepted in some cases, the plaintiffs have the right to insist upon full conformance to the licensing agreement.

COL'S CARIOCA CONFAB

1st Latin-American Gab For N.Y. in June

Columbia Records will hold its first Latin-American convention in New York in late June. Attending will be company managers, artists & repertoire men and artists from Col's directly owned companies in Mexico, Argentina and Brazil. Also at the meet will be representatives from affiliate companies from Chile, Colombia, Cuba, Peru and Uruguay.

The convention will be held to help establish coordination of releases of latino repertoire in the south-of-the-border countries and to work out problems in the handling of new product.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York (MDS)	Boston (Mosher Music)	Philadelphia (Charles DuMont)	San Antonio (San Antonio Mus.)	Chicago (Lyon-Healy Music Co.)	Detroit (Grinnell Bros.)	Cleveland (Grossman Music)	Minneapolis (Schmitt Music Co.)	Indianapolis (Pearson's)	Kansas City (Jenkins Music Co.)	Los Angeles (Freeman)	San Francisco (Pac. Coast Music)	Seattle (Capitol Music Co.)	TOTAL POINTS
1	1	*Catch a Falling Star (Marvin)	5	1	1	..	1	3	4	1	1	1	3	10	9	92
2	2	†Sugartime (Nor-Va-Jak)	2	4	..	5	2	4	1	5	2	2	1	..	8	85
3	5	†Tequila (Jat)	..	5	3	10	..	1	10	..	..	..	2	1	7	49
4A	11	*World in Hands (Chappell)	1	..	5	6	9	6	8	..	6	9	10	..	1	45
4B	4	*76 Trombones (Frank)	..	3	5	..	..	..	..	3	9	..	5	3	4	45
6	9	*Who's Sorry Now (Mills)	6	..	7	..	6	5	..	8	8	7	9	..	3	40
7	..	†Lollipop (Marks)	3	6	..	..	..	2	..	4	..	5	8	..	..	38
8A	8	†Are You Sincere (Cedarwood)	..	..	8	..	10	8	9	..	5	4	7	2	..	35
8B	3	*Silvery Moon (Joy)	8	..	9	..	..	9	7	..	4	3	6	7	..	35
8C	7	†Shepherd Blues (B.-Kahl)	..	2	..	4	..	..	6	6	7	6	..	..	..	35
11	6	†Wonderful Time (Fowler)	..	..	..	9	..	..	5	2	3	8	..	8	..	31
12	10	*All the Way (Maraville)	..	..	..	1	..	..	..	..	..	..	4	9	..	19
13	..	*Arriverdici Roma (Connolly)	..	7	2	..	..	..	..	..	..	..	..	..	..	13
14	13	†26 Miles (Beechwood)	..	..	..	..	..	10	3	..	..	10	..	..	..	10
15	12	*Too Soon to Know (Morris)	..	..	..	..	4	..	..	..	10	..	..	..	..	8

Kaye Defends BMI All The Way

Continued from page 45

rhythm & blues, for which, Kaye stated, "ASCAP had not been paying," came to BMI. Kaye contrasted BMI "open door" to writers and publishers with ASCAP's policy then of tight restrictions on admitting new members. "Under pressure of competition," Kaye stated, "ASCAP opened its doors to new members but, as I shall indicate, the cashier's wicket for new publishers and writers still remains pretty tightly closed."

Kaye, in contrasting the distribution systems, stated that while BMI pays off in the main for current local station performances, ASCAP pays out most of its money for network plugs. A substantial portion of ASCAP's payoff, moreover, is made on the basis of factors other than current performance averages. Kaye also pointed out that of the over $20,000,000 distributed annually by ASCAP, about $5,000,000 a year goes to three publishers, two of which, he pointed out, were owned by film companies.

Explains Guarantees

BMI's system of giving guarantees to its members was likened by Kaye to ASCAP's system of giving the "established writers and publishers what amounts to a fixed income." Moreover, Kaye stated, BMI only has 14 contracts in which it gives guarantees of any substantial amounts. He said the guarantees, or advances were made to "enable publishers to go into business and function. These advances and guarantees are ultimately measured against performances and if they are not justified, they are reduced or withdrawn."

Kaye denied that the broadcasters discriminate against ASCAP music. He quoted a statement to this effect made in 1956 by Richard Murray, ASCAP exec, in pretrial examination in the ASCAP songwriters' suit versus BMI. Kaye quoted ASCAP's statistics in 1955 to the effect that 85% of music on radio was ASCAP and 90% on television. According to BMI, only one-third of local station performances in 1956 were BMI, the balance being ASCAP. Moreover, the highest percentage of BMI music is performed by independent stations not affiliated with any network or owning any stock in BMI, Kaye stated, adding, "all of this is utterly inconsistent with discrimination."

'Patent' Conspiracy

Kaye pointed out that the total number of people responsible for the selection of music runs in the "tens of thousands," many of whom are ASCAP members. He stated that "if any substantial portion of these tens of thousands of persons was directly involved in a conspiracy to discriminate against ASCAP music, the conspiracy would be as patent as daylight." Kaye dismissed complaints of discrimination made by some ASCAP writers a couple of weeks ago before the committee as having no basis in fact. He said that the episodes cited by ASCAP witnesses, after 18 years of BMI's operation, are "so irrelevant, so trivial, so easily susceptible of explanation that they lack not only individual but cumulative probative force."

Testimony by both Oscar Hammerstein 2d and Arthur Schwartz, leading figures in the ASCAP writers' fight against BMI, were spotlighted by Kaye. He stated that Hammerstein's statements before the committee should be "contrasted with the testimony that he gave under oath in the private lawsuit. He was asked: 'Do you know of any act of discrimination by any network or station?' He answered, 'No.'"

As for Schwartz, Kaye stated that "it would be as unfair to ascribe Mr. Schwartz's comparative failure to a conspiracy on the part of broadcasters as it would be to ascribe Mr. Hammerstein's dramatic success to such a conspiracy."

Martin Block

Kaye also went into the case of disk jockey Martin Block who, in a BMI publication, urged other jockeys to play BMI, rather than ASCAP, tunes. At the present time, Kaye pointed out, Block has both ASCAP and BMI firms and receives more from the former than from the latter. Kaye also asserted that an examination of Block's programming logs would demonstrate that he played ASCAP music 3 to 1 over BMI music both while on WNEW and currently on ABC.

The BMI pact with the Aberbachs, in which there was a clause which prohibited Jean and Julian Aberbach from exploiting songs in their non-BMI firms, was also justified by Kaye. At the time the pact was made, the Aberbachs had three non-BMI firms which were, however, not connected with ASCAP either. Subsequently, one of these Aberbach firms affiliated with ASCAP and freely exploited the catalog. Aberbach's ASCAP income, Kaye disclosed, rose from $3,500 in 1950 to about $100,000 in 1956.

Kaye rejected charges made by Seymour Lazar, Coast attorney, that BMI indulges in payola. "It is unfair to try to identify BMI with a practice which has so long antedated its existence."

Kaye said that the divorce of broadcasters from BMI, as urged by the proponents of the bill, would lead to the stifling of competition in the licensing field. Both BMI, divested of broadcast ownership, and ASCAP, he said, would have the same motives of "favoring and protecting the insiders and preventing the newcomers from gaining too great a foothold in the economic arena."

Kaye concluded by stating that the ASCAP proponents of the bill "still thirst for the monopoly that they once enjoyed and that their sole purpose is to eliminate effective competition in the field of music licensing."

British Disk Bestsellers

London, April 15.

Magic Moments (RCA) ..... Como
Whole Lot'a W'm'n (MGM) ..... Rainwater
Maybe Baby (Vogue-Coral) ..... Crickets
Nairobi (Decca) ..... Steele
Don't (RCA) ..... Presley
La Dee Dah (Decca) ..... Dennis
Shepherd Blues (Decca) ..... Heath
Tequila (London) ..... Champs
Story of My Life (Columbia) ..... Holliday
Too Soon to Know (London) ..... Boone

LONDON LABEL'S 'MAY IS FOR MANTOVANI'

For the seventh consecutive year, London Records is pitching May as "Mantovani Month." The program gives dealers a straight 10% discount on 22 Mantovani LP's and 55 EP's.

Plan, which gives dealers a delayed payment until July 10 and a 100% exchange privilege, is pegged on selling 700,000 LP's during the run of the campaign. The 10% discount will allow the dealers to price the Mantovani LP's at a suggested retail price of $3.29 each.

In a move to push the Mantovani campaign, London is going out on a co-op ad drive as well as a display program for retailers' windows, counters, floors and browser boxes.

Latin-American Beat Takes Beating in Brit.; Romancing Skiffle-Rock

London, April 8.

The popularity of Latin-American music in Britain has taken a steep nosedive. It's been sacrificed to the all-consuming offbeat monsters, rock 'n' roll and skiffle.

Decline first seemed apparent when Latino airings became less frequent on BBC radio. Where at one time there were several regular band spots in the L-A style, there is now only one, and that is being retained only because the particular band, led by Edmundo Ros, has a popular personality pull.

A BBC dance music spokesman told VARIETY that something had to suffer when r&r and skiffle came along. Obviously, more air time was needed to get across enough of the new popular music to satisfy the demands of the listeners, so the least popular, in the BBC's opinion—Latin-American—was sacrificed. Only a couple of years back, L-A bands were given several hours weekly to themselves to air their style of music; now, out of an average of around 30 hours of dance music each week aired by the BBC, only 45 minutes is given to the Latin beat. The spokesman said that even this 45 minutes didn't really count as the listeners were attracted by Ros' personality and not particularly by his music.

Blame for the decline of the music has been placed with British publishers. One said that L-A catalogs had been neglected, probably for too long. It was now highly improbable, he said, that the music could ever latch on with its old popularity.

Elvis' 1,000,000 Around His 'Neck'

Just for the record, since it ain't news anymore, Elvis Presley has come up with another 1,000,000-disk seller in his latest RCA Victor release, "Wear My Ring Around Your Neck." It's his 16th straight gold platter since joining the Victor label a couple of years ago and his first since being drafted into the Army last month.

Steve Sholes, Victor's pop artists & repertory chief, plans to stage recording sessions with Presley whenever necessary on the GI's off duty.

MGM'S OPERA SERIES AND $4.98 LONGHAIRS

MGM Records is launching a new "Twentieth Century Opera" series and on May 1 the label is upping the price tag on its longhair LP's from $3.98 to $4.98. The price pattern was set by RCA Victor several months ago which has been followed by most of the other companies. Columbia, however, is still holding its classical Masterworks line at $3.98.

Kicking off MGM's opera line is Leonard Bernstein's "Trouble In Tahiti." Package features Beverly Wolff, David Atkinson, Miriam Workman, Earl Rogers and Robert Bollinger. The disk appeared simultaneously with the first performance of the Bernstein work by the New York City Opera Co. Sunday (7).

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	**LAURIE LONDON** (Capitol) **Whole World in His Hands**	3	6	..	6	..	7	2	..	2	1	6	..	1	1	1	2	..	1	4	2	..	1	130
2	1	**CHAMPS** (Challenge) **Tequila**	1	4	..	..	1	2	..	..	4	2	5	1	4	..	7	..	5	..	1	4	2	7	115
3	6	**PLATTERS** (Mercury) **Twilight Time**	..	1	1	..	..	..	1	3	..	..	1	8	2	2	..	8	2	7	10	3	..	5	100
4	..	**DAVID SEVILLE** (Liberty) **Witch Doctor**	5	2	..	10	..	..	..	2	..	..	2	..	3	..	9	..	1	6	..	1	..	6	74
5	4	**CHORDETTES** (Cadence) **Lollipop**	2	..	4	..	7	3	9	10	8	..	3	..	..	6	8	4	7	10	..	7	..	10	67
6	7	**PAT BOONE** (Dot) **Wonderful Time Up There**	..	..	..	..	..	..	..	5	..	..	4	..	..	..	4	..	..	2	..	..	4	3	44
7	3	**ANDY WILLIAMS** (Cadence) **Are You Sincere**	6	..	..	..	..	..	6	..	5	10	..	7	..	..	..	..	..	..	..	3	10	7	4	41
8	9	**MONOTONES** (Argo) **Book of Love**	..	8	..	2	8	..	..	..	..	..	..	..	10	..	..	..	3	..	2	6	..	9	40
9	..	**ELVIS PRESLEY** (Victor) **Wear My Ring Around Neck**	10	..	..	4	..	..	..	1	..	..	8	..	..	..	6	..	..	4	..	5	..	..	39
10	20	**DEAN MARTIN** (Capitol) **Return to Me**	..	..	..	..	..	..	3	..	..	3	..	..	..	7	..	..	6	..	7	..	..	2	38
11	..	**RICKY NELSON** (Imperial) **Believe What You Say**	..	..	..	..	6	..	..	4	..	..	7	..	..	4	..	..	..	3	..	..	..	..	31
12	8	**CONNIE FRANCIS** (MGM) **Who's Sorry Now**	..	..	..	..	5	6	4	..	..	..	..	..	..	..	5	..	..	..	..	..	5	..	30
13A	12	**KATHY LINDEN** (Felsted) **Billy**	..	..	..	..	..	8	..	..	10	4	..	..	8	..	..	6	..	8	..	..	8	..	25
13B	5	**PERRY COMO** (Victor) **Catch a Falling Star**	..	..	..	..	..	1	..	..	..	7	..	..	..	10	..	..	..	..	..	..	1	..	25
15	23	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	..	3	..	5	..	..	..	..	..	..	..	..	9	..	..	10	4	..	..	..	..	..	24
16A	11	**HUEY SMITH** (Ace) **Don't You Just Know It**	7	..	..	..	..	..	..	..	..	..	..	..	5	3	..	9	..	..	8	..	..	..	23
16B	15	**McGUIRE SISTERS** (Coral) **Sugartime**	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	..	6	..	6	..	23
18	18	**DON GIBSON** (Victor) **Oh Lonesome Me**	..	..	..	..	..	..	..	6	..	8	..	3	..	..	..	..	..	5	..	..	..	..	22
19	14	**PAT BOONE** (Dot) **It's Too Soon to Know**	..	..	..	..	4	..	5	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	21
20	17	**FOUR PREPS** (Capitol) **26 Miles**	..	..	8	..	..	5	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9	..	20
21	24	**MITCH MILLER** (Columbia) **March From River Kwai**	..	..	9	..	..	9	10	..	..	..	..	..	..	..	10	7	..	..	..	..	3	..	18
22	..	**RICKY NELSON** (Imperial) **My Bucket's Got a Hole in It**	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	8	16
23	..	**ED TOWNSEND** (Capitol) **For Your Love**	4	7	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
24A	..	**FOUR LADS** (Columbia) **There's Only One of You**	..	5	..	..	..	..	..	..	..	..	..	..	6	9	..	..	..	..	..	..	..	..	13
24B	16	**LOU MONTE** (Victor) **Lazy Mary**	..	..	3	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	..	..	..	13

THE BEST OF HOLLYWOOD IS ON RCA VICTOR RECORDS

The unusually beautiful Max Steiner music comes from what is going to be one of the biggest movie successes of all time. Watch this sensational album zoom to first place... fast!

And look at this great advertising support: Exciting national campaign including ads in Esquire, Holiday, The New Yorker, Saturday Review • Special full color point-of-sale material • National radio and television exposure • Local radio spot announcements • Tremendous nationwide newspaper coverage.

P. S. And... be sure to get your share of the profits from the Ames Brothers' great Pop single, "A Very Precious Love"—the big hit song from this great movie.

RCA VICTOR
RADIO CORPORATION OF AMERICA

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter Tripp—WMGM—New York	Jerry Strong—WMAL—Washington	Arnie Kuvent—WGAN—Portland, Me.	Bob Leonard—WMEX—Boston	Tal Hood—WFGM—Fitchburg	Jay Dunn—WKOX—Framingham	Dick Smith—WORC—Worcester	Ray Harris—WKBR—Manchester	Bob Wells—WEBR—Buffalo	Nick Nickson—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Larry Ford—WCRO—Johnstown	Bud Brees—WPEN—Philadelphia	SOUTH: Dixon-Medway—WALA-TV—Mobile	Wiljohn Miller—WBRD—Bradenton	Bob N. Perry—WCKR—Miami	Dick Pike—WNOP—Newport	Ed Hamilton—KENT—Shreveport	Bill Sanders—WTOB—Winston-Salem	Bob Stevens—KILT—Houston	Roger Clark—WGH—Norfolk	Joe Murray—WLEE—Richmond	MIDWEST: Eddie Hubbard—WGN—Chicago	Buck Leigh—WTRC—Elkhart	Bob Bradley—WLOL—Minneapolis	Chuck Norman—KSTT—St. Louis	Bill Wood—KODY—North Platte	Johnny Bell—KYW—Cleveland	Will Lenay—WSAI—Cincinnati	Bill Dawson—WLMJ—Jackson	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Al Radka—KFRE—Fresno	Frank Evans—KRHM—Hollywood	Don Lamond—KFOX—Long Beach	Art Kevin—KBMS—Los Angeles	Bob Holmes—KSJO—San Jose	Len Ross—KDB—Santa Barbara	Tony Larson—KUDY—Denver	Ron McCoy—KLUB—Salt Lake City	TOTAL POINTS
1	2	6	Laurie London	Capitol	*Wh'le W'rld in His H'nds	5	1	1	6	3		6		2	7		1	4	10			6		9	1	2	1	3	3	2	2		2	10	4	2		7				2				3	192
2	11	2	Platters	Mercury	†Twilight Time	2		2	7	2	4	1		1			5			1		1	4	8	1	4	5	7	5		1	8	1												155
3	1	8	Champs	Challenge	†Tequila	1		4									10	1	1			6	1	5	3	2	10	1		5		3		1									2		120
4	4	8	Connie Francis	MGM	*Who's Sorry Now	7	2							6	3		9			3	3			3				9		8	5		6	6								3	4	98
5	10	5	Four Lads	Columbia	*There's Only One of You			9	9				8		8	4		8			6			8				7	6						8	4	2	1	1		5		6	97
6		1	Art & Dotty Todd	Era	*Chanson D'Amour				1		8		1	8								10							5				8		5	1		4	2	3		1		10	87
7	3	6	Chordettes	Cadence	†Lollipop	4							9				2	3				8	3						6	1	9	7		5			3	10				1		83
8A	5	10	Andy Williams	Cadence	†Are You Sincere		6		10						2	3		9	9				6	6	10						4			3								1		83
8B	13	3	Dean Martin	Capitol	*Return to Me							7		7			2						2	7	9							3		3		3	2		4			7		5	1	81
10	12	10	Pat Boone	Dot	*It's Too Soon to Know		8											6	5		4					6	6			7														2	81
11		1	David Seville	Liberty	*Witch Doctor	6		8				4		10																						4				3			10	51
12	9	7	Pat Boone	Dot	†W'derful Time Up There									3	1					7				4								6		2				2		1		10		45
13	22	3	Huey Smith	Ace	†Don't You Just Know It				4	1			5				6																2											43
14	7	14	Perry Como	Victor	*Catch a Falling Star		3											3	7										1	9															40
15	6	4	Kathy Linden	Felsted	*Billy	8	9																													1						4		37
16	44	6	Vic Damone	Columbia	*Gigi		7									2																1	9	3								7	5	35
17	8	9	Chuck Berry	Chess	†Sweet Little 16					7								2				4				2									1							2			32
18	18	13	Four Preps	Capitol	†26 Miles		5						6				5			5				8				9				10												31
19A	30	2	Monotones	Argo	†Book of Love	9						3					4			8				10				4														9			29
19B	25	6	George Hamilton IV	ABC-Par	*Now and for Always						1		2							2																									28
21	26	6	Ames Bros.	Victor	*A Very Precious Love		4								9												7																		28
22A	17	5	Lou Monte	Victor	*Lazy Mary	10									10																			9								3			27
22B	14	7	Don Gibson	Victor	†Oh Lonesome Me					8				5			7											8							8				5			5		7	24
22C	..	1	Ed Townsend	Capitol	*For Your Love	3		6						4															7					4										24
25A	..	1	Sinatra-Smith	Capitol	*How Ya' Fixed for Love					9	6					1																7													24
25B	..	1	Aquatones	Fargo	†You				3				4																								9		8						22
27A	..	12	Patti Page	Mercury	*Belonging to Someone								7																			4													22
27B	36	13	Perry Como	Victor	*Magic Moments				8													9																							20
29A	..	4	Sam Cooke	Keen	*Lonely Island																	1																					4			20
29B	..	6	Johnny Nash	ABC-Par	*My Pledge to You			3		3		10						8					7												7			5							17
29C	..	3	5 Discs	Emge	*I Remember			2				3																																17
32	..	1	Joe Dodo	Victor	†Groovy												3			3																									17
33	15	5	Roger Williams	Kapp	*Arriverdeci Roma													9																											16
34		1	Marti Barris	Keen	†Scottish Fling																															8			1						15
35A	35	2	Ricky Nelson	Imperial	*My Bucket's Got a Hole																		5														3								14
35B	42	4	Voxpoppers	Mercury	†Wishing for Your Love																			4		8		8																	13
35C	..	1	Doris Day	Columbia	*Teacher's Pet							10																			2												8			13
38A	..	1	Perry Como	Victor	*Dance Only With Me																								4														5			13
38B	16	5	Crickets	Brunswick	†Maybe Baby									4	7																														12
38C	..	1	King Sisters	Capitol	*76 Trombones																									3				7											12
38D	..	1	Jackie Wilson	Brunswick	*To Be Loved					5																													4			6			12
42A	..	5	Eddie Platt	ABC-Par	†Tequila																												5												12
42B	..	1	Elvis Presley	Victor	†Wear My Ring																							3															8		11
44A	34	2	Billy Eckstine	Mercury	*Gigi																								4							7									11
44B	..	1	Ricky Nelson	Imperial	†Believe What You Say																									6								3						9	10

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Berry to Aussie, Japan April 29; Shapiro Off To Europe for Columbia

Arnold Berry, Columbia Records' director of international relations, will wing out on a tour of Australia and Japan April 29. In Australia, he'll attend the annual deejay meet sponsored by Coronet Records, Col's Down Under affiliate. In Japan, he'll huddle with the brass at Nippon-Columbia and Epic Records. He'll be accompanied by arranger-maestro Ray Coniff.

Meantime, Nat Shapiro, director of Col's international artists & repertoire division, left for Europe yesterday (Tues.) to confer with label's Philips affiliate in Holland, Italy, France and England. During his overseas stay, Shapiro will work on promotion for the London preem of "My Fair Lady" (April 30).

From The PARAMOUNT PICTURE of the same name
ANOTHER TIME ANOTHER PLACE
Recorded by
PATTI PAGE Mercury
PAT O'DAY Victor
VERA LYNN London
DON CHERRY Columbia
MARY KAYE TRIO, Decca
Famous Music Corporation

2 NEW R 'n' Rs
By PAT BALLARD
STOP, BABY
FOUR PREPS
CAPITOL
TRUE TO YOU
GENE VINCENT
CAPITOL
BOURNE, INC.

"A VERY PRECIOUS LOVE"
from the Warner Bros. Production
"MARJORIE MORNINGSTAR"

THE AMES BROS.	RCA Victor
DORIS DAY	Columbia
THE JOHNSTON BROS.	London
BONNIE GUITAR	Dot
SLIM WHITMAN	Imperial
JACK JONES	Capitol
DICK HAYMES	Hallmark
SOUND TRACK ALBUM	RCA Victor

M. WITMARK & SONS

THE BROTHERS KARAMAZOV
Love Theme from
The Brothers Karamazov
ROBBINS MUSIC CORPORATION

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	LAURIE LONDON (Capitol)	Whole World In His Hands
2	1	CHAMPS (Challenge)	Tequila†
3	8	PLATTERS (Mercury)	Twilight Time†
4	2	CHORDETTES (Cadence)	Lollipop†
5	4	PAT BOONE (Dot)	It's Too Soon to Know* / Wonderful Time Up There†
6	5	CONNIE FRANCIS (MGM)	Who's Sorry Now*
7		DAVID SEVILLE (Liberty)	Witch Doctor*
8	7	ANDY WILLIAMS (Cadence)	Are You Sincere†
9	9	MONOTONES (Argo)	Book of Love†
10	6	PERRY COMO (Victor)	Catch A Falling Star* / Magic Moments*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	4	*WHOLE WORLD IN HIS HANDS	Chappell
2	1	†TEQUILA	Jat
3	3	†LOLLIPOP	Marks
4	2	*CATCH A FALLING STAR	Marvin
5	5	*WHO'S SORRY NOW	Mills
6		†TWILIGHT TIME	Porgie
7	6	†ARE YOU SINCERE	Cedarwood
8	8	†SUGARTIME	Nor-Va-Jak
9	7	†WONDERFUL TIME UP THERE	Fowler
10		*WITCH DOCTOR	Monarch

(*ASCAP †BMI F-Films)

Blockbusters

Continued from page 45

when it converted to four-color packaging and the use of the real artists' names on its albums instead of pseudonymns. Every month, Camden has been racking up new sales with March having been the best in the label's history, going 40% ahead of the previous month. Camden has been helped by the release of newly recorded material such as Al Goodman's "South Pacific" set, as well as the exploitation of oldies from Victor's vaults.

Columbia Records, meantime, has been pushing its low-priced Harmony label series. Harmony is made up of reissue material from the Columbia catalog and also features the four-color jackets on albums sealed in polyethelyne bags, a merchandising angle now widely used in the low-priced field.

Album Reviews

Continued from page 44

"The Breeze and I," "May I" and "Fantasia Mexicana." Vik also has released another Gold album under the title of "Sticks and Bones."

Hal March: "The Moods of March" (Dot). This is an engaging mood music album maestroed by the w.k. quizmaster Hal March, who once was a bandleader-vocalist under the name of Hal Mantell. Once again a group of standards is performed in lilting style by a large stringed orch with Paul Horn, a versatile woodwing instrumentalist, furnishing the clarinet and flute solos.

Fred Waring & The Pennsylvanians: "The Music Man" (Capitol). The score that Meredith Willson devised for his clicko Broadway tuner, "The Music Man," fit right into Fred Waring's interpretive groove. The melodies are homespun and the lyrics are out of the grassroots, making it an overall blending that Waring works with best. His orch and chorus rarely have been heard to better advantage.

"The Worst of Morris Garner" (Thunderbird). First there was Erroll Garner, then there was a so-called "Irving Garner" on the Verve label and now comes "Morris Garner" on the Thunderbird label. But "Morris," unlike "Irving," doesn't sound like a joke. He sounds exactly like Erroll. In fact, it could very well be Erroll and Erroll ought to look into the matter because either somebody is kidding at his expense or there's an expert keyboard mime at large.

Herm.

Stereo

Continued from page 45

ample, CBS laboratories recently demonstrated a brilliant technical breakthrough in the achievement of a compatible stereophonic disk. It should be borne in mind that stereophonic effect is by no means an absolute quality with rigidity specified characteristics. Much remains to be investigated in the area of artistic taste and public acceptance."

The immediate future of the stereo market will be determined by the public's acceptance of the playback equipment which, in general, will have a 50% higher tab than equivalent monaural machines. Whether the current economic recession will affect stereo machine sales is yet to be seen. In the fall, however, when the manufacturers will push their new wares at the various audio fairs, the answer for this year's sales will be given.

Diskery Pactings

Patti Austin, seven-year-old songstress who has appeared on several tv shows, has been inked to a term pact by United Artists Records.

Design Records, low-priced LP line, has expanded its talent roster via new pacts with **Connee Boswell** and **Lanny Ross.** Miss Boswell is set to cut an album of Irving Berlin tunes, while Ross will record a 25th show biz anni package.

Nick Venet, formerly with RCA Victor, pacted by Imperial Records. His first disk includes one of his own tunes, "Darlin' Sue."

Gloria De Marco, of the Five De Marco Sisters, signed for solo vocals by Arrow Records. Indie label also has pacted **The Beau-Belles,** two girls and a boy, and a 16-year-old rock 'n' roller, **Buzz Clifford.**

Local 47 Suspends 2 From L.A. Philharmonic For Support of MGA

Hollywood, April 15.

Sinclair Lott and Gareth D. Nuttycombe, both members of the L.A. Philharmonic Orchestra, have been suspended from Local 47, AFM, for violation of union's bylaws.

Pair are charged with siding in with Cecil F. Read's newly formed Musicians Guild of America, which has been termed dual unionism by the AFM.

Meanwhile, Henry Kaiser, top legal brain for the Federation, is back at his offices in Washington, D. C., following a quickie visit to the Coast for meets with NLRB field reps anent MGA. Kaiser urged the NLRB to disqualify the new guild's petition on the grounds that it has failed to make an adequate showing of strength to justify an election among musicians involved in the current strike against the major studios.

The HIT! OF THE WEEK
CONNIE FRANCIS
I'M SORRY I MADE YOU CRY
and
LOCK UP YOUR HEART
MGM 12647
M-G-M Records

THE LONG HOT SUMMER
LEO FEIST, INC.

To The Top Again . . .
•WHO'S SORRY NOW
CONNIE FRANCIS on M-G-M
•I'M GETTIN' SENTIMENTAL OVER YOU
NELSON RIDDLE on Capitol
•BILLY
KATHY LINDEN on Felsted
•ONE MORNING IN MAY
JOSE MELIS on Seeco
MILLS MUSIC, Inc.

KAY MARTIN
AND HER
BODYGUARDS
Currently YEAMEN'S, Detroit; May 5 (two weeks) TROPICS, Dayton; May 19 (two weeks) BERGHOFF GARDENS, Ft. Wayne; June 9, GRAND VIEW INN, Columbus and July 1, RETURN ENGAGEMENT FOR TEN WEEKS, MAPES HOTEL, Reno
ROULETTE RECORDS
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.

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GAC Near Absorbing Gale Agcy., Accenting Big-Sized Arena Tours, Pkge. Control; 3d Major Takeover

Negotiations are being finalized for the absorption of the Gale Agency by General Artists Corp. Under present plans, it's indicated that Tim Gale, Gale Agency prexy, will go to GAC as a veepee in charge of plotting touring arena and theatre shows.

Talks between the Gale office and GAC have been going on sporadically for the past two years. Discussions have been leisurely and exploratory. However, last week's gab indicates that a deal is near.

GAC has long sought to find new avenues for many of its disk names. The Gale office on the other hand, has had long experience in the arena field and Gale's services would provide the big touring show ingredient to GAC, which has long been regarded as the No. 3 office in the industry, next to Music Corp. of America and the William Morris Agency.

GAC in recent years has gone in for an expansion program which has included mergers and absorptions of other offices. The first major acquisition was purchase of the George A. Hamid agency which put them in a frontline position in the outdoor field. A separate subsidiary, GAC-Hamid Inc., was formed to handle this new business. Other major acquisition was American business of the Lew & Leslie Grade Agency of London. Eddie Elkort, who headed American operations for that firm, was made a veepee in the GAC setup. The Grade domestic business, plus a tie with the Grade office in London, have made GAC an important entity in Continental talent bookings, as well as the importation of acts.

The Gale Agency has long been one of the important offices in the rock 'n' roll and rhythm & blues field. Agency has had a large enrollment of Negro as well as white singers, and was among the first to go in for large arena shows with a strong lineup of record names.

GAC is one of the top agencies for record singers. As a result of its strong list of chirpers, it has been able to crack television packaging. Included in its roster are Perry Como, Nat King Cole, Johnnie Ray, Johnny Mathis. GAC has had its performers out on arena tours as well as theatre one-nighters, but generally on packages controlled and booked by other agencies. With Gale plotting tours, GAC would then be in complete control of packages, although it is conceded it would still probably go to other offices for fill-in turns.

DELAY CHI 2-A-DAY TO FALL WITH AN 'IF'

Chicago, April 15.

Likelihood is growing that the proposed two-a-day vaude plan for the Erlanger Theatre will be deferred till next fall, with some doubt it'll get off the ground even then.

Mount Royal Productions, formed for just that purpose, planned originally on an April 6 entry at the Studebaker, then shifted to a May 9 unveiling at the Erlanger, which has more seats and airconditioning. Would-be vaude producers haven't been able to land a headliner, getting turndowns so-far from Harry Belafonte and Milton Berle. Its' known other stars have also been approached to no avail.

Only thing that seems definite now is that the layout—if, as and when—will have a revue format with cohesive scripting. A local writer-director hase been verbally pacted to handle the assignment.

Atty. Katz Joins S&R

Henry M. Katz, former resident counsel of the American Guild of Variety Artists, has joined the law-firm of Silverstone & Rosenthal. Latter were at one time counsel for AGVA and are presently counsel for the AGVA Welfare Trust Fund.

Katz has been in private practice since leaving AGVA.

Winchell's 70G In Vegas For Funds

Columnist Walter Winchell will play the Tropicana, Las Vegas, for two weeks starting May 27 at $35,000 weekly. Deal was made last week by the Trop's producer Monte Proser. Winchell will get all the coin, with no commissions deducted, and sum goes to the Walter Winchell Foundation which pays the expenses of the Damon Runyon Cancer Fund, from which no deductions are made. One of the reasons Winchell took the Tropicana assignment was the Foundation's decreased income because of cancellation of his Revlon telefilm show.

Winchell made the deal on Friday (11) and returned to the Coast. He'll be back in Las Vegas April 23 to participate in the Dessert Inn Golf Tournament, in which he'll partner with Frank Sinatra against Bob Hope and Bing Crosby.

With Winchell's acceptance of the Tropicana date, he'll precede Ed Sullivan who opens at the Dessert Inn July 1 with a cast which includes Julia Meade.

Pleasure Beach Acts

Pleasure Beach, Bridgeport, has started lining up its talent for the season. First show to go in will be a three-day stand of the Great Alexander starting April 30. First one-nighter in the ballroom will be May 31 with Joni James and the George Williams band.

Park is being booked by Leon Newman agency out of New York.

Wildwood Earmarking Some of That $16,000,000 Bank Hike for Name Acts

Wildwood, N. J., April 15.

Encouraged by the $16,000,000 increase in local bank deposits last season, name booking fever appears to be more pronounced. In fact as of this date more big names have already been signed than in any previous early April. Leading the Las Vegas-like parade will be Martha Raye, Dean Martin, Liberace and Johnny Mathis.

Diamond Beach Lodge will embark on second season of Beach Club June 28 when Charlie Spivak band opens for 10 weeks.

Beach Club has also pacted Miss Raye for two stands; Corinne Calvet, Denise Darcel, Henny Youngman, Dick Haymes, Peggy King, Lou Monte and Gypsy Rose Lee. Spot is negotiating with the room record-holders, the McGuire Sisters along with Jayne Mansfield and Vic Damone.

Oscar Garrigues of the Manor Hotel Supper Club has inked Dean Martin for a July stand, while Liberace fills a return engagement starting July 18.

Ben Martin's central-city Club Bolero has Johnny Mathis for July 4 holiday week, followed by the Andrews Sisters and Harvey Stone. Mid-July will bring Sam Cooke and Connie Francis. Tommy Leonetti is pencilled in as one of the August billtoppers along with homecoming engagement of Pepper Davis and Tony Reese, comics who first joined forces at Wildwood's Club Hof Brau.

New dash is being added in other sections of the resort with a virtual Gold Coast of new motels rising along the oceanfront in Wildwood Crest. Along the boardwalk, four amusement piers are undergoing great expansion with a new Funland pier set at Convention hall.

Another touch is the installation of Meteor Monorail on the boardwalk by Gilbert Ramagosa of Carll & Ramagosa. Wildwood thus sets another precedent in becoming one of the first resorts in the world to establish Monorail.

Tentative arrangements call for the McGuire Sisters to appear week of August 1 at the Beach Club. The trio holds the house record but are also mulling a competitive bid from Atlantic City's Steel Pier.

Other clubs reported set to jump on the name wagon include Harry Roesche's Beachcomber, Jake Diamond's Martinique, John Caterini's Riptide, Lou Booth's Chateau Monterey, Eddie Suez's Club Avalon, Charlie Johnson's and Ben Martin's Mardi Gras.

ALAN GALE VAUDE TOUR BOWING IN HUB AT $4.95

Boston, April 15.

Alan Gale arrived here yesterday (Mon.) to set his Alan Gale Show for a round of legit theatres, opening next Monday (21) at the 1,717-seat Shubert for seven performances, no matinees. With Gale are Fran Warren, the Dunhills and Arnold Dover. Show will troupe to Montreal, Cleveland, Detroit and Chicago.

The Shubert stand is pegged at a $4.95 top, and b.o. advance was reported good for the nitery comic. Gale's previous effort in the vaude medium was in Chicago to pre-sold houses.

Name Raine Ringmaster Of B'port Barnum Fest

Bridgeport, Conn., April 15.

Kenneth E. Raine, executive director of Columbia Records' plant here, is the new Ringmaster of Bridgeport's 1958 Barnum Festival. He replaces Arthur R. McNeil who resigned following a damage suit filed against him by a woman who accused him of beating her.

Raine has been active in Festival affairs in recent years. The annual all-city celebration commemorates P. T. Barnum's contribution to the town.

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Direction GAC

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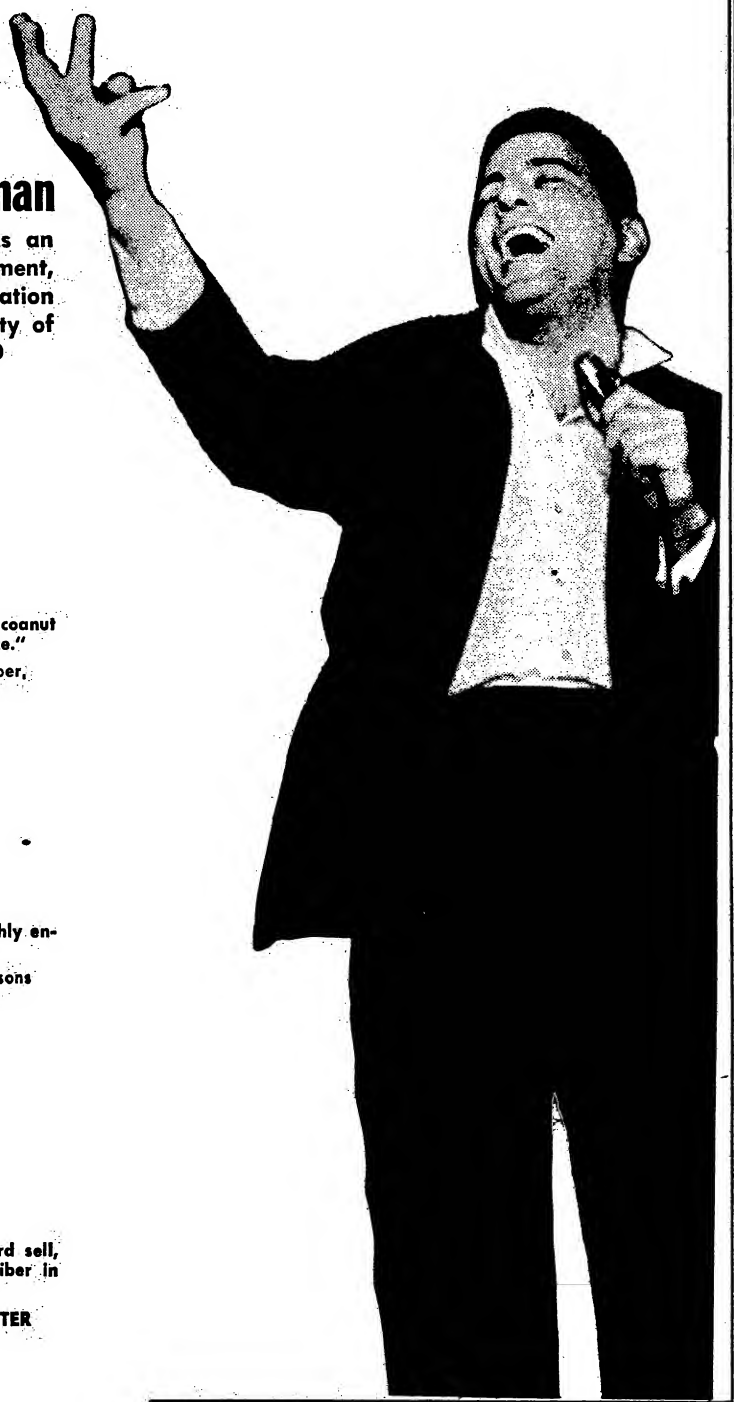

Bennett Again Superb Showman

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"He's comparable to a baseball pitcher that throws a ball in any direction the catcher signals, for Bennett will pitch a tune in any direction the audience clamors. And by the reaction of the rounders, all his throws were true and on target."
—Daily Variety

"Tony Bennett proved the magnet at the Cocoanut Grove for an enthusiastic big name audience."
—Hedda Hopper, L. A. Times

"A dynamic singer . . . When Bennett gets wound up he grabs a hand mike and traverses his stage like a dancer. At the end of nearly an hour the audience is almost as limp as he."
—John L. Scott, L. A. Times

"I'm a fan of Tony Bennett's . . . I thoroughly enjoyed him."
—Louella Parsons

"One of the country's most popular vocalists, Bennett has an amazing versatility in his songs and style . . . his vitality is tremendous and he really 'sells' a song."
—Wylie Williams, HOLLYWOOD CITIZEN-NEWS

"Bennett has become a master of the hard sell, exhorting, pleading, coaxing with every fiber in his body."
—HOLLYWOOD REPORTER

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The Next President

Frank B. Nichols production of two-act (12 scenes) revue. Stars Mort Sahl; features Jimmy Guffre 3), Folk Singers (8), Anneliese Williams. At Bijou Theatre, N.Y., April 9, '58; $5.75 top.

"The Next President" is a loosely contrived revue serving as a vehicle for night club comic Mort Sahl. As a revue, it's far below the level of Broadway acceptance, but as a showcase for a talented stand-up monologist it serves the purpose adequately if not wholly.

Sum and substance of the revue is Mort Sahl whose peculiar type barbed patter has been too-long absent from the Broadway scene. Comic does four monologs of varying length that cover just about all the mores of modern America, from motivational research to psychology to politics to sports cars to education—and none of these subjects is safe from his sardonic wit.

Just how long this show — at $5.75—will last is doubtful. Sahl has built a loyal following on the saloon circuit he frequents (hungry i, San Francisco; Crescendo, Hollywood; Village Vanguard and Blue Angel, New York), and the avant garde set will undoubtedly turn out to see their hero, but whether he has the general appeal for Broadway is to be doubted.

Show opens with the Folk Singers (8) who do a number titled "The Chorus Of Collective Conscience" which sets the mood via clever dialog and then group segues to one of their folk numbers. "Cry Holy," which seems strangely out of place with the rest of the show. Mort Sahl does his first monolog on current events with special emphasis on foreign policy. Sahl's patter is delivered very fast and his is not the relaxed, easy-going style of a Benny, but he probably gets in more one-liners and snappers in a shorter span of time than any other comedian extant. His humor is sharp and biting and whether you like him or hate him you can't ignore him.

The Jimmy Guffre 3 deuces with a set of their outer-space music that seems to come through to those in the same orbit but is pretty far out for those who are used to at least a little melody and rhythm in their music. Anneliese Widman does a modern dance bit to the Guffre music that serves as little more than a change of pace and is only adequate. Folk Singers fcllow with another "Deep Blue Sea" and Sahl returns for a first act windup that is perhaps his best bit in the show.

Second act is almost an exact repeat of the first except that Sahl does two stints back-to-back at the finale. Among his best routines are one that touch on a bank robbery featuring a bank teller with a Ph.D degree, a Greenwich Village bit featuring dialog with convicted Russian spy Rudolph Abel, and commentaries on Life magazine and J. Edgar Hoover (his latest book is titled "How To Turn Your Friends Into The FBI For Fun and Profit") and all score heavily.

Staging credits are almost non-existent since an absolutely bare stage is used throughout with lighting following the night club pattern rather than conventional Broadway use. Props consist only of stools and two telephones that are used in the opening skit and are never replaced.

As a master of the topical joke Sahl has no peer. His material is always as up-to-date as the latest edition of the daily papers or the latest newscast. His particular brand of humor necessitates constant attention and if any real criticism can be leveled at Sahl it is the fact that he is on too long and exhausts the audience well before his material gives out. "The Next President" is not a distinguished entry for the first Broadway appearance of one of our cleverest comics. It detracts more from his performance than it contributes and therein lies the rub.

Syd.

Joyce Grenfell

Roger L. Stevens & Laurier Lister presentation of Joyce Grenfell with George Bauer at the piano, music. Richard Addinsell; written by Miss Grenfell; gowns, Victor Steibel; opened at Lyceum, N.Y., April 7, '58; $5.75 top.

Joyce Grenfell, the British character delineator, in her second Broadway recital, brought a fresh batch of characters into the Lyceum for a four-week run. Talented mime, who possesses a good singing voice, has apparently lavished a lot of love on her character creations. She seemingly has seen them through a lot of birth pains and has watched them grow into adult individuals.

Having thus mothered her creations, Miss Grenfell can be forgiven for not giving them an additional sense of maturity and a gift of tears. She is a lot of fun in many respects. Her takeoff on a clubwoman, and her portrayal of an idiosyncratic woman of wealth contain a lot of laughs which sometimes smacks of a "stiff upper lip" kind of humor. But there are a lot of belts for the audiences. Her "Wibberly" bit, the sardonic humor of the sketch depicting a writer of children's books and her ride on the ferris wheel, are all excellent highspots that provide for an enjoyable evening.

Her music is the product of Richard Addinsell and has a high melodic content along with an excellent adaptability to Miss Grenfell's type of humor. The musical highspot is her interpretation of three girls in an oratorio at Albert Hall. A lot of her work, though, in the song department has a degree of flatness, her major affection being lavished on the sketches.

Miss Grenfell's sole lack is her failure to give greater depth and dimension to some of her characters. Such procedure would have her work greater variety. But even so, Miss Grenfell provides a rewarding evening.

George Bauer at the piano backs Miss Grenfell competently and his solo piano interludes give her a chance to change into other fetching Victor Steibel gowns. *Jose.*

Industrial Shows

Portland Home Show
(EXPO. BLDG., PORT.)
Portland, Ore., April 12.

Julius LaRosa (with Joe Arnell), Dolores Hawkins, Four Knights, The Valenos (2), *Half Brothers* (2), *Vincent Sciortino, Bruce Vanderhoof, George Arnold Orch* (12); *produced by Al Learman; staged by Fred Oppenheimer. At Exposition Bldg., Portland, April 11 to 20, '58; 90c admission.*

In past years, producer Al Learman has always booked a big stage-show to hypo action at the Home Show. This year, he has a smash on his hands and the turnstiles should click to a new house record. The showmandiser has converted the arena into a 5000-seat showcase that is nearly plush. One stub is good for all exhibits and stageshow. Two shows are presented nightly with matinees on weekends.

Layout, loaded with entertainment, is held to 70 minutes for benefit of exhibitors. Despite the numbers of chirpers on the bill, they are all different types.

Julius LaRosa is making his debut in the Pacific Northwest and was a little light to follow the show-stopping acts up ahead. Amiable guy wins the audience with his charming, boyish style of current poppery and a medley of his platter tunes. He works easy, relaxed and with good change of pace. Pianist-arranger Joe Arnell batons the house crew from the 88.

The Half Bros. (2) get things underway at a fast pace and the entire bill continues at the same clip without lagging. Two guys wow with skillful comedy juggling and unicycle work. Dolores Hawkins in the trey spot slams out some standards that are tops. Gal is well stacked, easy to ogle and can really sing. The Four Knights stop the show with their harmony, comedy and cutting up. They run the gamut from r&r to spirituals and beg off.

The Valenos (2), next-to-closing, also grab big mitts. Petite femme is put through her paces by male partner in adagio-ballet. Tenor Vincent Sciortino is making his professional debut on this show and from all indications is stellar material. Handsome youngster has all the makings of a bigleague act. His voice is exciting, with depth and genuine quality. With some added showmanship and a little more experience, he will knock on the door.

George Arnold orch (12) played a great show. Bruce Vanderhoof keeps the show moving at a good pace and handled the m.c. chores nicely. Fred Oppenheimer is in for credit with staging the layout.

Feve.

Sports Show
(State Fair Park, Dallas)
Dallas, April 12.

Richiardi Jr., Swede Fuller & His Golden Retrievers, Royal Canadian with Frankie Peloquin, The Yokoi Family (5), *The Kovacs* (4), *The Midwesterners* (8), *Bill Brown, Billy Mayo Orch* (10). *At Automobile Bldg., State Fair Park, Dallas, April 12-20, '58; 90c admission.*

This is the 10th annual showcase for the local Sports, Boat & Vacation Show in the huge automobile building on the Texas State Fairgrounds. These Martin Kelly productions have grown successively in the past decade (they only added "boats" to the billing last year, since Texas is dotted with inland waters), and the nine-day exhib pulls hefty biz. Emcee Bill Brown, a regular here, keeps the show "on the road" and this year's outing betters previous efforts. Nightly show, with weekend matinees, will pull viewers into the huge building, where multiple commercial firms have exhib space.

Richiardi Jr. headlines and he's a smash in four illusion bits. He thrusts swords into a small trunk containing a femme, opens the sides to reveal to grandstand viewers that only crossed blades are visible; he pours fruit juice from a lofted pitcher and spectators never see it enter a moppet's mouth. The Peruvian magician does his w.k. levitation stunt. Sock windup is his trunk stunt, ending his headline stint with salvos.

Steve Fuller's six Golden Retrievers pull hefty mitting from

(Continued on page 54)

Inside Stuff—Vaude

Steve Harris denies his 16-year-old Club Hollywood in Chicago's suburban Franklin Park is up for sale, per a report in the March 19 VARIETY. Boniface says he's not actively looking for a buyer, although he might sell if he's made an attractive offer. Earlier report from his wife Olga who founded the spot, verified the for-sale intention and said Harris's health was the reason. Nitery currently has crooner Nick Noble and comic Bill Falbo.

Three appearances in recent weeks on the Jack Paar NBC-TV show had made Pittsburgh singer Ed Scotti a hot property around there in the niteries. Tenor opened a two-week engagement Monday (14), at the Vogue Terrace and several other dates have also been set for him during the summer.

Scotti and Paar were Army buddies and have remained close friends since. Paar used him on the first program that came through Pittsburgh (WWIC) March 24 and had him back again just last Monday. Result was that Pitt agents began to display a sudden interest in Scotti after he'd been unable to get anywhere with them for a long time.

Pittsburgh Press, Scripps-Howard daily, closed its books on the raging storm between music writer James Ball and the admirers of Victor Borge by turning the letters column over to Borge last week for a three-column say. Tempest started when Ball penned a tongue-in-cheek notice of Borge's sellout one-man show recently at Syria Mosque. On the surface, it sounded like an unqualified pan but too many people missed the point, with result that the Press was flooded with protests. This went on for two weeks until finally the newspaper decided it was time to call a halt by giving Borge the floor himself. He said, among other things: "Judging from the reaction of so many readers, Mr. Ball has apparently written the least understood document since the Einstein theory. I accept Mr. Ball's review as a compliment, just as I would respect his opinion if it had been uncomplimentary. I hope this evaluation of Mr. Ball's review now restores law and order to Pittsburgh."

Jimmy Joyce, Boston opera singer who doubles as a comic in niteries and on club dates, has come up with his own opera company which he has dubbed "Station Wagon Opera Company." Traveling by station wagon with costumes, his six-person company gives "Don Pasquale" in highschool and college auds.

Joyce, who leads a double life as comic and opera piper, is rapidly acquiring stand-in fame in the Hub, with boniface Stanley Blinstrub calling him in to replace whenever his featured performers can't go on. Latest was Saturday (12) when Joyce replaced Jimmy Durante at matinee at the 1,700-seater before 1,500 femmes attending a fashion show. The announcement came over the mikes, "presenting Jimmy—— Joyce," and there was a big gasp from the femmes expecting Durante. Durante's layout didn't make the matinee, it was reported, because of illness of Eddie Jackson.

Vancouver PNE's Grandstand Play After Absence

Vancouver, April 15.

Pacific National Exhibition takes a flyer at staging a grandstand show this summer in its first attempt in seven or eight years. Bait this time is Boston-based "Snyder's Water Follies" from the Brussels World's Fair, to open at PNE Aug. 18.

There had been a couple of flops on previous grandstand attractions. Jimmy Durante was brought into the Forum eight years ago, backed by a big production, but the expo dropped about $14,000 on it. Ditto Edgar Bergen the year before.

This year's show goes into 12,000-seat Empire Stadium which has been partially roofed to seat 4,000 to 5,000 under cover, and large centre-stage is being built to bridge the aquashow's pair of tanks.

PNE has laid out $415,000 on fairgrounds appointments, in anticipation of a 1,000,000 gate. That breaks down into $130,000 worth of grading and power lines for new Gay-Way, operated by Burrard Amusement Co.; $100,000 to refurbish the stadium and install roofing; $30,000 into additional auto parking; $80,000 to facelift commercial building, now labeled Pacific Show Mart, $75,000 went into a general paint-up job. Gay-Way operates from July 1.

Beowoulf Productions Inc. has been authorized to conduct an entertainment business in New York, with capital stock of 200 shares, no par value. Sidney Solway Miller of Manhattan was filing attorney at Albany.

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See Salaries in Vegas Stabilized; Riviera Banking on Ex-B'way Tuners

Talent prices in Las Vegas have been virtually stabilized only because they aren't able to go any higher and permit the hotels to make money. With the present crop of performers, there is no possibility of any appreciable wage increases, says Ben Goffstein, exec v.p. of the Riviera Hotel there.

Goffstein is in New York looking around for legit properties. Having done fairly well with "Damn Yankees," he's trying to get the rights to "Oklahoma" as well as other Rodgers & Hammerstein shows. The paucity of names on the loose has forced the hotel to look into further legit bookings, Goffstein says, and likelihood is that with a few legiters, plus a sprinkling of names he can count on, these would comprise the bulk of his schedule.

Goffstein is also on a selling tour as well. He's shopping around for conventions for the new 1,500-seat convention hall being completed as an adjunct to the Riviera. The addition is expected to be open by the end of the month, and already there are about 10 major meetings set.

Goffstein stated that it matters little which hotel gets a major convention, every inn on the Strip benefits. There are some powwows too large to be accommodated in any one hotel. Consequently, the surrounding hostels get a lot of registrations. Again, once conventioneers are in town, they attend the shows at most of the other spots.

Goffstein will be in New York for several days before planing out to London for the Variety Clubs Convention, and will then go to Paris and Brussels before returning to the U.S.

Raincheck Easter 125,000 A.C. Draw

Atlantic City, April 15.

This resort "week after" Easter parade, washed out on the 6th by an all-day driving rainstorm, drew a crowd of 125,000 Sunday (13). That was well below the usual Easter influx of 250,000, but pleasing to hotel, amusement and restaurant interests which had gone along with City Commissioner Richard Jackson's idea for the "raincheck" holiday.

The day was nearly everything that rainy Easter Sunday should have been—plenty of sunshine, temperatures in the 60s. The boardwalk was well filled, with judges in rolling chairs to pick the 10 women wearing the most attractive Easter hats and the 10 best dressed men, an annual resort promotion.

Advertising placed in metropolitan newspapers plus radio and tv space and plugs had much to do with the bringing in of a crowd to salvage something from wrecked Easter. Hotels were filled to about 75% of capacity while restaurants did near top business in the late afternoon.

Steel Pier had gone along with the idea of the raincheck Easter weekend and George A. Hamid Jr., one of its operators, reported okay business. While not near that of a normal Easter Sunday, it was much better than just marking the rainy Easter off as a lost day, he said.

Pier booked Charlie Spivak orch Sunday in the Marine Ballroom with Paul Judge band in Saturday. The Four Aces and Denise Lor were vaude headliners both days.

Bygraves' Straight Pic

Glasgow, April 15.

Max Bygraves, a leading English comedian, who planed in here for a "Six-Five Special" teenage telecast from city's Albert Ballroom, is soon to play his first straight film role in "Cry from the Street." He will later make another film with Johnnie Ray.

Bygraves brought his young son Anthony to work a gag with him in the BBC-TV show here.

HELP WANTED: A NAME TO REOPEN CHI CHEZ

Chicago, April 15.

Chez Paree, aiming for an April 25 reopening, may have to push the date back for lack of a headliner. Nitery has been dark since March 17, the first Lenten fadeout in the spot's 25-year hictory.

Only booking that's firm now has Tony Bennett in May 16 for nearly three weeks, with the possibility he'll be joined by comics Rowan & Martin. A June or July entry may be Jimmy Durante, who played the Chez last winter prior to the holidays.

Birdland in Dallas

Dallas, April 15.

Birdland, newest night spot in downtown area, has been opened here on site which once housed the old Harmony Lounge.

Birdland features music by Finney Mo & His Goofers, five-piece combo. Extra-added on weekends is Sherry, a sepia exotic. Other performers are Johnny "Guitar" Watson and Curly Mays.

Victor Borge will appear at Ovens Auditorium, Charlotte, N. C., Friday (18).

Closed-Circuit Cafe

The Round Table, N. Y., opening on the site of the Versailles, with a press preview May 4, will have a talent lineup including the Count Basie orch, Joey Bushkin Quartet and the Teddy Wilson Trio.

One of the innovations in the spot will be a closed-circuit tele booking screen in an upstairs room to be known as Celebrity Nook, which will get the show from the main room. Spot is to be operated by Morris Levy and Phil Kahl.

Havana Booking; Capri's Aug. Pact As Hotels Dive

Despite the current violence in Havana and rebel activity throughout the island, the hotel operators there are extremely confident. They have assumed a "business as usual" stance, even to the extent of signing future dates for talent. Last week, Shiela Reynolds was pacted for an August date at the Capri Hotel, Havana. Deal was made by Music Corp. of America, representative of which presumably made his way through the no mans' land of the Havana streets to talk to Capri casino manager Nat Harris.

The investors in the major hotels

(Continued on page 54)

2 'Elvis Editions' Rise; Okla. Kid & Occidentally-on-Purpose Hirao

ACTS IN ST. P. HOTEL AFTER LONG DROUGHT

St. Paul, April 15.

In an effort to perk up downtown St. Paul, one of its two leading hotels, the St. Paul, will experiment with floor entertainment in its Gopher Grill, Music Corp. of America is booking.

Bistro kicks off with the Musical Keyboards, to be followed by the Richie Bros. There'll be no cover or minimum.

It marks first time in years that any St. Paul hotel has gone in for acts. The Twin Cities' only supper club has been the Hotel Radisson Flame Room in Minneapolis which continues to book singles.

Hibbler's U.S. Return

Glasgow, April 15.

Al Hibbler, headlining at Empire Theatre here plans an early return to the U. S. for summer dates. He's accompanied by his wife and pianist John Melachi. Singer has been making a short U. K. tour.

He's pacted for a spot on the Ed Sullivan CBS-TV show May 11.

Shrine Indoor Circus will open its 16th annual appearance May 5 at Municipal Auditorium, Atlanta.

Elvis Presley is in the Army. The race is on.

Bartlesville, Okla., April 15.

A new teenager rock 'n' roll combo, in a special appearance at the Osage Theatre, stood 500 local teenager on their ears recently in a performance that literally shook the building. The group was booked in following the regular feature of "Paths of Glory." A special rerun feature "Rock Around the Clock" followed the stageshow.

The combo, called the "House Rockers," featured 16-year-old Wesley Reynolds of Oklahoma City, who patterns after Elvis Presley but retains enough originality to be interesting.

Howard Walker, Cincinnati Saxophonist, virtually stole the show with dance antics, jokes between numbers and good harmonizing with Reynolds on some of the songs.

Theatre manager Robert Getter, who is fighting a business slump and the world's first Telemovie operation, said he caught the act recently at a Theatre Owners of Oklahoma convention and booked them for the show. He also arranged for the combo to make an appearance at a local skating rink prior to the show. The skating rink was packed, Getter reported.

Socko Masaaki

Tokyo, April 8.

The latest and most imposing of

(Continued on page 57)

The Modernaires

Modernaires Swing In

The Modernaires are now and have been for a good many years one of the most agreeable, and most musical, singing units to be encountered on disks or TV. Their mass communication is really massive. ..... they whip through a sparkling and inventive show, one of the fastest 45 minutes to be put in on the circuit.

LES RICH
Houston Post

Modernaires Draw Cheers

The four men-one gal combination is doing a bang-up job in the International Club's Continental Room.

The group is more than just a stand-up-and-sing organization. They add a touch of magic, a heavy overlay of comedy, some juggling, trumpet playing, break up in singles, doubles and other combos for certain arrangements.

PAUL HOCHULI
Houston Press

VARIETY
NIGHT CLUB REVIEWS
International, Houston

The Modernaires, dean of the nation's singing groups, showed at their opening here April 3, just why they have been around for so long and with such success. This is a top act, as smooth and solid as the Glenn Miller tunes they sing so well.

Their sense of comedy is highly professional, as is shown in "I Can't Carry a Tune" in which sweet-voiced Paula Kelly, only gal in the group, mimics with sandpaper-style tonsils that flatten every note that scratches its way past them.

To an audience largely new to the Mods, Dick Cathcart's trumpet playing is an added surprise to a vastly entertaining evening in this plush room at the Shamrock Hilton Hotel. Cathcart, ranking with the best, gives superb imitations of Harry James, Bunny Berigan and Clyde McCoy.

Top applause comes when group makes with their best known songs; those they made famous while with the old Glenn Miller outfit. *Harr.*

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Lillian Roth's Sequel To All That

By ABEL GREEN

When a theatrical memoir has that ring of authenticity—Gypsy Rose Lee, Fred Allen, Dick Maney's books come to mind—it must command attention. It was true of Lillian Roth's "I'll Cry Tomorrow," which followed the pattern set by Ethel Waters' tell-all "My Eye Is On The Sparrow," followed by Billie Holliday's "Lady Sings The Blues," right down to Diana Barrymore's "Too Much, Too Soon." And in another vein it's true of Miss Roth's new sequel to her shoddier days. As "Cry" ended on a hopeful note, as Miss Roth found new happiness in a fifth marriage and a new religious faith, the 46-year-old songstress (age is her own revelation) dwells on that post-Alcoholics Anonymous career in her second book, "Beyond My Worth" (Fell; $3.95).

If there is a preoccupation with her born and still ingrained Jewishness versus the Roman Catholic dogma which apparently is her religioso support, it is obviously a sturdier support than the glass crutch—the bottle—when she was in the dregs of alcoholic degradation.

There is complete awareness that she is not a hapless Pollyanna, nor that she and Burt McGuire, her husband and also an AA alumnus, forever believe in fairies—or miracles. Her innermost thoughts, put into printer's ink, reflect an adult approach on those occasions when boorish nitery owners and unfeeling cafe personnel tempt her, spurn her, berate her and question her reformation. The agonizing periods when a normal drinking person would reach for the solace of a friendly cup that cheers were denied her because of never fully trusting herself to the test.

Instead of the spirits she and her husband found spiritual succoring in the Church. It is here that a preoccupation with the appraisal of the faith of her fathers and Catholicism asserts itself. In fact it runs almost throughout the book, given lesser accent in some quarters but fundamentally the underlying basis of this followup memoir.

Her New Ambition

A VARIETY critique at the Hotel Plaza's Persian Room by *Trau* (Leonard Traube), which she republishes in full to point up the raison d'etre for her new thinking and her new career, is given as the springboard to that new career. Her ambition now is to become a dramatic actress. The nitery reviews stressed that her performance is a full-blown professional job, sans any "sympathy" angles, and the audience reaction evidenced that she was "accepted for herself," meaning devoid of the curiosity appeal that she sensed—rightly—comes from a "reformed drunk," along with the church phase.

When Miss Roth essayed some tv dramatic shows thereafter she was critically appraised and praised, further tending to support her decision to give up cafe dates which took her from $1,000 to $5,000 to $10,000 and $12,000-a-week (latter in Vegas) and settle in that Palm Springs "dream house."

In most respects "Beyond My Worth" is a success story. It is literally and literaturely a soberer book. It is still clinically self-appraising but it is no longer self-debasing.

She writes—incidentally, no collaborators or ghosts get billing—with full awareness that she's the author of a successful bestseller, translated in many foreign languages and—of which she is most proud—also Braille. Previous book had Gerold Frank (collaborator in Diana Barrymore's subsequent confessional) and Mike Connolly as collaborators. Present volume is generously illustrated with interesting photos from past pix successes, and current shots showing her attending the premiere of the Metro filmization of "Cry." (Susan Hayward played Miss Roth, a picture with which the author apparently differed). There are other photographic memorabilia. There's also a closeup of her with Maurice Chevalier posed with the French edition.

Revealing Opinions

For those concerned with clerical distinctions there are some revealing opinions. On the one hand she recounts an appointment with a young rabbi who wanted to know where Judaism failed her, which is coupled with a recognition that (a) she resented some biddies at a church tea making anti-Semitic cracks ("I was introduced as Mrs. McGuire so they didn't know") and so told them off; (b), did the same thing when an eager-beaver fund-raising priest also put on too strong a pitch for a new church building fund by stating something along the lines that "the Jews who love money do give generously to their places of worship." However, this is in contrast to her opinion that she "is too advanced into Christianity ever to return to the fold."

None the less, this confessional is in juxtaposition to her interview with the young rabbi which she states "upset me very much."

A glowing example of her faith in human rehabilitation is warmly and poignantly pointed up in that Chapter 10 which both This Week magazine, last January, and the Catholic Digest (April 1) reprinted. It had to do with the war-shocked Korean veterans whom she entertained. The manner in which she was able to strike a spark in their nerve-torn darkness was not without parallel in her own darkness and despair during her accute alcoholism. While warned that these 60 "lost men," schizzophrenics living in their private hells, would be totally unresponsive, Miss Roth's excursion to that VA hospital was not without its rewards.

Unlike the sordid details of "Cry Tomorrow" she is nice-Nellie in disguising the identities of those cabaret characters—the one in Canada and the one in the midwest—who gave her such a rugged time, and which would have driven many a performer to a bolstering drink or into quitting, which was the intent. One feels they might have mentioned by name for general information, especially intra-trade, because it's not enough to opine that those in the trade can guess or know.

There is no disputing, above all, that the faith of the Scriptures as against the bottle has been complete surcease and support for Miss Roth in her rehabilitation, her success, and her new-found faith.

Lou Walters Adds Acts To Betty Hutton Bow Bill

Lou Walters, who will operate the forthcoming Cafe de Paris, N. Y., is continuing to sign opening talent. He has retained the writing team of Livingston & Evans to do the music. With Betty Hutton headlining, he has pacted Rafael & His Model, whom he and his booker Cass Franklin caught at the Dorchester House, London. The Szonys and Sherry Britton have also been inked.

Cafe, which will seat 1,200, will have no lounge. Walters believes that a lounge on Broadway may bring in some undesirable citizens, and thus he'll concentrate on customers who can pay the required minimum.

Walters is aiming for a May 6 preem with a press preview and a formal opening the day after. There are several banquet dates set.

Greensboro Used Car Lot Cuffos Miller Circus

Greensboro, N.C., April 15.

Gate City Motor Co. sponsored the appearance here for two days last week of several units from Miller Bros. Circus. Performances were free on the motor firm's used car lot.

The circus units, traveling through the state enroute to the season's opening May 1 in Washington, gave continuous performances from 4 to 7 p.m. both days.

Units played recently in Lexington, High Point, Charlotte and Concord on their trip from Pigeon Forge, Tenn., headquarters.

Havana

Continued from page 53

and casinos are resigned to a siege of extremely bad business stemming from the current political unrest. Travel has been scared off because of the news reports and hotels have received a lot of cancellations.

However, the hotelmen and casinos are confident that Havana business will bounce back stronger than ever after political conditions have become settled. They point out that tourism has become an increasingly important item in the Cuban economy. Much of the island's development in the future will depend on the amount of coin from the travelers.

Whether the rebel side wins or whether President Batista is able to overcome the opposition, it's evident to the operators that the Cuban government will do everything it can to encourage new capital and continuation of the high level tourist business.

Olga Guillot, billed recently for a date at the Caribe Hilton in San Juan, has been cancelled for the time being. She was reported unable to leave her native Cuba. Pepe Lara has been held over at the Caribe instead.

Everyone is sweating it out.

Vaude, Cafe Dates

New York

Jimmy Nelson is booked for the Copacabana June 5 . . . **Dick Haymes** into Club 802, Brooklyn, April 25. He's also inked for the Cliche, Detroit, July 18 . . . **Pat Wilson,** who's dated for the Maisonette of the St. Regis Hotel, N.Y., is pacted for the Statler, Detroit, April 21 . . . **Henny Youngman** is signed for the Eden Roc, Miami Beach, April 30 . . . **Al Bernie** goes there May 14 . . . **Sophie Tucker** has been tapped for four days at the Brant Inn, Burlington, Ont., July 16 and the Latin Casino, Philadelphia, in October . . . **The Ashtons** have been signed for the Latin Quarter April 23 . . . **The Morlidors** open there in July . . . Agent **Eddie Jarrett** of the Lew & Leslie Grade Agency, London, on a brief N.Y. stopover yesterday (Tues.) to confer with **Eddie Elkort** of General Artists Corp. before taking off for Australia.

Victor Borge to one-night at the 5,500-seat Municipal Auditorium, Atlanta, April 23 for benefit of scholarship fund of Atlanta Music Club . . . **Ving Merlin & Linda,** just returned from Europe, start a stateside tour at Harrah's, Lake Tahoe, May 2 . . . **Don Marlowe** to the Henry Grady, Atlanta, April 24 . . . **Denise Lor** going to the Eden Roc, Miami Beach, May 21 . . . **Walt Burns Jr., Leo B. Meyer** and **David K. Rosario** have formed a talent office, Burmyro Associates.

Jane Froman has cancelled out of the Fairmont Hotel, San Francisco, because of illness . . . Pat **Suzuki** inked for the Flamingo, Las Vegas, on June 5 layout topped by **Ray Bolger** . . . **Martha Raye** into the Sahara, Las Vegas, yesterday (Tues.), will repeat Sept. 30 . . . **Patachou** goes into the Queen Elizabeth, Montreal, May 16 . . . **Tony Lavelli** in for eight weeks at the Village Barn . . . **Bob McFadden** to the Twin Coaches, Pittsburgh, April 25 . . . **Dolores Hawkins** returns to Flamingo Hotel, Las Vegas, July 31 . . . **Somethin' Smith & Redheads** to the Berghoff Gardens, Ft. Wayne, May 2, and the Copa, Dayton, May 19.

Hollywood

Fran Jeffries opened a two-week stand at Marshal Edson and Mike Garth's Ye Little Club yesterday (Tues.) . . . **Andrews Sisters** have cancelled all their bookings prior to June 1 date at the Riverside, Reno, because of **Maxene's** attack of virus pneumonia . . . **Mike Nichols & Elaine** May open a two-week engagement at the Mocambo April 25 . . . Hollywood Royal Room reopened with **Joe Darensbourg's** Dixieland band . . . **Pat Suzuki** set for four weeks at the Flamingo, Las Vegas on the Ray Bolger revue beginning June 5 . . . **David Rose** set as guest conductor for New Orleans Symphony at city's Municipal Auditorium Aug. 8-9.

Glasgow

Maxine Daniels set to top disk-name vaude season week at Metropole May 19 . . . **Donald Peers** topping at same vaudery May 5 . . . **Michael Holliday** pacted for Empire May 12 and **Tommy Steele** due there May 26 . . . **Jerry Lee Lewis,** with **The Treniers,** doing one-nighter at Odeon May 29 . . . **Olsen & Johnson** to Empire in "Laffing Room Only" . . . **Sarah Vaughan** set for one-nighter at Odeon April 21.

Atlanta

Jim Scott Duo remains in Dogwood Lounge, Paradise's cocktailery . . . Exotic **Bambi Brooks** bowed Monday (14) at Club Peachtree on same bill with another exotic, **Michelle,** pianist **Eloise** and strolling troubador **George Petras.** . . . Recently-opened Latin Quarter offers Latin dance team, **Themis & Emilio,** exotic **Mitzi Dore** and thrush **Bette Blue** . . . Latin stripper **Tongolele,** juggling unicyclist **Joanna Dore** and emcee-comedian **Red Thornton** are in spotlight at Mae Brandt's Harem Club . . . Ivory thumper **Bill Harris** held over at Georgian Terrace's Red Carpet Lounge . . . Warblers **Elie & Frede** remain at Leb's Pigalley. . . . Exotic **Cee Gon** and rock 'n' roller **Mark Denning** staying with comic **Dave Gardiner** at Chick Hedrick's Domino Lounge in Imperial Hotel.

Industrial Shows

Continued from page 52

canine lovers. The Royal Canadians, in a canoe grab attention with Frankie Peloquin casting from the stage. The Yokoi Family—father, mother and three daughters—give a dazzling display of bicycle and unicycle riding. Skilled cyclists give an eye-catching demonstration and the daughters are lookers, adding to the eye-appeal.

The Kovacs, trampoliners, score with a neat net stint. The Midwesterners (8), from WLW-TV, Cincinnati, get the 60-minute show on and off with fast-paced square dancing, which almost encroaches into the tap field. But they're good, and the bright costumes add to the entertainment value, sight and sound.

Billy Mayo's orch, back for the 10th straight year, cuts a neat show.

Show, per usual, is sponsored by the Dallas Morning News and its radio-tv properties, WFAA and WFAA-TV. *Bark.*

Off-B'way 'Compass'

The off-Broadway cafe movement seems to be snowballing. Newest small-cast book show to open in a cafe will start tomorrow (Thurs.) at the Cherry Lane Restaurant.

"Compass" will have a five-performer cast in a show produced by Lawrence Arrick & David Sheppard. Performers are Rose Deitch, Barbara Glenn, Severn Darden, Del Clise and Arrick. Layout has been in Chicago and St. Louis.

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Plaza, N.Y.

Jane Powell with Dick Pribor and Jack Constance, Ted Straeter and Mark Monte Orch; $2.50-$3 *cover.*

If Jane Powell hadn't been discovered by Hollywood more than 10 years ago and if the motion picture business were the industry it used to be, she'd probably be on her way there now on the basis of her appearance and performance at the Plaza Hotel's plush Persian Room. Her striking beauty combined with an appealing voice and professional know-how make for a parlay that would attract the talent diggers.

As it is, Miss Powell is a young Hollywood veteran who has taken to the nitery circuits because they aren't making sufficient pictures that meet the requirements of her talent. She's a radiant, all-American type who captures the audience from the moment she opens with "It's A Most Unusual Day."

Miss Powell has an act, but to her credit, it's not an over-gimmicked one. She whirls elegantly around the floor, perches on the piano, does separate duos with her piano and bongo accompanists, and employs a jewel box and its contents as a prop for two tunes. It may sound busy, but it's done simply and unpretentiously.

Armed with clever musical arrangements, Miss Powell is sufficiently adventurous to tackle off-the beaten-path numbers. An aria from Leonard Bernstein's "Candide" gives her a chance to reveal her coloratura training. She accomplishes, too, a difficult feat by effectively taking a musical lead (sans lyrics) and employing her voice as if it were a third instrument in combination with the piano and bongo.

As part of her songalog, actress-singer dips into some of her musical films, extracting "Too Late Now" from "Royal Wedding" and "Goin' Courtin'" from "Seven Brides for Seven Brothers." She clicks, too, with her interpretation of "Baubles, Bangles and Beads" from "Kismet."

Miss Powell's altogether pleasant 45-minute stint also features a calypso tune and "St. Louis Blues," both with the stress on the bongo accompaniment.

Miss Powell, gowned simply in a white sheath with fly-away panels, is a gracious performer. She strongly spotlights the contributions of Dick Pribor, her pianist; Jack Constanzo, who is on the bongos, and Ted Straeter and his orch, which lend solid support. Straeter's crew alternates with the Mark Monte orch for customer terping. *Holl.*

Mocambo, L. A.

Los Angeles, April 11.

Roberta Sherwood, Frankie Sands Trio, Paul Hebert Orch (5); $2 *cover.*

It's been some time since the walls of the Mocambo felt the brushing of an overflow crowd that turned out at Friday's (11) opener to greet Roberta Sherwood. This was a rare sight since most of the Strip niteries have been doing spotty business, but it proved that the right act will bring the rounders out. Making her first return here in over a year, she was introed by Walter Winchell, credited with discovering this stylist.

In modest attire, with shawl over shoulders, Miss Sherwood makes her usual entrance singing from the back of the room and 60 minutes later winds with "Bill-Bailey." Her repertoire is as great as her singing and includes "Lonesome Road," an Irving Berlin medley, "Avalon," "If I Can Help Somebody," a spiritual done impressively; "I Used to Love You," "Lost In His Arms," "Lazy River," "All the Way," "Just in Time," and "You're Nobody." The matronly type singer also did several numbers from her new Decca LP, "City Girl Sings Country Music," also belted real well.

Ernie De Lorenzo, on piano, and Red Newmark, guitarist, regular accompanists, sat in with Paul Hebert's house band to aid in the backing. They too were effective in their assignments. Frankie Sands Trio holds over as good intermission entertainment. Show stays through April 24. *Kafa.*

Intercontinental, S. Juan

San Juan, April 15.

Yma Sumac, Moises Vivanco, Bruni Roque, Joaquin Banegas, Tropicoro Dancers, Lito Pena Orch. Bobby Hicks Orch; $2.50-$3.50 *minimum,* $1.50-$2.50 *cover; opening night,* $5 *minimum,* $5 *cover.*

One-hour nitery package is divided about evenly between Yma Sumac and a colorful buildup production titled "The Princess of the Stars." The star does five numbers, introducing her songs in both Spanish and English, and delivers special material with her customary aplomb and powerful performance. The lady from Peru sells and dominates her nitery audiences.

First part of show lays elaborate groundwork for Miss Sumac's entrance. Attractively costumed, heavily feathered and scantily clad dolls suddenly are revealed by lights all over the sides of the Tropicoro auditorium and find their way to the stage where they do extremely competent if standard business along with the expert dancers Bruni Roque and Joaquin Banegas.

Choreography is by Jose Padres and entire production was created and produced by Milton H. Lehr. It is effective for the Tropicoro and goes down well with the patrons.

Club Tropicoro and its adjoining Casino has played only name acts to date, since February opening. Band is onstage to play for the show and customer terpsing. Auditorium is stepped in familiar theatre nitery style for visibility, with bar at one side cut off from auditorium by large glass pane. Bar patrons can see but not hear the show. Maitre d' is Sylvan A. Groell from the Sheraton in Washington, D.C., and his assistant, Lucas, has moved over from the neighboring Caribe Hilton. *Rein.*

Eden Roc, Miami Beach

Miami Beach, Apri 12.

Billy Daniels with Benny Payne, Bettey Kean & Lew Parker, Eileen O'Dare, Mal Malkin Orch; $3.50-$6 *minimum.*

Current package is last of the big-budget deals, and is earning its way at a time when the slackening period sets in hereabouts to point of low returns.

Billy Daniels is back for his second shot—he opened the season in December—and is as volatile as ever in his smartly paced session. Per always, he mixes the croonings, the guttural sex tones, the driving stylings to the femmes' fluttering delight and their escorts' high acceptance. On the latter score, Daniels seems to have a strong and well-heeled following. When he and longtime ace accompanist-conductor Benny Payne join in zingy duets they peak a sock stint that brings encore demands.

Betty Kean & Lew Parker's new teaming is working out into a strong entry for the cafe circuit and other mediums. When Miss Kean gives out with her broad clowning to Parker's musicomedy-vaude schooled know-how in straighting and playing the comedy angles on his own, it builds a goodly load of laughs. Still in the shape-up stage, overall the canto gives them plenty of motivations for her cutups and his slick delivery. Key spots are the spoof on "My Fair Lady" and revival of "The Bickersons" from radio which allows for full play of sharp timing and build on aud's risibilities. They wind into a huge palm payoff.

Eileen O'Dare tees off matters in sprightly style with her grasp-raising acro-flips and mitt-spurring spins areound stage. Mal Malkin emcees in smooth, amiable fashion and per always, is the well-versed batoneer. Due on April 17 are Patachou, Sonny Howard and Lisa Jayne. *Lary.*

Amato's, Portland

Portland, Ore., April 9.

Paris Sisters (3) *(with Ken Brown), Los Zeas* (2), *Claydettes* (6) *(with Dee Peters), Julian Dreyer Orch* (6), *Dualtones* (2); $1.50 *cover, no minimum.*

The Paris Sisters (3) are making their debut in this plush nitery and from all indications will become regular returnees. Cute, well stacked youngsters keep the mitts going throughout 30-minute stint, selling every number with enthusiasm and freshness. In addition to belting out various standards, gals close in for ballad stuff that garners big returns. Ken Brown assists on the bongos and batons the house crew during the ballad foray.

Los Zeas (2) get things underway with standard terping. Handsome darkhaired guy and blonde looker go through four routines that run the gamut from ballroom to sambas, done easily and with grace. The Claydettes (6) are on for two production numbers with Dee Peters in a specialty spot. Precision tap and rhumba numbers are outstanding.

The Dualtones (2) are held over in the lounge and continue to please with their piano, bass and vocals. Julian Dreyer and his house crew play for the show and dansapation. Gale Robins opens April 22. *Feve.*

Ambassador Hotel, L. A.

Los Angeles, April 11.

Dean Martin (with Ken Lane), Lois Ray, Freddy Martin Orch (20); $2-$2.50 *cover,* $3 *minimum.*

Dean Martin took permanent possession of the Como Cup, a new trophy for the leading contender among performers in the casual look, with his opening at the Ambassador's Cocoanut Grove (9). He could not have been more casual if he had been asleep. Not without lying right down supine, he couldn't. Martin announced early in the program that he was glad to be there and then came clean and said frankly he would rather be home in bed. Some minutes later he confided, "I hate singing serious songs" (in the midst of singing one), and later elaborated on this by admitting, "I hate singing songs."

Despite these and other self-knocks that are becoming part of the public personality, Martin looked trim, tanned and terrific. His material, as formless a mass of words as ever answered that description, was funny (although sometimes a bit broad), and when he cared to cut loose with full voice, scored again and again. It is a smash act that will see the velvet rope up for his two-week stay ending April 22.

Martin opened with special material taking note of the fact that this was his first Grove appearance and went from that into a dozen of his hits, ranging from "That's Amore" to "Oui, Marie." In between he did other pops or standards, "Memories are Made of This," "When You're Smiling," "True Love," etc. Sometimes his heart doesn't seem to be in his songs, and sometimes, as he candidly admitted, his voice wasn't either. But he capitalized either way, for vocal effects when he did open up and for humor when he didn't.

Martin was on for 52 minutes opening night, accompanied by his arranger, Ken Lane, preceded by an eight-minute turn by a good looking and leggy brunet, Lois Ray, who did a short dance routine to warm things up. Freddy Martin had a four-minute overture with "Midnight in Paris," and also played for dancing. *Powe.*

Beverly Hills, Cincy

Cincinnati, April 11.

Connie Towers, Georgie Kaye, Dorothy Dorben Dancers (10) *with Clay Mundey, Mary Fassett, Don Little, Jean Repinski, Marijo Leyanna; Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Barbary Coast Boys* (2); $3 *minimum,* $4 *Sat.*

Connie Towers, click local newcomer, and Georgie Kaye, established fave, combine for a natural in the current two-framer at this plush northern Kentucky casino. Backstoppers in a classy 70-minute cabaret array are the Dorothy Dorben steppers and vocal specialists in two dazzling routines, and the band of Gardner Benedict.

Along with promising ability as a dramatic soprano, Miss Towers has natural charm and distictive styling. A young blonde beauty, sans facial makeup, she has the appearance of a teenager in a first recital, except for the stunning mounting of an hour-glass figure, and the poise of an artist. First-nighters admired her in a silver metallic sheath gown with bustle. Her half-hour repertoire is highlighted by a "Carousel" medley and "Love Is A Many Splendored Thing."

Comic Kaye, who is becoming an annual dater with Greater Cincinnati cafegoers freshens his rapid-fire 25-minute routine with gag changes while sticking to his standard clinch takeoff of the twitchy psychiatrist and his trademarked brand of terps.

Carol Channing tops the show opening April 25. *Koll.*

Americana, Miami B'ch

Miami Beach, April 13.

Jane Morgan, Paul Gray, Mario & Floria, Jackie Heller, Lee Martin Orch; $3.50-$5 *minimum.*

Prexy Larry Tisch has developed into a shrewd booker for the Bal Masque; his shows are always carefully balanced, as illustrated in the current package which is a click all the way.

Jane Morgan played here successfully before, but this time out hits with biggest impact, thanks to a smartly devised act to allow for multi-changes in costumes. A blonde looker, Miss Morgan is a class chirper with an eye-arresting chassis and gowning to match. She is an authoritative performer who takes on her arrangments with zest and purveys them with distinction.

Her hold on the aud is illustrated by lack of any calls for her recent hit platter "Fascination" until just about the time auditors think she is ready to depart the stage. Instead, they are absorbed by her special stagings, highlights being her repolished "Around The World In 8 Minutes" medley of international chansons, tricked out with hats to set change of locale. Other sock item is a finale medley of "Ziegfeld" days and stars, with the tunes they were associated with. Use of hats and other little costume items is a showmanly staging idea that winds her into begoff.

Paul Gray, another repeater here, had his option picked up for three returns during the year. The move was spurred by his big click with the regulars—furthered by a raft of new material—and high laugh score with the tourists. Gray is a smooth, bland guy with a Robert Benchley touch in his manner and material. He works out a series of funny topical routines that sound like they're right out of the day's news. He can toss in a more familiar line when the aud warrants, to continuing laugh rise. Spoof on songsters is a high point, the lampooning sharpened by use of smart lines and between-chorus self-kidding gab. He keeps them yocking all the way.

Mario & Floria are of the vet school of ballroomologists, working out a smooth flow of terping with authority. They top their canto with comparison of the Turkey Trot and the current rock 'n' roll dances. It's a prime invent that gets them off to heavy plaudits. *Lary.*

Athletic Club, Det.

Detroit, April 9.

Doretta Morrow, Andre Moons Puppets (2), *Dick Barlow Orch* (6); *private club.*

For the final show of the season, M. C. Callahan packaged a contrasty show that caught the fancy bf Detroit Athletic Club members. Miss Morrow, sheathed in a gown so tight she had to hop, rather than walk, was a strikingly chic contrast to Andre Moons, who worked behind a nondescript waist-high screen and wore a black shirt and dark glasses. Moons' wife, who served as prop lady, was tastefully gowned, however.

Miss Morrow combines the psychological effects of beauty, high fashion and a well-modulated voice to good advantage. She shuns a mike and a stage—couldn't climb in that gown, you know—keeps her voice soft and the audience gives her respectfully silent attention. While the staging is very effective, her material lacks continuity, so there is no buildup to a climax. She roams from the Italian "Little Flower" and "Arriverderci Roma" that would have been more effective without the elaborate embroidery she weaves into it, to a stool-sitting session with folksongs that just aren't right for her cultured voice and the gowning. However, Miss Morrow has a sweet voice that does nice things with "I Feel Pretty," from "West Side Story," "Song of Love" and "Stranger in Paradise." These earn her an encore of a medley from her role in "The King and I." A second encore of "These Foolish Things" is especially effective.

Andre Moons and his wife are Belgians who probably will be more successful here once they have improved the staging of their puppet show. As is, the half-screen serves no purpose except to divide the audience's attention between the excellently manipulated puppets and the puppeteers. Show begins with a line of five chorus girls who get some laughs with their exaggerated high kicks. A baldheaded acrobat does some realistic handstands and other feats for good applause. An appealing bellringing elephant and a forgetful soprano who continually refers to notes are the next two acts. Recorded music is used throughout. *Tew.*

Blue Note, Chi

Chicago, April 9.

Errol Garner Trio, John Young Trio; $3 *minimum.*

Erroll Garner is probably at the peak of his jazz 88ing. On disk or live, he's perhaps the hottest the idiom has to offer just now, the sock b.o. of his current Blue Note stand looking to be a tribute to the guy.

Pianist improvises as good as any and better than most, playing with a brilliance, but without striving for technical or intellectual effect. He caricatures music, though, with affection, humor and superb skill, the net result being a unique showmanship that doesn't compromise depth of artistry. His library, per usual, favors the chestnuts, the buffs responding with extra oomph to a mercurial "Almost Like Being in Love" that bubbles with all kinds of patented Garner touches.

Johnny Young Trio, with a more cerebral approach, gives a technical gloss to a "progressive" library that should suit aficionados. *Pit.*

Riviera, Havana

Havana, April 11.

Roberto Iglesias Spanish Ballet (16), *Felix Guerrero and Casino de la Playa Orch.*

One of the brightest spots in gloomy Havana is the Roberto Iglesis Ballet at the Riviera. Among the best Spanish troupes that have performed in Cuba in recent years, it provides a welcome relief from run-of-the-mill shows seen ordinarily at Havana bistros, usually featuring hackneyed Afro-Cuban numbers and/or the usual lineup of U.S. chorines.

Iglesias is a young man with apparently indefatigable feet. Mexican-born, he is ably seconded by his petite American wife, Aida. They do a precisely coordinated duet which climaxes with a remarkable demonstration of endurance, a lengthy ruffle of stamping feet.

With a guitarist and male singer in the background, gray-suited Iglesias also does an eye-catching, ear-filling solo which undoubtedly causes him to lose a number of pounds each night. Aida later does her own highly competent solo.

Iglesias does one highly sexy number with Rosario Galan, one of the Galan twins in the show. The number, in addition to a good deal of fiery Latin passion, also features a revolving stage which slowly turns the two dancers around, facing each other, in an effectively dim light.

A light touch is provided by Antonio Espanol and Esperanza Galan dancing a humorous Mexican zapateado. The gay number ends with Esperanza carrying Antonio bodily.

Rosario Escudero, a featured dancer, does a fine number with singer Pepe Segundo and Guitarist Felix de Urtera providing plaintive background music. Despite a long train, Rosario is able to dance, twirl, crack her castanets and fiercely stamp her feet. Singer Maria Fabregas solos with a rich, lively voice.

The production numbers, based largely on village love themes, are performed in a variety of costumes native to different Spanish provinces. The costumes are bright, the music and songs are gay and the women are shapely, pretty and smilingly charming. *Jay.*

Drake Hotel, Chi

Chicago, April 11.

Connie Moore, Jimmy Blade Orch (6); $1.50 *cover.*

Connie Moore looks much as she did in her motion picture days a decade and more ago. That's a plus in itself, yet she doesn't rely on sleek beauty and erstwhile screen credits to carry her. Instead, femme comes across with a strong chanteuse image that's a click on its own.

Her tunes are wisely chosen, the best of it being special stuff. "Observe the Niceties" is cleverly sardonic advice to wives with errant husbands, and "Texas Against the U.S.A." is an only slightly less satisfying paean to the Lone Star State.

Miss Moore keeps her patter bright and in check, and thankfully free of references to her celluloid past. Jimmy Blade's AFM-ers give fine support. Singer is here through April 29. *Pit.*

Viennese Lantern, N. Y.

Kitza Kazacos, Ann Tori, Ernest Schoen Orch; $3.50 *minimum.*

Max Loew's Viennese Lantern has gone far astray from Alt Wien in his present talent collection. He has a Greek chanteuse Kitza Kazacos headlining, and has Ann Tori, a local gamine (New Acts) playing her first pro engagement. The result is a rather fetching bill loaded with interest from all angles.

Miss Kazacos, a sexy looker whose sights are aimed in that direction, comes to the Lantern via a circuitous route which included a stand at the Cafe de Paris, London, as well as a term on BBC. She has thus some choice experience for English-speaking audiences. Her work is internationally flavored. She flits from Greek to French and English. Many are ardent love tunes. Her demeanor as well as costumes indicate greatly the direction of her songs. Included in her catalog are more familiar items such as "Whatever Lola Wants" and a few French numbers.

Miss Kazacos needs further seasoning for American audiences before she can venture downtown, but she has the makings of a chanteuse who can be whipped into good cafe fodder.

The music for the backing and for listening is led by fiddler Ernest Schoen who contributes vocally as well as instrumentally. His crew delivers a tasty Mozart medley during this show. *Jose.*

VARIETY BILLS

WEEK OF APRIL 16

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 17
Corps de Ballet
Great Barton
Malini
Lucile Cummings
Rockettes
Glee Club

AUSTRALIA

MELBOURNE
Tivoli 21
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
3 Winds
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli 21
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & D Stuchberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome 14
Dave Gray
Melfi Kids
Mum & Dad
Toni Kaye
J & P Sharrap
Peter Small
Jack Roxy
Jean Broidey
BIRMINGHAM
Hippodrome 14
Charlie Gracie
Candy Sis
Sally Barnes
June Day
R & J Jover
3 Baranton
O'Neill & Haig
BRADFORD
Alhambra 14
Jimmy Clitheroe
Miles 2
Jack Watson
Calantas
Cox 2
Duncan's Co.
Alicia Dells
GLASGOW
Empire 14
Olsen & Johnson
Marty May
June Johnson
Fraser Hayes 4
Ossie Noble
Konyots
LEEDS
Empire 14
Hilltoppers
Gold & Cordell
Authors & Swinson
Rhoda Diane
Johnny Mack
J & J Dawson
Alan Clive
Margerite & Charles
LIVERPOOL
Empire 14
Michael Holliday
Hal Monty
De Vere Co.
Peter Crawford 3
El Granadas
Bernie & Barbara
LONDON
Palladium 14
Liberace
Dick Shawn
Timmie Rogers
Andrea Dncrs
Margo Henderson
Joan & Arnaut
Brick Bros.
Mr. Murphy
Palladium Girls
NEWCASTLE
Empire 14
Russ Hamilton
Margo & John
Kordites
Dennis Spicer
Carl Barriteau
Don Arrol
Jim Couton
Taylor & Valerie
NORTHAMPTON
New 14
Terry Cantor
Red Preston
Toiya Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren
Specialities
NOTTINGHAM
Empire 14
Terry Dene
3 Skylarks
Swan & McGhee
Barry Anthony
Lane Twins
Hal Roach
Fey Jover
Kelty & Della
SHEFFIELD
Empire 14
Eddie Calvert
Rey & Ronjy
Londonairs
Manetti 2
Jeff Lenner
Barbara Law
Templar & Janette
SOUTHAMPTON
Grand 14
Bamburger & Pam
Averil & Aurel
Kish & Valaire
F & A Atkins
Maree Manou
De Vere Girls
SUNDERLAND
Empire 14
Dickie Valentine
Fuller & Janette
Jimmy James
Paulos
Hill & Billie
Roy Castle
Ron & Rita

Les Chanteurs de Paris (7)
Mata & Hari
Tippy & Cobina
Martha Schlamme
Ben Arden Orc

LOS ANGELES

Avante Garde
Ruth Olay
Don Adams
Eddie Cano Trio
Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc
Coconut Grove
Dean Martin
Lois Ray
Freddy Martin Orc
Crescendo
Jeri Southern
Paul Gilbert
Renet Touzet Band
881 Club
Annette Warren
Johnny Walsh
Interlude
Cal Tjader Quintet
Largo
Connee Boswell
Doodles Weaver Bd.
Larry Potter's Supper Club
Phyllis Inez
Sandy Sims
Mocambo
Ann Mason
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
De Castro Sisters
Royal Guards
Dick Stabile Orc
Slate Bros.
Jimmy Wakefield
Tommy Gumina
Statler Hotel
Lucille Norman
Lucille & Eddie Roberts
Ed. Bergman Orc
The Seville
Lecuona Cuban Boys
Steven Peck & Lita
Ye Little Club
Abbey Lincoln

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
Xiomara Alveres
Nacional
Betty Reilly
Parisien Dncrs
Dancing Waters
W Reyes Orc
Riviera
Iglesias Ballet
Aida Ramirez
Maria Fabrigas
Antonio Espanol
Pepe Segundo
Felix Ultrera
Rivera Orc
Sans Souci
Tony Foster
Gloria & Rolando
Victor Alverez
Miriam Barreras
Elena Burice
Raquel Mata
Kary Russi
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Gordon MacRae
Sheila Stevens
Jay Lawrence
Van Alexander
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Frankie Laine
Jack E. Leonard
The Belmonts
Dunes Dancers
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Joe E. Lewis
Rita Moreno
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Tony Martin
Alan Drake
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Jodimars
Make Believes
Magnetics
Shirl & Earl Mortensen
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Mickey Rooney
Joey Forman
Lancers
Novelites
Cavanaughs
Ray Sinatra Orc
Sahara
Martha Raye
4 Step Bros.
Sons of Morocco
Saharem Dncrs
Mary Kaye Trio
Louis Basil Orc
Beachcombers
Sands
Frank Sinatra
Bennett & Patters'n
Copa Girls
Antonio Morelli Or
San Souci
"Midnight in Paris"
Bobby Morris
Pat Moreno
Ray Parsons
Sherry Shone
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Orc
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Ernie Kovacs
Edith Adams
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Mindy Carson
Billy Williams 4
R. Fayne & Velvel
Jackie Heller
Lee Martin Orc
Maya Orc
Avalon
Rip Taylor
Hal Winters
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Charlie Farrell
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Lenny Kent
Betty Madigan
McKay & Charles
Dick Sterling
Jacques Donnet Orc
Deauville
Dan Dailey
Collins Kids
Four Guards
Camille Williams
Clark & Cross
Johnny Silver
Bob Regent
Tito Puente Orc
Eden Roc
Billy Daniels
Betty Kean & Lew Parker
Eileen O'Dare
Jonah Jones
Rascha Rodell
Mal Malkin Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Empress
Barry Sisters
Larry Best
Fontainebleau
June Valli
Rowan & Martin
The Szonys
Sacasas Orc
Pupi Campo Orc
Jonnina
Buddy Rich 4
Flip Phillips
Paragons
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Nautilus
Bas Sheva
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Sans Souci
Mickey Katz
Freddy Calo Orc
Paul Seers
Saxony
Geisha Girl Revue
Ming & Ling
Toy & Wing
M. Shuree
Tony Toyada
Tong Bros.
Kabouki Dncrs.
Charles & Faye
Henry Levene Orc
Seville
Barry Gray
Dolores Leigh
Pete Brady 3
Marty Franklin 3
Bob Sennett
Murri & Ruth
Shelborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso
Voyager
Damita Jo
Berj Vaughn 4
Roy Branker

RENO

Harolds Club
Wiere Bros.
Carl Ravazza
Knox & Korral
Wilder Bros.
Harrah's
Johnny Ukelele
Joe Karnes
Glenn Henry 4
Holiday
Barons
Salmas Bros.
Mapes Skyroom
Nancy Lee
Woo Woo Stevens
Jack Melick 3
Riverside
Tony Bennett
Wonder & Banks
Don Dellair
Starlets
Bill Clifford Orc

SAN FRANCISCO

440 Club
4 Sharps
Lenny Bruc
Gloria Padilla
Backstage
Joanne Beretta
Bernard Bragg
Blackhawk
Buddy De Franco
Vido Musso
Easy Street
Kid Ory Orc
Crest Lounge
Pete Daily Orc
Fack's II
Frances Faye
Fairmont Hotel
Mills Bros.
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs &
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Ada Moore
Marsh Bros.
Gateway Singers
Jazz Showcase
Paul Bley 4
Purple Onion
Lil Greenwood
Lou Gottlieb
Tin Angel
Marty Marsala Orc
365 Club
Toni Dalli
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Tito Guizar
Marquez Sisters
Lito Pena Orc
Jimmy Stevens Orc
Club Caribe
Pepe Lara
Paco Michel
Del Campo Twins
Rene
Richard Timm
Miguelito Miranda Orc
Joe Blanco Orc
Escambron
Maria Montano
Raoul Ferreiro
Voodooers Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Roberto Iglesias
Aida Irizarry
Polito Galindez
Cesar Conception Orc
Joe Vallejo Orc

Cabaret Bills

NEW YORK CITY

Blue Angel
George Lafaye
Anita Ellis
Dorothy Loudon
Bart Howard
Jimmie Lyon Trio
Bon Soir
Sylvia Syms
Larry Storch
Jorie Remus
Three Flames
Jimmie Daniels
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Beatrice Kraft Dcrs
Elsa Marvel
Candi Cortez
Ralph Font Orc
Panchito Orc
Copacabana
Jimmy Durante
Sonny King
Jack Roth
Cathy Carr
Ted Morrell
Mimi
D & G Prior
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave.
Phyllis Diller
Bob Downey
Dean Sheldon
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Jane Powell
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc
Hotel Statler
Xavier Cugat Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Bill Hayes
Florence Henderson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Sallie Blair
Bernard Bros.
Bob De Voye 3
Francis Brun
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Monique V. Vooren
Ish Ugardi Orc
Old Romanian
Harvey Stone
June Perry
Bob Brooks
Mac Pollack Orc
McKenna Line
Town & Country
Jack Carter
Johnny Conrad Dcrs
Ann Weldon
Ned Harvey Orc
Sicari Orc
Viennese Lantern
Kitza Kazacos
Ann Tori
Ernest Schoen Orc
Paul Mann
Village Barn
Tony Lavelli
Pete Pederson
Marshalls
Larry McMahon
Pinte Pete
Bobby Meyers Orc
Village Vanguard
Roger Price
Thelonius Monk
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Johnny Mathis
Gary Morton
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Roman
Glamazons
Lord Christo
Blue Note
Harry James Orc
Cloister Inn
Eddie Higgins Trio
Beverly Kelly
Ramsey Lewis Trio
Drake Hotel
Connie Moore
Jimmy Blade Orc
Gate of Horn
P Amaya & C. Torres
Will Holt
London House
Teddy Wilson (3)
Mister Kelly's
Anita O'Day
Shelley Berman
Marx & Frigo
Palmer House
Varel & Bailly

Barrett-Cum-Bach

Continued from page 2

mising programs is universal but that it is amazingly widespread today."

Immigrant Come-On

Barrett suspects that there will be a law of diminishing returns in respect to "imported novelties." He agrees with the critics who have found some managements scraping the bottom of the European barrel for attractions to draw out the immigrant colony trade in the big U. S. urban centres rather than true music audience.

"Too much concert music this past season have been hardly more than a rehash of the kind of formless, pretty tunes fed over the Muzak circuits. I think that concert show business will grow only with loftier programming. The new public buys concerts more and more, in my experience, by the music, less by the musician alone. Hackneyed surefire concertos are not the answer to get them back to the solo piano recital."

When Jan Peerce and Eileen Farrell appear with the Bach Aria Group they are given no star billing, just alphabetically among the 11 artists. Promotion and ads stress the program content. This group's two-month road tour for 1959 is already fulled booked.

Rivals Say 'Attaboy'?

Barrett mentions, with humor, that his rival managers are among his greatest boosters. "I don't know whether they want me to ride for a big fall, or whether what I'm doing is what they would like to do." That he is sticking to his pattern is evident in the new groups lined up for next season—Clarion Concerts, Piccola Academia Musicales.

Barrett is able to boast that the only series to completely sell out this season was the fifth season of the American Opera Society under Allen Sven Oxenberg. It drew to Town Hall just short of 8,000 subscribers at $14 top. They came to see and hear works rejected by the regular opera, given in concert version with a chamber orchestra under Arnold Gamson.

Preview performances of each of the four works on another subscription series in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, likewise sold out months in advance, and a fifth non-subscription performance by the American Opera Society at Town Hall offered the first U. S. hearing in 28 years of Offenbach's "La Grande Duchesse de Gerolstein" to a capacity audience. Booked by Barrett last year on the Emma Feldman All-Star Series at Philadelphia's Academy of Music, the American Opera Society likewise created such a sensation at the boxoffice with its presentation of Cherubini's "Medea" that the veteran Philadelphia impresaria, for the first time in her operating history, reengaged the Society for a series-within-a-series, so to speak, presenting three performances by the Oxenburg-Gamson troupe this year, all to packed houses. While appearances of Eileen Farrell, Jennie Tourel, Giulietta Simionato, and Anita Cerquetti with American Opera Society undoubtedly created special interest, the majority of the participating artists were not boxoffice names per se, and there is clear evidence that the principal lure was the Society's adventurous repertoire.

Unit Reviews

Smalltacular

(DOWN IN THE DEPTHS, N. Y.)

Jack Vaughan production with Jean Shepherd, Earl C. Hall, Dottie Love, Rudy Tronto, Mary Harmon, Elly Stone, Nancee Ward; choreography, Nelle Fisher; music, Bob Atwood; staging, lyrics, script by Vaughan; $5 minimum.

The small-show format, successful in many nitery situations, has moved over to the eastside with the opening of "Smalltacular," a seven-people show produced by Jack Vaughan who did the successful "Bits of Burlesque" which had a run at Carnegie Hall. In this revue, Vaughan has assembled a lot of clever material and whipped it into the shape of a gay nitery charade that still needs lots of work, especially in the cutting and pacing department. A few more evenings may make this a prime cafe show.

The cast is topped by Jean Shepherd, the deejay who would work only for night-people. He's still to learn the mores of cafe work, which is somewhat different than working before a mike while spinning disks. However, he seems to be catching on despite a habit of trailing off at the end of a speech or routine. It lowers the level of what he had already built up by virtue of hard work. He ought to look into the paramount finishes of the oldtimers. But there are times when his presence gives a note of mature humor to the proceedings and he has a cool and knowing way which should make him a valuable asset in this effort, once it gets down to its fighting weight.

As it now stands, the show has a lot of quiet and reflective moments, many of which, if inserted into faster moving skits, would provide necessary changes of pace. One of the top bits is a takeoff on rock 'n' rollers with Rudy Tronto in front. He is also instrumental in putting a harem scene on top. Other male in the session is Earl C. Hall who shows a lot of strength in his own specialties and does well in the skits.

The entire theme is formatted to Madison Ave.'s frantic search for togetherness. Although the numbers go far astray from the initial statement, Shepherd brings the show back to the agency motif.

The femme contingent is a particularly talented group; most of them can sing, or turn a line and even show a sprinkling of choreography, at least as much as this postage stamp stage permits. Nancee Ward, who came out of "Bits of Burlesque," is a vivid performer who does what's expected of her with an efficiency that would do credit to a stage vet. Dottie Love has a pleasant voice and an ability to fall into the mood of whatever's presented, while Elly Stone seems like a performer with a cool eye on what's going on. Mary Harmon is a warm looker who seems like she'll do virtually anything for a laugh.

At this point, Vaughan, who staged the show as well, hasn't brought out all the possible warmth from this cast, but the layout looks promising. Nelle Fisher, credited with the choreography, is naturally limited by the diminutive stage, but at least the performers move about gracefully and don't bump into each other, even during moments of fast action.

There are some tuneful numbers contributed by Bob Atwood with Vaughan contributing lyrics, and the Mickey Leonard Trio does a good job at backstopping. *Jose.*

Easter Parade of Stars

(COLISEUM, OTTAWA)

Ottawa, April 8.

Ken Reynolds productions with Sonny James, Buddy Knox, Jimmy Bowen & Rhythm Orchids (4), Sid King & Five Strings, Jerry Reed, Don Lanier, CFRA Happy Wanderers; at Coliseum, Ottawa, April 7, '58; $1.75 top.

Sonny James paid the Canadian capital his second annual visit Easter Monday with a unit on a week's tour of mainly Canadian cities. Opened Easter Eve in Hamilton, Ont., with other dates North Bay, Toronto, Sudbury, Ont., and Sault Ste. Marie, Mich. Carl Perkins and orch, with a date in Alabama might before, missed both shows and hadn't been heard from next day, although advertised.

Frank Ryan's radio station CFRA brought the unit—its Ken Reynolds selecting and booking the acts—and its Happy Wanderers combo opened two-hour show with instrumentals and a hectic solo by Bobby King. Then Joe Brown, another local singer, did "Ballad of a Teenage Queen," whose "music" is the old nursery tune "Twinkle Twinkle Little Star" with infinitesimal variations. It got over big with teeners as well as with a flock of seven-and-eight-year olds who happily wandered through the aisles most of the time.

Sid King & The Five Strings of Columbia's c&w wing were all geetars except traps and sax. They had the youngsters dancing in the aisles till house cops stepped in. Three of them gyrated presleyotically for one number; then they ground out a lugubrious but strong-beat rendition of "Tequila," rich with grunting effects perhaps representing the labor pains of a Mexican mule. They also backed Sonny James, who closed first half, introed by CFRA deejay Gord Atkinson in a loud, clear voice.

James stayed for 20 minutes and had to beg off. He was greeted with almost the solid screaming Presley got here last year, and similarly wore a blinding gold-spangled jacket and of course a guitar. He did a bit of comedy with saxman Mel Robinson, leader Sid King and Trapman Paul Ross, then offered an effectively mixed bag.

Post-intermish, with hard-working Five Strings still backing, a tousle-haired kid named Jerry Reed worked Presley style and very raucous. Norm Curtis, another CFRA spinner, brassily introed Jimmy Bowen & Rhythm Orchids—three guitars and traps. Bowen, husky, darkhaired, trick-voiced and sport-jacketed, was also a do-it-yourself Presley. After one writhing number he was spelled by Don Lanier, another frenzied young man who drew yocks and cheers with interpolated patter and floor-pounding with some bluesy numbers.

Buddy Knox, a young brush-cut in a sports jacket, leaped in with "Oh Boy!" and from then on one could feel the building rock. Half the house joined him in "Rock Around the Clock;" and the finale, "Partly Doll," with an electric guitar screaming like a soul in torment, roused them to a zenith of squealing frenzy.

That ended the program, but a solid hour later Sonny James and the others were still trapped in the dressing rooms by a surging, howling, mainly female mob, which gradually melted as dinner hour approached. At one point they broke through a cordon of house cops into the dressing-room corridor, but the doors held.

Wet snow on the country roads around kept total attendance down to 3,500 (1,600 matinee, 1,900 evening), with gross just under $5,000 in the 4,000-seater.

This is Ken Reynolds' second touring unit in here this year; next, May 29, is headed by Nova Scotia-born Hank Snow. He's also sending a unit headed by Johnny Cash on a 12-date tour Nova Scotia, New Brunswick and Prince Edward Island, teeing off April 28 in Campbellton, N.B., and still another headed by N.S.-born Wilf Carter & His Daughters, June 9 at North Bay, Ont. They're doing 11 solid weeks—66 nights—west to Alberta, then back through Ottawa to the Maritimes, closing Aug. 23. Similar tours of Reynolds' have gone 14 weeks and covered British Columbia as well, but the Centenary Festival there this year was figured too heavy competish. *Gard.*

Films at Brussels

Continued from page 1

by the American industry during the festival.

There will be a Cyclorama exhibit at the fair, sponsored by Westinghouse. It involves a circular screen, which surrounds the viewer with the image.

Several other countries, notably France and the Soviets, will present their new films at the fair and have exhibits drawing attention to their film industries.

Films for the cavalcade are being contributed by the Museum of Modern Art film library and several of the film companies are lending prints. Each program will be on the screen for a week. Producers of nontheatrical films will be repped at the fair and several of [illegible] it be [illegible] as part of the American exhibit.

Palladium, London

London, April 8.

Liberace (with Darius, Gordon Robinson), Dick Shawn, Margo Henderson, Andrea Dancers (3), Arnaut, Joan & Arnaut, Brick Bros. & Mr. Murphy, George Carden Dancers, Reg Cole Orch.

Whatever the reason, the Palladium vaude season this year is being restricted to a modest six weeks, with three U.S. headliners sharing the honors. For the opening bill, which teed off over the Easter weekend, Liberace insured a flying start, even though the audience may not have been made up of regular Palladium supporters. But capacity spells sellout in any language, and that's the prospect for the fortnight ahead. Opening night crowds caused a jam around the theatre, and mobile police had to be called to keep traffic on the move.

On his first appearance in Britain a year or so ago, Liberace had the backing of brother George and his orch onstage, and Mom in the stalls to take a bow on cue. This time around he's on his own, apart from the fact that he has Gordon Robinson as his musical conductor and Darius to provide bongo accompaniment. But, to his credit, he sustains his stint admirably, even though he has an obsession about making cheap jibes at the press, and seems to resent some of the cracks that have been made about his appearance.

In a manner that is completely redundant, Liberace draws attention to his flamboyant style of dress. Who, for example, would have failed to notice his well cut tails with their diamond buttons; or the diamante waistcoat and bowtie which completed the ensemble? They're as much a part of his act as the Steinway which he pounds, the candelabra which illuminates, and the corny gags which seem to delight. In other words, it's a triumph of showmanship over matter, personality over material; average pianistics which rouse the audicence, and patter and byplay which could be embarrassing from any other artist. Liberace knows how to get away with it, how to hold a packed house with a conventional Gershwin medley, how to get roars of applause for an indifferent calypso and above all, how to establish complete identification.

Dick Shawn, who played the Palladium some four years back, knows his way around a London audience, and many of his gags have the correct local tag to guarantee quick response. But one of his best cracks had recently been exploited by another visiting comedian, and a hep first night audience seemed to be well aware of that fact. Easily his best sketch is his Civil War story which, with a little more repetition, could earn the stature of Danny Thomas' yarn about the car jack. His Elvis Presley takeoff has obvious pop appeal, and his Othello payoff suggests a personal frustration. All in all, a highly amusing half-hour, but a little overlong for the occasion.

Remainder of the bill is of standard quality. Margo Henderson, on her first Palladium date, shows up as a talented impressionist, with a wide range of takeoffs; the Andrea Dancers, w.k. adagio act, impress with the smoothness and polish of their routine; Arnaut, Joan & Arnaut do a bird act which has a very familiar look; and Brick Bros. & Mr. Murphy are a duo of trampolinists with a chimpanzee as their special gimmick. The George Cardan Dancers and the Reg Cole orch complete a professional layout.

Timmie Rogers, colored American singer, had been billed for the program, but was omitted from the show caught as it was running considerably overlength. *Myro.*

Majestic, Vancouver

Vancouver, April 15.

Four Champs, Henri French, Stan Andy Stewart, Gloria Torlai, Bob Hart, Carl de Santis Orch (5); "Revolt of Mamie Stover" (20th), "Private Hell Number 36" (Filmakers).

Bill last week was lean but this layout remits in full with the Four Champs a complete knockout (see New Acts).

Near show-stealer is Henri French, with horseplay and acro-antics on bikes similar to what Henri French pere clicked with on same boards some 40 years ago. This dapper, smiling trouper comes on, convincingly hushed, on a unicycle, and makes futile tries to upflip his grounded skimmer with cane; then after a pair of pratfalls, swings into amazing feats on a regulation bike, copping boffos. High spot is a rodeo ride on a reared-back bike which heaves and thrashes around stage like a bloodshot Brahma bull. Windup is audience participation, riding a tiny bike for a small reward.

Gloria Torlai reveals ringing pipes and a fetching way with torch and upbeat cleffings. She's a warm, confident personality, adroit with her intros and all-round easy to take, with exceptions being some gauchery on entrance and encore-salaams, and a hefty figure that's unsuited to flared fluffy garb, which as worn, lends kewpie doll aspect. Gets mitting.

Stan Andy Stewart, sometime "Andy" of "Life With Elizabeth" vidseries, offers somewhat of a freak stint that trades on impreshes of Harry Richman, Cyril Smith and Stan Laurel, mouthed to scratchy ricky-tick diskings of old goodies amid a railroad station set. Card tricks, some sleighting with cigs, and a brace of explosions fill out this "theatre of the mind" stint which captures the crowd for no good reason, except nostalgia, and draws nice applause.

Bob Hart gets the show underway with a short greeting and a brisk song. Carl de Santis orch needs brass or string bass to present crew, and some p.a. amplification to integrate sounds sent out front. Orch otherwise first-rate. Films are reissues. *Toms.*

Apollo, N. Y.

Sammy Davis Jr., Fran Warren, Will Mastin, Redd Foxx, Cole & Atkins, Hortense Allen Chorus (7), Mort Stevens Band (17); "Edge of the City" (M-G).

Sugar Ray Robinson has been called the best boxer pound for pound ever to enter the ring, but in show biz Sammy Davis Jr. would be a contender for the top honors. Audiences at the Apollo and elsewhere rank him as a heavyweight.

Many topnotch Negroes have gotten their start in show business by appearing on the Wednesday night amateur show at the Harlem vaude flagship, but perhaps the most talented alumnus is Davis, a performer with unlimited talent who excels in almost every department. Perhaps Davis can do some wrong but it is not evident nor is it obvious at the 125 St. theatre where he softshoes and hoofs masterfully, proves to be a solid vocalist, and holds his own in beating the drums and blowing the trumpet. For over an hour Davis holds his audience captive; and when he seems to run out of gas he perches himself on a stool and proves to be a suave gabber and storyteller. Davis performs with a full head of steam through most of the session and his stamina is almost as amazing as his talent.

Sammy Davis Sr., who suffered a heart attack a few months ago, does not accompany his son to the Apollo although the third member of the trio, Will Mastin, gets into the act briefly and shows he is still a fine hoofer.

Sharing honors with Davis on the Apollo bill is Fran Warren, a talented chirper and a real looker. Distaffer scores with "I Want a Sunday Kind of Love" and "Do It Again," as well as with a host of other tunes. Miss Warren, with her vocalizing, styling and showmanship shows why she rates with the best of them.

The rest of the bill is so-so, Redd Foxx, who played this house about two months ago, returns for this session. Foxx is a funnyman who doesn't take full advantage of his talent. He has the ability to hold the house together but the gags he told on his last visit here are the identical ones he uses this week. Cole & Atkins are dancers who are better than average but could use a different routine. Bill is opened by the Hortense Allen Chorus which is badly off on its timing. The seven lovely misses, scantily dressed, add little to an otherwise tip-top show. *Bern.*

Empire, Glasgow

Glasgow, April 9.

Al Hibbler (with John Malachi), Ernest Arnley & Gloria, Duncan's Collies, Tassi, Hill & Billie, The Kid & I, Miles Twins, Bobby Dowds Orch.

Al Hibbler, in on current limited tour of U. K., is handicapped here by one of the poorest support layouts for months. It is unfair to headline a U. S. act, however known or unknown, and give him this type of unattractive support, not guaranteed to bring in the customers.

As is, Hibbler scores in his own distinctive style, though limited by his own blindness for free movement about the stage. He does a somewhat overlong act (maybe to balance the slightness of support), and garners mitting for "I'm A Lucky So and So," "Don't Get Around Much Any More," "He" (which he dedicates to Easter) and, of course, "Unchained Melody."

Hibbler, billed as "The Unchained Melody" man, has arrived too late to cash in on his major hit. He is not the type of act that merits top billing in a vaudery where rock 'n' roll and lively comedy take biggest tricks, however. Johnny Malachi does his musical director chores with skill.

Of support bill, Hill & Billie, mixed duo, are liveliest offering. Male plays mouth-whistle and uke at same time, and distaffer, a pert looker, scores in "This Ole House." Pair's madcap melody on harmonicas, guitar and hillbilly skiffle-board aids in energizing the layout.

Miles Twins decorate the dance opening spot. Ernest Arnley & Gloria just get by with some unfunny, outdated crosstalk, and are best in a red Indian takeoff. Duncan's Collies, a too-familiar act hereabouts, close the first half of bill with their antics and that well-worn ambulance-accident sketch.

Tassi, Continental juggler, reviewed in New Acts, contributes a second high-speed balance act with a teenage boy to good mitting. *Gord.*

Foreign Ice Show Review

Wonderful World

(Casa Carioca, Garmisch)

Garmisch, April 10.

"Wonderful World," 17th edition of the Casa Carioca Ice Show, produced, directed, choreographed and costumed by Terry Rudolph; musical director and arrangements, Ernest Meletzky; sets, Werner Schachteli; narration, Hans Difflipp, Lloyd Loeweke; vocals, Hans Difflipp; with Peter Voss, Faye Allen, Inge Benkert, Hans Difflipp, Bill Hinchy, Inge Jell, Dagmar Lippe, Lloyd Loeweke, Mary Bambusch, Lisbeth Kaufman, Agnes Martens, Bob McCoan, Wolfgang Schmidt, Pieter Van Gils, Franz Zwerger, Carioquettes (8). At Casa Carioca, Garmisch, Germany, April 9, '57; $1.50 top.

With ice shows getting bigger and better and more spectacularized every year, it's nice to report that a "little" production with a low budget and high imagination, auspiced by the U.S. Army in Europe, has been a tremendous success here for the last eight years; and deservedly so, as the latest show proves.

This is a frappe within a night club, built originally by the Third Army as a rest centre in 1945, converted the following year to a richly decorated cafe seating 700. The club has its own ice plant, supplying one of the largest nitery rinks in the world—right under the huge dance floor.

Most of the imagination in this internationally-themed show is due to the Garmisch entertainment director, Miss Terry Rudolph, who singlehandedly masterminds production, direction, choregraphy and costumes—and it's a wonder some of the big U.S. ice shows haven't lured away this versatile former ballerina, who knows how to create cinemascopic splendor without much money. Miss Rudolph, incidently, is credited with being the originator of ice revues in story form, and she's developed the art to a fine degree.

Star is handsome Peter Voss, twice junior champion and later senior champ in pair skating in Germany. But heaviest mitt goes to an astounding jumper and comedian, Detroit-born Lloyd Loeweke, former serviceman now civilian skater. His glorious leaps in the gypsy number "Roumanian Rhapsody" and high-diving on ice comedy in "The Swimming Lesson" easily stole the show. This rubbery-faced skater shows a fine flair for dramaatics along with his exceptional skating skill. He's now appearing in his seventh Casa Carioca ice production.

Skaters have been recruited from all over the world for this production, at one of Germany's top winter resorts. Ice talent has come from England, Holland, France, Australia, Austria, Belgium, as well as Germany and America, to lend authenticity to the "world" theme.

Among knockout production numbers are a highly stylized delicate scene on an Oriental beach, a splendid rock 'n' roll, and an imaginative skit that takes a group of lighthearted peasants from the village through the forest (where they encounter spooks among the trees) to a gypsy camp, where they're diverted by the gypsy dances. An African fantasy, backgrounded with drums and bamboo and foregrounded with really horrid masks, is a splendid contrast for the pretty skate-dancing girls. *Haze.*

New Acts

ANN TORI

Songs
9 Mins.
Viennese Lantern, N. Y.

Ann Tori is obviously a newcomer to the business. She gives a gamine-like appearance with a short hairdo and a dead black skirt and sweater. She has a deal of charm and apparently an innate ability to get a tune into the plus column. Since this is her first cafe date, there are a lot of kinks to be ironed out and many corrections to be made, but it's also evident that she shows natural ability.

One of her top items is a rhythmic "Over the Rainbow" and she does an appealing "When My Ship Comes In." Her voice shows that she has taken a lot of time in its cultivation. But all that study hasn't obscured inherent personality and sincerity.

Miss Tori is a familiar figure in the entertainment firmament. Most of her groceries come from the hatcheckery at the Russian Tea Room. *Jose.*

BUD DASHIELL

Folksongs
16 Mins.
Purple Onion, San Francisco

This sandy-haired, pleasant-looking young fellow is one of the better practitioners of folksinging in the basement bistro circuit—the qualification, of course, is how much folksinging an audience can stand.

Dashiell, unlike many of his contemporaries, doesn't try to corn up his fairly esoteric material and this is in his favor. He comes on with "Last Train for San Fernando," moves into "Johnny, I Hardly Knew You" (the morbid immediate predecessor of "When Johnny Comes Marching Home"), picks out a fine, relaxed guitar solo, sings a popular basement-bistro French ballad "Raspberries, Strawberries," and winds up with the Mexican "La Bomba."

Though all this seems to be standard fare among today's folksingers, it is presented tastefully, melodically and with a minimum of sidebar chatter. Dashiell has a disarming lack of pretense and performs well. Result is a pleasing, if not spectacular, interlude. He's booked through mid-May. *Stef.*

TASSI

Juggling
8 Mins.
Empire, Glasgow

Tassi, Continental juggler, is a man of nimble fingers and speedy eye. Act, though largely to juggling pattern, wins through via its rapidity and dexterity. Standard balancing of ball on head, ditto while skipping, moves into ultra-fast club tossing and standard audience-throw-balls-back routine.

Tassi offers a separate act, equally fast, of highspeed balance with a teenage boy. Quickness of movement is his main asset. Needs sharpening and extension of juggling to make act a standout, however, and some novelty ideas would be useful. Okay meantime for general run of vauderies. *Gord.*

FOUR CHAMPS

Songs
20 Mins.
Majestic, Vancouver

Since switching from barbershop to go pro and modern a year ago, the Four Champs achieved a vigorous new sound and some success by way of club/lounge frames. Current vaude booking is group's first try in Vancouver, and result is socko.

Foursome are basically tenors who manage a rich and wide spread of harmony that labels Dave Satre as bass, and leader Don Coughlin as treble, often falsetto, and their overall flavor comes cousin to the w.k. high-riding contrapunto of the original Merry Macs.

Champs are a cleancut, close-cropped quartet, whose white-tuxed, white-shod presence clicks well, and they radiate easy confidence and showmanship savvy, coming out strong on all counts. Songalog is half upbeat standards such as "Get Happy," and half is a medley of competitive groups' trademark-tunes which, per Champs, come near equal to original Ink Spots, Hi-Los, et. al. They do boffo spoofings on glee-club or jamboree rousers for elosers. *Jay.*

JIMMY CLARK TRIO

Songs
25 Mins.
Chaudiere, Ottawa

Youthful Jimmy Clark Trio gives the impression of an inability to make up its mind whether to be a chant or a terp act. Actually the group is billed as chant but is so over-choreographed it splits the customers' attention to the detriment of the entire stanza.

Piping is lost with the boys away from the microphone so often. Session needs plenty tightening and restyling to bring either song or dance to the fore, group showing ability in both categories. *Gorm.*

RONNIE MARTIN

Comedy
25 Mins.
Carousel, Hotel Bradford, Boston

Ronnie Martin, tall, slim youngster (and a brother of comic Corbett Monica), is essaying the saloon route as a standup comedian after a stretch in midwest bistros. Out for a time, youngster impresses with well paced routine which includes all the familiars, topical jokes, softshoe, vaude routines. However, he has a slick drunk act, his magnum opus, in which, with dishevelled clothes, he warbles tender ditties for big aud reaction. His fast impresh bits of Al Jolson, Cantor lead into a nostalgic vaude bit of Palace days which he brings to a finish with a flurry of steps.

A good bit, on the offbeat kick, is an impresh of the cornball entertainer type in which he portrays an effusive, overbearing vaudevillian. He segues from this, with nice pacing, into a burlesque comic's routine with a hilarious "cheese 'n crackers" bit, for big mitting. Martin looks to go places with pleasant assurance and bright material. Should prove topnotch in niteries, tv, vaude spots. *Guy.*

Elvis Editions Rise

Continued from page 53

the Japanese editions of Elvis Presley confessed that he does not understand the records that are his inspiration and just tries to imitate the sound in Japanese accompanying himself on a guitar and with the gymnastic knee-bends that he has studied from his idol's motion pictures.

Twenty-year-old Masaaki Hirao was the principal inciter during a recent "Western Carnival" show at this city's mammoth Nichigeki Theatre that drew 50,000 screaming and squealing schoolgirls during the seven-day run. This figure is seen in proper perspective when it is considered that it was achieved during the slack February season. Shows preceding and following at the 2,000-seater averaged 1,500 a day.

Hirao, who wears calculated curls that fall over his forehead and ears in the tradition of the cult, told VARIETY that he was among the most surprised at that reception although he could not contain his joy at the same time.

"But," he complained, "I still feel it's just a lot of noise as far as the audience is concerned. I know I'm doing something crazy and like to see the audience go half-crazy too, but I wish they would yell and scream at the right time. When they do it while I'm singing, I not only try to ignore it, but try to down it out by singing louder."

Sore Throat, Gnawed Finger

This battle of bellows, he revealed, often results in a sore throat.

The slender, clamoring contortionist, who caused such unrest in one of the faithful during a performance that she pulled him offstage and gnawed at his finger, said he does not think his display is a contributor to juvenile delinquency.

"If they want to play hookey and stay at the theatre all day, they'll do it because of anything they like—jazz, mambo, anything. Like any other country, teenagers here are seeking an emotional outlet."

For King Records, Hirao has done "Little Darlin'" backed by "Butterfingers" and "Jailhouse Rock" with "Lonesome Cowboy" on the flip side. The disks were released early in the year and indications show brisk sales although no figures are available yet.

American Opera Cycle

(N. Y. CITY CENTER)

Tale For a Deaf Ear

Mark Bucci did the music and book for this item, first subsidized by Samuel Weschler for Tanglewood, 1956, and now part of the Ford Foundation-financed spring cycle of American operas, at the N. Y. City Center. Musically there is much vocal appeal, though more than a little confusion in the libretto based on a short story by Elizabeth Enright.

Bucci has assigned to the offstage chorus the "explanation" necessary to understand the second portion. The chorus renders his words in fuzzy wool, leaving the spectator to guess why a very vernacular pair of Americans, lapping up drinks in an atmosphere of marital boredom and hostility, are suddenly involved with three Europeans, one a Scotch island dairy maid, one a 15th Century soldier, another an Italian mother.

Each of the apparitions (Beverly Bowerm, Lee Venora and Richard Cassily) sings richly, but in foreign languages in the midst of a contemporary Yankee situation.

The opera was well received at its premiere despite the sudden switch from wisecracking native realism to heavenly voices concerned with the revival of the dead. The contrasting segments, the one a colloquium between husband and wife, the other metaphysics of ancient flavor is an almost impossible tandem. Yet the work plays and sings, and leaves a net respect for its creator, exceptions noted.

Patricia Neway is especially standout as the sarcastic, but also contrite wife, who prays her husbank back to life after his death by heart attack only to have their bickering resume and the husband (appropriately if unrelievedly hostile as acted and sung by William Newman) have another and irrevocable seizure wasting the miracle.

Arnold Gamson, debuting, conducts with authority and Michael Pollock has staged the production, which involves snow falling outside the skeletal home. Some of the stage "business" was ashew opening night—the Italian praying for her baby to come alive, propping her hands, and, in illusion, dumping the infant upon the enactment of her Miracle.

But on the basis of "Tale For A Deaf Ear," finer and bigger work is to be anticipated from Bucci.

Land.

Trouble in Tahiti

To have the benefit of the Leonard Bernstein name (and his presence in the pit), the N. Y. City Center maestro, Julius Rudel, elected to include this item which was presented some years back as a legit offbeater alongside Tennessee Williams' "27 Wagon Loads of Cotton."

By no stretch is it opera, even opera comique. It is an ironic musical sketch of marital disenchantment. Though poignant, the work is also hokey. Though musical it's essentially Broadway in idiom and emphasis. The title is derived from a movie the heart-sick wife has seen and describes in a bitterly funny soliloquy set to rythm.

As originally enacted in legit by Alice Ghostley, a revue artist, this number was a tour de force. In the performance of Beverly Wolff it is quite effective for openers and for an operatic type singer. Though under strain vocally, Miss Wolff is commended for he performance, under the circumstances. She may well be able to mature the role to greater sureness.

Another debut was the husband role entrusted to David Atkinson, and well sung. Since the requirements of sardonic humor of this sort are very subtle, the limited rehearsals possible at this institution must be taken into account.

Pollock's staging is susceptible to considerable tightening. The property man, for a small detail, handed the handball champ a one-eared loving cup. The use of the "Little White House in Scarsdale" counterpoint on a giant television screen backstage is at some loss of clarity. The mocking trio in the legit version worked on top of the apron, for sharper articulation.

"Tahiti" in its own terms is quite diverting and about as brutal an attack on suburbia and married boredom as has come along in recent years. But it was unfortunate to put it on the same double bill with "Tale For a Deaf Ear," since this meant that bickering couples dominated the evening. The point of view in both "operas" is pretty much the same. So is the humor.

Versatile Leonard Bernstein is. But "Trouble in Tahiti" is a misnomer as American folk opera.

Land.

Lost in the Stars

"Lost In The Stars" ran 273 performances on Broadway in 1950-51, so hardly comes under the head of experiment or untried values. Rather, in the present spring cycle, it qualifies as a revival made worthwhile by the inherent merits of the Kurt Weill music and the Maxwell Anderson adaptation of Alan Paton's South African story, "Cry the Beloved Country."

Jose Quintero has staged the work for mobility on a series of platforms. Suggested "Scenery" flies from overhead and the large cast carries its own props on and offstage. Latter is occasionally awkward, especially when light cues are muffed. It is not an easy production to manage, since individuals weave in and out amidst masses. But the build-up is steady and the net result is stunning.

Accurately billed as a musical tragedy, the story of South African race prejudice and poverty is dominant over the music. Poignant human suffering and pathetic quest of faith and dignity is very moving. The totality of the Weill-Anderson effort stands the test of time.

Singling out credits in so large a cast is peculiarly difficult. There are 31 roles. The major laurel belongs to the tortured father-clergyman played by Lawrence Winters. Irina is beautifully acted and sung by Shirley Carter. The Negroes pace the whites in sheer acting, and all are excellent. Indeed the casting job is a "star" of the event. It is unusually knowing.

Yet why do stagers of operas, especially one so mixed as this between singers and non-singers and between races, not give special attention to the cast of characters as printed? What Law of Moses prevents parenthetic identification being inserted. It was the custom of printed programs of long ago. It had great value to ordinary theatregoers, certainly to reviewers. For example, what is the name of the Negro boy who sings one number at the end? He's first-rate, but it's too easy to give the wrong credit.

Among the actors, three males are architectural in their contributions to the building: Nicholas Joy, Frederick O'Neal and Louis Gosset.

Land.

The Taming of the Shrew

First-timing in Manhattan, "The Taming of the Shrew" proved excitingly scored by Vittorio Giannini and with generally understandable English lyrics by the composer and Dorothy Fee. As staged by Margaret Webster, the story is straight, vigorous, only occasionally stylized and in the process the two loving couples, Petruchio (Walter Cassell) and Katharina (Phylis Curtin), and Lucentio (John Alexander) and Bianca (Sonia Stolin) discharge plenty of audience-satisfying song.

Much more in the operatic tradition than the previous works in the spring cycle, Giannini's music in richly orchestrated, full bodied and well-suited to the telling of the tale. Peter Herman Adler and the N.Y. City Center trenchmen were warmly appreciated at the entre' actes, and it was indeed a major responsibility to carry off so demanding a score.

Land.

Show Out of Town

The Visit

Boston, April 9.

Producers Theatre production of three-act drama by Friedrich Duerrenmatt, adapted by Maurice Valency. Stars Alfred Lunt, Lynn Fontanne. Staged by Peter Brook; decor, Teo Otto; Miss Fontanne's clothes, Castillo; lighting, Paul Morrison. At Shubert Theatre, Boston, April 9, '58; $5.50 top.

Hofbauer	Keneth Thornett
Helmesberger	David Clarke
Wechsler	Milton Selzer
Vogel	Harrison Dowd
Painter	Clarence Nordstrom
Station Master	Joseph Leberman
Burgomaster	Eric Porter
Prof. Muller	Peter Woodthorpe
Pastor	William Hansen
Anton Schill	Alfred Lunt
Claire Zachanassian	Lynn Fontanne
Conductor	Jonathan Anderson
Pedro Cabral	Myles Eason
Bobby	John Wyse
Police Chief	John Randolph
Grandchildren	Lesley Hunt, Lois McKim
Mike	Stanley Erickson
Max	William Thourlby
Blind Men	Vincent Gardenia, Alfred Hoffman
Frau Burgomaster	Frieda Altman
Frau Block	Gertrude Kinnell
Frau Schill	Daphne Newton
Ottilie Schill	Maria Adams
Karl Schill	Ken Walken
Dr. Nusslin	Howard Fischer
Alfredo	James MacArthur
Truck Driver	John Kane
Reporter	Edward Moor
Townsmen	Robert Donley, Kent Montroy

This adaptation of Swiss playwright Freidrich Duerrenmatt's Continental success is a macabre, stimulating drama, rampant with symbolism, about evil begetting evil and greed and corruption destroying a man and a town. It has a simple, relentless story of a redhead who becomes a whore, amasses a fortune and returns to her bankrupt hometown to offer its economic salvation in return for the life of the man who betrayed her in youth.

Lynn Fontanne, as the cigar smoking avenger who keeps a pet black panther, blind musicians, and two American gangsters who transport her in a chair of royal trappings, gives the role an eerie malevolence. Alfred Lunt turns in a tremendous performance as the man who seduced her and bribed witnesses in the bastardy case, but who realizes that he is doomed as his townsfolk begin to turn on him. He runs the gamut from friendly recognition through realization to frantic terror and finally to fatalistic acceptance.

Peter Woodthorpe gives an arresting performance as a professor who crumbles from idealism through corruption. Eric Porter is dominant as the town's head man whose character undergoes a series of changes as town sentiment veers against the victim.

The play opens in an aurora of symbolism with the arrival of Miss Fontanne as the avenging demon at the railroad station with an empty coffin, her slave-carried chair and her musicians, the pair who bore false witness against her and whom she has tracked down and blinded. She offers a fortune to restore the town, which she herself has undermined through the years by buying and shutting down plants, and a large sum to be distributed per capita, but in return she demands the life of her faithless former lover.

If overplayed, this melodrama could turn into hokum, but the staging is just right, the performance is convincing and the show is engrossing.

Guy.

'Young Lady' to Relight Las Palmas Theatre, L.A.

Los Angeles, April 15.

The darkened Las Palmas Theatre has been taken over by Sid Melton and Mike Cazden for their co-production, "There Was a Young Lady," new play by Paul Fenton, who also will stage legiter.

Piece opens next month, with Melton featured.

So They Say

"With ticket prices so high these days, the critics have a big responsibility to see that the people get their money's worth."—**Thelma Ritter**, star of the Broadway musical, "New Girl in Town," as quoted in Americada, new monthly publication of the American Academy of Dramatic Art, N. Y.

"Off-Broadway should no longer be limited to dreary classics and arty experimental message plays. Audiences downtown have as much right to expect to have fun in the theatre as audiences uptown."—**Gus Schirmer Jr.**, director of the off-Broadway revival of "The Boy Friend," as quoted by **Robert Coleman** in the N. Y. Mirror.

"The prerequisite of good writing is something to say and a deep-down desire to say it."—Lyricist-producer **Oscar Hammerstein 2d**, as quoted by Mercury Robbins, in Today's Living magazine.

"Certain plays have pace and style; others drag themselves to destruction. These are enormous intangibles which I believe no critic can have an honest opinion about unless he has read the original script and gone through the tortures of rehearsal and out-of-town tryouts."—**John McClain**, drama critic of the N.Y. Journal-American.

Show on Broadway

Love Me Little

Alexander H. Cohen presentation of two-act comedy by John G. Fuller, adapted from the Amanda Vail novel of the same title. Staged by Alfred Drake; scenery, Ralph Alswang; costumes, Motley; production associate, Arthur C. Twitchell Jr. Stars Donald Cook, Joan Bennett; features Susan Kohner, Meg Mundy, Robert Dowdell, Joan Hovis, Nicholas Pryor; Dana White. At Helen Hayes Theatre, April 14, '58; $6.90 top.

Emily Whittaker	Susan Kohner
Amy	Joan Hovis
Jean	Sarah Hardy
Nancy	Lin Pierson
Sally	Marlene Cameron
Sue Fosburgh	Avra Petrides
Father	Donald Cook
Mother	Joan Bennett
Laurie Trumbull	Meg Mundy
Lester	Robert Dowdell
Stanley	Hal England
William	Nicholas Pryor
Greg	Dana White

Others: Joseph Cronin, June Deutsch, Marc Vinson.

There's enough physical production for "Love Me Little" to do for a play by S. N. Behrman, let's say, and starring Alfred Lunt and Lynn Fontanne. But "Love Me Little" is a slight and foolish antic that merely qualifies as one of the traditional mishaps of Broadway in the spring.

As he's done with other shows, Alexander H. Cohen has given this John G. Fuller adaptation of Amanda Vail's novel a sumptuous production, with elaborate scenery and costumes, two bright stars and an engaging cast. In this case it's even possible that there's more production than an essentially flyweight play can carry.

The basic trouble with "Love Me Little," however, is that it's just not very funny. It has an occasional laugh, although even these sparse rewards are marred by an impression that everyone is trying too hard. When the jokes don't click the effect is apt to be tedious, if not downright uncomfortable.

As anyone who may have skimmed the original book may recall with some effort, "Love Me Little" is a first-person account of a teenage girl's futile attempt to get sex knowledge during a summer vacation at the seashore with her affectionately bickering parents. Although certain details of the novel have been modified for the stage, the critical weakness of the play seems to be in the basic premise and characters.

Where the novelist-father in the original book actually had an affair with the fancy trollop at the summer resort, he merely goes through the motions of being interested in this stage treatment, although his wife carefully leaves the way open for him by taking a couple of days for shopping in town (this vestiginal latter bit is not explained in the dialog, however).

A more severe revision of the dramatization is the girl's attempted seduction of a prudish young Princeton stude during a nude bathing session on the beach. In the play the incident occurs during a boat club dance, and they're both fully dressed. In both cases, the toning-down treatment seems unimportant — the trouble is more basic.

The humor of "Love Me Little" is apparently supposed to lie in two assumptions. One is that the threadbare situation of the eager but awkward sex attempts of a teenage boy would have new humor if the principal were a girl. The other is apparently the inconsistency of the sophisticated novelist's straightlaced attitude regarding his daughter. Perhaps there's also supposed to be mirth in the mother's goodnatured estimate of both her daughter and husband as adolescents, although that has come to be virtually the standard cliche of contemporary domestic comedy.

The casting of the show looks expensive but out-of-balance. The stars, Donald Cook and Joan Bennett, are expert farceurs as well as poised and magnetic stage personalities. But they have secondary roles, so the more skillfully they play and authoritative they appear the more they tend to pull the slight story out of shape. Cook's role is the better of the two, with Miss Bennett having little to do except play a decorative, quietly-amused spouse, a sort of Harriett Hilliard characterization.

The key role of the narrator-heroine is played attractively enough by a Broadway newcomer, Susan Kohner. She's an appealing actress and gives a direct, winning performance. But she naturally cannot substitute youth and a refreshing manner for experience, at least on an equal basis with two such pros as Cook and Miss Bennett.

Of the others, Meg Mundy is understandably defeated by the shallow, unsympathetic role of the predatory summer neighbor, Robert Dowdell does well with the uncomplicated part of the very proper Princetonian, Nicholas Pryor and Hal England are acceptable as adolescent horrors, Dana White is divertingly blase as a selfconsciously of-age lifeguard, Joan Hovis is suitably lively as the heroine's reluctantly innocent roommate and Avra Petrides accents the affectedness of an "experienced" schoolmate.

Alfred Drake's staging stresses the sprightly approach, Ralph Alswang's turntable scenery is practical and handsome, if possibly a bit elaborate for such a small play, and the Motley costumes look stunning enough to knock feminine eyes out.

According to trade scuttlebutt, Amanda Vail, billed as author of the original book, is a pseudonym for Warren Miller, who has also written several other novels. Merely as speculation, perhaps the use of a femme nom-de-plume was to add plausibility to the girl-attitude story.

Hobe.

Dance Review

Les Ballets de Paris

Arthur Lesser presentation of a four-part ballet program starring Jeanmaire, Roland Petit. Features Veronika Mlakar, Dick Sanders, Ariel Auclerc, Jose Ferran, Jane Laoust, Rino Adipietro. Conductor, Marius Constant; scenic effects, Robert Petit. At Broadway Theatre, N.Y., April 7, '58; $6.90 top ($7.50 opening).

There is more consideration for spectacular effect than finess in the new engagement of Les Ballets de Paris at the Broadway Theatre. But life being what it is at the box-office that probably won't hurt at all.

The sizzling "Carmen" of Les Ballets de Paris is still their tour de force. Since the Roland Petit-Jeanmaire collaboration in their dance version of the famous Meilhac-Halevy opera last stood the town on its ear, nothing has happened, not even age, to intrude upon the lustiness of Petit's choreographic concept, or the execution by Jeanmaire and Petit as Carmen and Don Jose.

Three of Petit's new ballets have been introduced into the repertoire for this six-week engagement. The opener is "Contre-Pointe," to the jazz of Marius Constant, before a brightly splotched color backdrop by Poliakoff. It is chiefly a modern idiom acrobatic exercise. Although it has humor, it is too often disappointing in its failure to match the incisiveness of the score.

"La Rose des Vents" (program-translated as "The Weather Vane") concerns a mermaid doomed to be a seaport cafe waitress until a handsome sailor who has a mermaid tattoed on his chest falls in love with her and returns her to the sea. Darius Milhaud's music is as innocuous as the libretto, so that the chief advantage of this demurely unimportant tale is the opportunity it gives ballerina Jeanmaire, exuberantly supported by Petit, to exploit her happy gift for pantomimic characterization.

"La Dame Dans la Lune" is a play to the gallery, a dance whose form is dictated to show off talent. Against the witty box-like decor of Edouard Dermite, to Jean Francaix' sprightly musical conception, this ballet is replete with Gallic insouciance. After much hocus pocus of harlequinry, magician, butterflies and long-necked birds, it ends up with a can-can as only the French can can-can. It is the evening's peak for the corps de ballet and anybody who can see this can-can can't see a better.

But primarily it's "Carmen," which in this company, by definition, is Jeanmaire, with a noble lift from her choreographer-partner-producer-husband, Roland Petit. The story's impassioned essence is splendidly captured in swift, sharp vignettes, it is powerfully choreographed for tart emotion, and Mr. & Mrs. Petit trip it exquisitely together. Ballerinas are frequently known for a particular role, and it would be hard to dissociate Jeanmaire from this Carmen, for she is the witch, the coquette, the minx, the careless lover even in face of death.

Les Ballets de Paris offer showy theatre. The occasional lack of precision and inspiration may well be due to recruiting of personnel for a tour rather than the building up of a company. Among the support, however, Dick Sanders, Ariel Auclerc, Veronika Mlakar and dervish-like Jane Laoust give promising account of themselves.

Geor.

Regional Theatres Eye Tryouts; Now Dishing Up Wide Play Diet

Production activity on the university and community theatre level is taking on a broader scope.

The selection of plays is becoming more diversified than in past years, with increased presentations of largescale productions such as musicals and Shakespearean plays a contributing factor. And, in one area a project has been launched to promote the production of new plays.

The move to increase tryout presentations is being made by the South Eastern Theatre Conference. Thus far, 40 SETC member theatres have promised a combined total of approximately 150 performances for an unproduced property to be selected by a New Plays Committee, preferably by established authors. The number of participating theatres, which takes in a potential audience of 12,000-15,000, is expected double by the end of the year.

The project is scheduled to get underway next fall, with several scripts already under consideration. The Conference will handle all negotiations for its member theatres, in addition to other details such as taking care of packaging requirements, when necessary, and supplying publicity material.

Meanwhile, B. M. Hobgood, SETC executive secretary and editor of the Southern Theatre News, reports in the latter publication the result of a survey of produc-

(Continued on page 61)

George Freedley Cites Revival of 'Quarters'; Rodgers Adds 'First 50'

New York.

Editor, VARIETY:

Have just read the very interesting little piece on the two- and one-charcter plays and should like to add a little information from our files. "Close Quarters" by Gilbert Lennox, adapted from "Attentat" by W. O. Somin, was produced at the Golden Theatre, New York, March 6, 1939 [four years after London] and ran for eight performances with Eleana Miramova and Lee Chalzel. (VARIETY indicated that the Princeton break-in with Gladys Cooper and Philip Merivale had closed out-of-town and never came to Broadway, which of course, was true so far as the original U.S. stars were concerned in 1937.)

The English production (1935) of "Close Quarters" continued beyond the two weeks at the Embassy and moved to the Theatre Royal Haymarket in July, 1935. (The roles were created abroad by Oscar Homolka and Flora Robson—Ed.).

There has been a previous one-character play. It was "Courtesan" by Irving Kaye Davis, produced by Joseph Leone at the President Theatre, New York, April 29, 1930 for three performances with Elsa Shelley. It was reputedly based on the life of Isadora Duncan.

George Freedley
(Curator, Theatre Collection, N. Y. Public Library)

Also 'First Fifty Years'

Composer-producer Richard Rodgers recalls still another two-character play, "The First Fifty Years," a drama by Henry Myers, produced by the late lyricist Lorenz Hart (Rodgers' song writing partner) and Irving Strouse at the Princess Theatre (later Labor Stage and since razed), March 13, 1922, and played 48 performances. The cast consisted of Tom Powers and Clare Eames.

Howard Da Silva Will Join Chagrin Falls, O.

Cleveland, April 15.

Howard Da Silva will be director at the Chagrin Falls strawhatter this year. He'll stage six shows during the scheduled 12-week season, beginning early in June. The barn, which has been in operation two years, is on the outskirts of Cleveland.

Mrs. Jean Weinberger, wife of a local restaurateur and nitery owner, is managing director of the operation, which will employ an Equity resident company. Da Silva, incidentally, appeared on Broadway earlier this season in "Compulsion."

Mull German-Language Legit Group in Canada

Ottawa, April 15.

Canada may get a German-language theatre, but the location is uncertain. Because the 200,000-odd German immigrant and German-descent population is scattered in several major Canadian cities, the project may have to take the form of a traveling repertory company. The idea would be to vary the German language performances with a few German plays in English.

The project is being considered by Martin Schramm, who arrived in Canada last week with his wife. They'll visit their daughter in Saskatoon before deciding where to locate permanently. Schramm, 57, was for 30 years director of the Hamburg State Opera.

'Mame' to Coast, Roz to Return?

The Broadway production of "Auntie Mame" is tentatively slated to move May 31 to the Coast, with Rosalind Russell returning as star for the Los Angeles and San Francisco engagements. Greer Garson, currently starring in the show, is to withdraw when her contract expires, instead of continuing through June and perhaps into the summer on two-for-ones.

A separate Coast company, starring Eve Arden, had previously been mentioned as a prospect, but that would obviously be scrapped if the plan involving Miss Russell materializes.

ROBESON INTO CHURCH AFTER VETERANS' VETO

Pittsburgh, April 15.

Paul Robeson's concert here will come off next Monday (21) as scheduled but at the Central Baptist Church, in the Harlem district of Pittsburgh, and not at Soldiers & Sailors Memorial Hall. Lee Matthews, promoting the singer's local appearance for a charity organization, had originally contracted for the Soldiers & Sailors auditorium, only to be requested by the building's superintendent, Gilbert C. Cloonan, to return the lease on the grounds that "his (Robeson's) pro-Communist views would not be compatible with the memorial character of the hall."

Rev. Cornell Talley, pastor of Central Baptist, was next contacted by Matthews and he referred the request to the parish board of the 2,100-seat church. They okayed it as "a service to an artist" and said there were no political implications whatsoever.

Earlier Dr. Charles R. Gorman, of St. Matthews AME Zion Church in nearby Sewickley, had offered his church for the concert but the Central Baptist was picked because of its bigger capacity and more central location.

Nouveau Monde Troupe Has Busy Summer Sked

Montreal's French-Canadian legit company, Le Theatre du Nouveau Monde, has a busy sked lined up for the next few months. The group, which will put in two weeks at the Phoenix Theatre, N. Y., beginning April 29, will follow that stand with an appearance at the Brussels International Trade Fair.

After the overseas date, the company is scheduled to return to Canada for an Aug. 18-30 booking at the Stratford (Ont.) Shakespearean Festival. The latter presentation will be Moliere's "Le Malade Imaginaire," which the group will also present during its first week at the Phoenix. The second week's offering at the N. Y. house will be a program of three Moliere farces.

The company's Brussels offering will be "The Time of Lilacs," by Montreal playwright Marcel Dube.

Still a Local Boy

Mason City, Ia., April 15.

The State of Iowa may be backward in failing to name "The Music Man" as the official entertainment of the commonwealth, but Mason City is doing its part in publicizing the Broadway musical and its author - composer, Meredith Willson.

The local Chamber of Commerce is mailing its correspondence in envelopes on which is printed a boxed statement, "Home Town of Meredith Willson, "The Music Man."

N.Y.-London Production Group to Be 'Creative' A La The Playwrights

Breakthrough Production, recently formed to present shows on Broadway and in London, is apparently a sort of latter-day Playwrights Co. That is, its ostensible function is to accent the "creative" phase of legit producing, as the Playwrights sought to do when it was set up in 1938.

The initial venture for Breakthrough is to be a Broadway production of William Faulkner's "Requiem for a Nun," with Rush Ford and Zachary Scott costarring in the roles they played last fall in London. The firm also may partner with Broadway producer Roger L. Stevens in the U. S. presentation of a musical version of Sean O'Casey's "Juno and the Paycock."

Associated in the Breakthrough venture are John Osborne, British author of "Look Back in Anger" and "The Entertainer"; British stagers Tony Richardson and George Devine; Victor Samrock, general manager of the Playwrights Co., and Harry Saltzman, a U. S. promoter of various show biz operations. Authors' agent Harold Freedman, who represents Osborne, is also a sort of godfather to the setup, but is understood to be not financially interested.

The group reportedly plans to raise $250,000 capital for its initial season, starting with the production next fall of "Requiem for a Nun." Presumably the coin would also cover the next one or two Broadway presentations, after which the firm's own bankroll would be used or new financing would be sought.

In addition to "Requiem" and the O'Casey musical, Breakthrough is tentatively planning Broadway productions of a musical version of Somerset Maugham's "Of Human Bondage," adapted by Sam and Bella Spewack with songs by Richard Adler, and a play of undisclosed authorship, titled "The Balcony."

Samrock, who will be partnered in the Breakthrough setup, denies a report from London that he intends resigning as general manager of the Playwrights, pointing out that Richardson and Devine will also continue their association with the English Stage Co.

Delay Denver Tunetent Debut Until Next Year

Denver, April 15.

Plans for a musical tent here this summer have been postponed until next year. Although the project is well under way, with purchase of a 16-acre site, it was felt that it's getting too late to have the operation fully ready for this year.

Another consideration, presented with some urgency by local officials, is that it might be advantageous to launch the tunetent more or less simultaneously with next year's Gold Rush Centennial. Also, it's expected that the scheduled completion next spring of a new super-highway near the showtent will help the legit project.

Mary Chase, author of "Harvey" and "Mrs. McThing," is heading the tunetent venture, with the assistance of Ben Segal, general manager of similar operations at Wallingford, Conn., and Warwick, R. I.

Legit-tv pressagent **Arthur Cantor** will become a Broadway producer with the presentation next fall of "The Dybbuk From Woodhaven" (tentative title), a comedy-drama by **Paddy Chayefsky.** Project is already financed.

ATPAM Prez, Business Agent Posts Shaping Up As Election Battles

Toledo Summer Season Depends on 15G Fund

Toledo, April 15.

Toledo may have a summer theatre season after all. Arthur Lithgow, who was managing director of the Shakespeare Festivals in previous seasons, plans to present an eight-week series of shows, provided he can obtain financing.

Through Festival Theatre Associates, he is trying to raise $15,000 in units of $10. The idea is to have a resident Equity company opening July 9 and playing through Aug. 31. Associated in the project is David W. Hooks.

Abbott Will Get 20% 'Drink' Net

George Abbott will get a healthy slice of the profits, if any, on the projected Broadway production of "Drink to Me Only." As director and nominal producer of the comedy, which George Ross is planning to present in association with John Robert Lloyd, Abbott is to receive 20% of the net profits, in addition to a $5,000 fee and 2% of the weekly gross.

The balance of the net profits on the venture will be divided evenly between the management and the backers, which means a 40% split for each. The project is being capitalized at $100,000, sans an overcall provision. An Oct. 8 Broadway opening is contemplated and the weekly operating cost is figured at around $15,500.

Abram Ginnes and Ira Wallach, co-authors of the play, have a basic Dramatists Guild contract calling for them to share in the weekly gross at the rate of 5% of the first $5,000, 7½% of the next $2,000 and 10% of the receipts in excess of $7,000. Ross, as general partner of the enterprise, is to get a producer's fee of $250 weekly in addition to $250 office expense until the cost of production is recouped. If more than one company is mounted, the same stipulation will hold.

Abbott got 10% of the profits of "Pajama Game" and "Damn Yankees," besides his regular fee and royalty as director. Neither of those musicals was billed as his "production," however.

SET OFF-B'WAY SHOW AT CHI UNIV. THEATRE

Chicago, April 15.

Chicago Univ. Theatre is making a pitch for short bookings of off-Broadway shows, starting May 22 with the original Cherry Lane company of "Endgame." Samuel Becket drama is in for four performances, with two evening shows Saturday (24).

It's understood "Endgame" on a percentage deal in the 1,000-seat Mandell Hall which can gross $7,000-$8,000 at $2.50 and $2, with a rakeoff to faculty and students. Profits, if any, will go to the theatre's summer operation.

It's the first time in the UT's 58 year history that it has brought in a New York show. In recent years, UT sponsored a pair of shows at Mandell Hall by local repertory companies, including last year's Goodman Theatre production of Beckett's "Waiting for Godot."

Frances Hyland Set For Stratford Return

Stratford, Ont., April 15.

Frances Hyland is not withdrawing from the upcoming Shakespearean Festival season here, as recently announced. The actress will appear in "The Winter's Tale," one of the two plays in which she was originally scheduled to perform.

Miss Hyland, who's featured in the Broadway production of "Look Homeward, Angel," is slated to leave the cast this month because of approaching motherhood.

Another election battle is brewing in the Assn. of Theatrical Press Agents & Managers. Hal Olver has indicated that he won't run for re-election as business agent, but will be a candidate for president. It's expected there will be wide-open contests for the two offices.

Olver reportedly has voiced dissatisfaction with the union's board and is campaigning for a more aggressive governing body. Meanwhile, a faction in the union has been trying to get Sol Jacobson to run for president. He's refused, but indications are that an attempt will be made to draft him.

The Jacobson movement is unusual in that he's a pressagent and the president has traditionally been a manager. However, it's understood that Jacobson's supporters include a number of managers. If Jacobson does accept the nomination, it's also understood the pressagents would concede the office of vice-president to someone from the managers group. That post has traditionally been held by a publicist.

William Fields who beat out Oliver M. Saylor in the veepee race last year, reportedly will not run for re-election. The other incumbent executives are Saul Abraham, president, and Milton Weintraub, secretary-treasurer. Incidentally, Olver is supporting Joe Moss as his successor as business agent.

The nomination of candidates is to be held at the ATPAM meeting in New York tomorrow (Thurs.).

Hard Times Will Come A-Knockin' for Actors, British Equity Warns

London, April 15.

A warning of a more difficult period ahead is made in the 27th annual report of British Actors' Equity. In this period, it is suggested, members' loyalty is likely to be sorely tried.

The introduction to the annual report points out that Equity cannot insulate itself from the general economic problems of society. "Inflation is with us and getting worse and the public, hard-pressed by rising prices, has less money to spend on entertainment," the statement observes.

The struggle for members to maintain their living standards would become harder, the report indicates. "Far from improving our position," it's noted, "we have to run as fast as we can in order to stay in the same place."

The Council urges members to strengthen their organization "in every way possible so that they may be equipped to tackle a very difficult period. The report notes that a total of 103 live theatres have gone dark in recent years and there is no evidence that the process has been halted.

Is This a Legit Plug Or Rap at Soviet TV?

Washington, April 15.

Television hasn't hurt the legit theatre in Russia, nor is it likely to, according to an article in the current issue of USSR Illustrated Monthly, published by reciprocal agreement between the U.S. and the Soviet Union.

During the season starting last fall, writes Alexei Morov, the Soviet Theatre staged 977 plays by contemporary authors and 378 classics. Including musicals and puppet shows, the total comes to 3,541.

The theatre, says Morov, is "immensely popular" in Russia, the average house staging five or six new productions a season and some putting on as many as 20 plays, including hits of former seasons. Nation has 508 "professional" theatres, writer notes, with productions in "every one" of the 40 languages spoken in the Soviet.

Although receiving a government subsidy, Morov says the Soviet theatre generally pays its way. The subsidy "is used large to stage particularly expensive productions, to finance guest performances of entire companies and, most important, to sell tickets at a price to meet anybody's pocketbook."

B'way Brisk; Hayes-Healy $42,200, Holliday $58,800, 'Darling' $49,500, 'Time' 35G, 'Romanoff' 29G; 'Fair' 16G

Broadway was snappy last week, with business jumping substantially for practically all shows. Receipts took a sharp decline for only two shows, which had climbed the previous frame.

There were 23 Main Stem entries, of which eight were in the capacity groove. Holdovers in that category from the prior stanza were "Dark at the Top of the Stairs," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello" and "Two for the Seesaw." "Bells Are Ringing" rejoined the lineup after being out for some time, and "Say, Darling" went clean on its first full frame.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (70th wk; 549 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $43,200; last week, over $46,200.

Back to Methusaleh, Ambassador (C) (3d wk; 21 p) ($5.75-$6.90; 1,155; $36,200) (Tyrone Power). Previous week, $14,800; last week, over $17,000. Closes next Saturday (19).

Bells Are Ringing, Shubert (MC) (72d wk; 572 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $55,800; last week, almost $58,800. Performances will be suspended July 21-Aug. 9.

Blue Denim, Playhouse (D) (7th wk; 52 p) ($5.75-$6.90; 996; $31,500). Previous week, $17,600; last week, nearly $18,900.

Dark At the Top of the Stairs, Music Box (D) (19th wk; 148 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $34,029; last week, over $33,400, with parties.

Entertainer, Royale (CD) (9th wk; 65 p) ($7.50; 1,050; $43,500) (Laurence Oliver). Previous week, $43,000; last week, nearly $13,600 for three performances.

Fair Game, Longacre (C) (23d wk; 185 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $12,100; last week, almost $16,000.

Jamaica, Imperial (MC) (24th wk; 188 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $51,100; last week, almost $52,500. Performances will be suspended June 30-Aug. 9.

Li'l Abner, St. James (MC) (74th wk; 588 p) ($8.05; 1,614; $58,100). Previous week, $34,200; last week, over $42,300. Went on twofers last Sunday (13).

Look Back in Anger, Golden (D) (28th wk; 223 p) ($5.75; 800; $25,152). Previous week, $14,400; last week, over $16,200.

Look Homeward Angel, Barrymore (D) (20th wk; 156 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Previous week, $41,400; last week, almost $41,200.

Music Man, Majestic (MC) (17th wk; 132 p) ($8.05; 1,626; $68,658) (Robert Preston). Previous week, $69,400; last week, same.

My Fair Lady, Hellinger (MC) (109th wk; 867 p) ($8.05; 1,551; $68,210). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

New Girl in Town, 46th St. (MD) (48th wk; 383 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $32,200 on twofers; last week, over $35,200 on twofers.

Oh Captain, Alvin (MC) (10th wk; 79 p) ($8.35-$9.20; 1,331; $60,000). Previous week, $56,500, with parties; last week, almost $58,700, with parties.

Romanoff and Juliet, Plymouth (C) (27th wk; 212 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $26,100; last week, nearly $29,000.

Rope Dancers, Miller's (D) (21st wk; 165 p) ($5.75-$6.90; 944; $27,850) (Siobhan McKenna, Art Carney). Previous week, $11,600 on twofers; last week, almost $14,000 on twofers. Closes May 3.

Say, Darling, ANTA (MC) (2d wk; 12 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Previous week, $36,000 for first four performances and two previews; last week, nearly $49,500, with parties.

Sunrise at Campobello, Cort (D) (11th wk; 84 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $35,900, with parties; last week, almost $36,600.

Time Remembered, Morosco (C) (22d wk; 175 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Previous week, $40,500; last week, over $35,000.

Two for the Seesaw, Booth (CD) (13th wk; 100 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $32,165; last week, almost $32,100.

West Side Story, Winter Garden (MD) (29th wk; 228 p) ($8.05; 1,404; $63,203). Previous week, $56,600; last week, nearly $51,600.

Who Was That Lady I Saw You With?, Beck (C) (6th wk; 48 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Previous week, $35,900; last week, almost $42,200.

Miscellaneous

Stratford Festival Co., Phoenix (C) (4th wk; 32 p) ($4.60; 1,150; $29,382). Previous week, $5,000 for eight performances, split evenly between "Broken Jug" and "Verona"; last week, around $6,000 for eight performances of "Jug." "Verona," the sole offering this week, wraps up the run next Sunday (20).

Opening This Week

Love Me Little, Hayes (C) ($6.90; 1,039; $30,000) (Donald Cook, Joan Bennett). Alexander H. Cohen presentation of play by John G. Fuller, adapted from novel by Amanda Vail; opened Monday night (14) to six pans (Atkinson, Times; Coleman, Mirror; Kerr, Herald-Tribune; McClain, Journal-American; Watt, News; Watts, Post) and one inconclusive (Aston, World-Telegram).

Off-Broadway Shows

Ardele, Cricket (4-8-58).

Asmodee, Theatre 74 (3-25-58).

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Downtown (1-25-58); moves April 29 to the Cherry Lane Theatre.

Brothers Karamazov, Gate (12-6-57).

Children of Darkness, Circle in the Square (2-28-58).

Clerambard, Rooftop (11-7-57); closes April 26.

Crucible, Martinique (3-11-58).

Dark of the Moon, Carnegie Playhouse (2-26-58).

Endgame, Cherry Lane (1-28-58); closes April 27.

Fools Are Passing Through, Jan Hus (4-2-58).

Garden District, York (1-7-58).

Threepenny Opera, de Lys (9-25-55).

CLOSED LAST WEEK

Bed Time, Royal (4-10-58).

Courageous One, Greenwich Mews (1-20-58).

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Pirandello's 'Characters' Off-B'way on 6G Budget

A revival of Luigi Pirandello's "Six Characters in Search of an Author" is planned for off-Broadway presentation on a $6,000 budget. At little more than one-third of that amount, $2,060, involves pre-production advertising and promotion costs.

The production is contemplated by Arnold Ducane for the 250-seat Greek Art Theatre, N.Y.

LAUGHTON-LANCHESTER IN EDINBURGH TRYOUT

Edinburgh, April 15.

"The Party," by Jane Arden, will open April 30 for a tryout at the Lyceum Theatre here, with Charles Laughton directing and starring. Elsa Lanchester (Mrs. Laughton) is in the cast.

After six performances here, play will go into London.

Al Fresco Shakespeare Season at Boulder, Colo.

Boulder, Col., April 15.

"Shakespeare Under the Stars" festival will be launched here this summer by the Univ. of Colorado. The productions will be presented at the Mary Rippon Theatre, with the initial repertory program taking in "Hamlet," "Julius Caesar" and "Taming of the Shrew."

The sked for the initial season covers two weeks from Aug. 2-16. J. H. Crouch is executive director of the operation.

Touring Shows

(April 14-27)

Auntie Mame (2d Co.)—Mem. Aud., L'ville (14-19); Victory, Dayton (21-26).

Auntie Mame (3d Co.)—Shakespeare Festival, Stratford, Conn. (19); Proctor's, Schenectady (20-22); Loew's State, Syracuse (23); Stanley, Utica (24); Veterans Mem. Aud., Providence (25-26).

Cat on a Hot Tin Roof—Aud., Beaumont (14); Aud., Houston (15); Aud., San Antonio (16); Fair Park Aud., Dallas (17-20); Liberty Hall, El Paso (22-23); Civic Aud., Albuquerque (24); Sports Palace, Tucson (25); H.S. Aud., Phoenix (26).

Damn Yankees—Ellis Aud., Memphis (14-19); Robinson Mem. Aud., Little Rock (17-19); Municipal Aud., Shreveport (21-22); Music Hall, Houston (23-26).

Diary of Anne Frank—Wilbur, Boston (14-26).

Firstborn (tryout)—Colonial, Boston, (14-26).

Happiest Millionaire—WRVA, Richmond (14-15); Owens Aud., Charlotte (16); Temple, Birmingham (17-19); Civic, New Orleans (21-26).

Jane Eyre (tryout)—Shubert, Wash. (16-26).

Long Day's Journey Into Night—Geary, S.F. (14-26).

Marcel Marceau—Royal Alexandra, Toronto (14-19); Shubert, Det. (20-26).

Most Happy Fella—Victoria, K.C. (14-17); Curran, S.F. (21-26).

My Fair Lady (2d Co.)—Shubert, Chi (14-26).

No Time for Sergeants (N.Y. Co.)—Public Aud., Portland (15-16); Temple, Tacoma (17); Capitol, Yacama (18); Coliseum, Spokane (19); Moore, Seattle (21-26).

No Time for Sergeants (Nat'l Co.)—National, Wash. (14-26).

Tunnel of Love (Coast Co.)—Hartford, L.A. (14-26).

Visit (tryout)—Shubert, Boston (14-19); Shubert, New Haven (21-26).

Visit to a Small Planet—Harris, Chi (14-26).

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Beth, Apollo (3-20-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30-58).
***Dear Delinquent**, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Iceman Cometh, Wint. Gard. (3-29-58).
Kidders, St. Martin's (3-18-58).
Lysistrata, York's (2-18-58).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce**, Garrick (9-25-57).
Simple Spyman, Whitehall (3-19-58).
Touch of Sun, Saville (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
***Transferred.**

SCHEDULED OPENINGS

Brass Butterfly, Strand (4-17-58).
Expresso Bongo, Saville (4-23-58).
Duel of Angels, Apollo (4-24-58).
My Fair Lady, Drury Lane (4-30-58).

CLOSED LAST WEEK

Touch It Light, Strand (2-27-58).

SCHEDULED N.Y. OPENINGS

BROADWAY
(Theatres Set)

Firstborn, Coronet (4-29-58).
Jane Eyre, Belasco (5-1-58).
Visit, Lunt-Fontanne (5-5-58).

OFF-BROADWAY

Child Morning, Blackfriars (4-21-58).
Enchanted, Renata (4-22-58).
One-Act Musicals, Sullivan St. (4-23-58).
Playboy West'n World, 7 Arts (4-28-58).
Nouveau Monde, Phoenix (4-29-58).
Bonds Interest, Sheridan Sq. (5-7-58).
Sign of Winter, Theatre 74 (5-7-58).
Shaw Series, Downtown (5-12-58).
Judge, Theatre Marquee (5-13-58).
Comic Strip, Barbizon Plaza (5-14-58).
Sat. Night Kid, Provincetown (5-15-58).

Road Perks; Lunts $29,200 (6); Hub; Cornell-Quayle $24,300 in Toronto; 'Journey' 18G (7), S.F.; 'Fella' 32G, St.L.

The road rebounded last week from the Holy Week-Passover sag of the previous stanza. There were 15 shows on tour, with two each in Boston and Chicago.

Of the pre-Broadway tryouts, Alfred Lunt and Lynn Fontanne drew personal raves in Boston, but their Swiss-authored vehicle, "The Visit," proved to be cynical and unappetizing to the critics. Katharine Cornell and Anthony Quayle had a passable-gross week in Toronto.

Business is expected to taper off a bit for most tourers this week, and is due to decline fairly steadily through the rest of the spring period.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but as an Broadway, grosses are net; i.e., exclusive of taxes.

BOSTON

Diary of Anne Frank, Wilbur (D) (1st wk) ($4.95); 1,241; $32,699) (Francis Lederer). Drew unanimous raves (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Post). Grossed almost $22,900 on subscription. Previous week, $18,000 at Shubert, New Haven.

Visit, Shubert (D-T) (1st wk) ($5.50-$4.95; 1,717; $52,000) (Alfred Lunt, Lynn Fontanne). Opened Wednesday (10) to four favorable reviews (Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor), one yes-no (Norton, Record) and one no-opinion (Doyle, American). Grossed $29,200 in the first six performances.

CHICAGO

My Fair Lady, Shubert (MC) (23d wk) ($7; 2,100; $72,979) (Brian Aherne). Nearly $71,300. Previous week, $72,400.

Visit to a Small Planet, Harris (C) ($4.95-$4.40; 1,096; $39,000) (Cyril Ritchard). Almost $19,300 on subscription. Previous week, $17,500.

TORONTO

Firstborn, Royal Alexandra (D-T) (single wk) ($5.50; 1,525; $42,000) (Katharine Cornell). Over $24,300. Previous week, $24,000 at Hanna, Cleveland.

SAN FRANCISCO

Long Day's Journey Into Night, Geary (D) (1st wk) ($4.95-$4.40; 1,550; $42,000) (Fay Bainter). Nearly $18,000 in seven performances, on subscription. Previous week, $12,500 in three performances, at Aud., Denver.

WASHINGTON

No Time for Sergeants, National (3d wk) ($4.95-$4.40; 1,667; $39,500). Nearly $31,900. Previous week, $36,800 on subscription.

CINCINNATI

Auntie Mame (2d Co.), Shubert Theatre (C) (2d wk) ($5.09-$4.52; 2,000; $58,000) (Constance Bennett). Nearly $43,400. Previous week, $38,000.

ST. LOUIS

Most Happy Fella, American (MD) (single wk) ($6; 1,513; $47,000). Over $32,000. Previous week, $33,700 at Lyceum, Minneapolis.

PHILADELPHIA

Happiest Millionaire, Forrest (C) (2d wk) ($4.80-$4.40; 1,700; ($44,042) (Walter Pidgeon). Nearly $14,000. Previous week, $10,400.

LOS ANGELES

Tunnel of Love, Hartford (C) (1st wk) ($4.95-$4.40; 1,024; $29,600). Almost $19,800 on subscription. Previous week, gross not reported.

NEW ORLEANS

Damn Yankees, Munic. Aud. (MC). Over $34,900 for final eight performances. Previous week, $24,000 in four-performance split.

MONTREAL

Marcel Marceau, Her Majesty's (Panto.) (single wk) ($3.75; 1,704; $25,000). Nearly $13,800. Previous week, gross not reported.

SPLIT-WEEKS

Cat on a Hot Tin Roof (D) (Victor Jory). Totaled nearly $17,000 in six performances, as follows: single, Monday (7), Conv. Hall, Enid, Okla.; three Tuesday-Wednesday (8-9), Rogers Mem. Aud., Ft. Worth; single, Thursday (10), Munic. Aud., Amarillo, Tex.; single, Friday (11), Aud., Lubbock, Tex., and two, Saturday (12), Mem. Aud. Wichita Falls. Previous week, $20,000 in seven-performance split.

No Time for Sergeants (C). Totaled almost $30,800 in seven performances, as follows: two, Monday-Tuesday (7-8), Russ Aud., San Diego, $10,300; single, Wednesday (9), Granada, Santa Barbara, $5,000; single, Thursday (10), Harvey Aud., Bakersfield, $3,000; single, Friday (11), Civic Aud., Fresno, $6,000; two, Saturday (12), Civic Aud., Sacramento, $6,500. Previous week, $11,900 in four-performance split.

Stock Items

Selma Lynch has joined the **Gloria Safier** agency to produce and package summer theatre plays and musicals.

Robert Weiner, whose production of "No Time for Sergeants" began a stock tour last Monday night (7) at the Paper Mill Playhouse, Milburn, N. J., will launch another edition of the comedy May 29 at the Valley Forge (Pa.) Music Fair.

Gypsy Rose Lee will play the **Ethel Merman** role in a stock tour of "Happy Hunting."

The Finger Lakes Lyric Circus, Skaneateles, N. Y., has succeeded in a campaign to secure local support for a reopening next summer.

Jane Kean will costar with **Johnny Ray** in the Kansas City Starlight Theatre production of "Kiss Me, Kate."

John Houseman will direct the production of "Hamlet" at the American Shakespeare Festival, Stratford, Conn., this summer.

William Hunt's Red Barn Theatre, Northport, L. I., begins its sixth season June 10.

Leslie J. Mahoney has been appointed production director of the Peterborough (N.H.) Players, which goes into its 25th season July 2. **Mrs. Edith Bond Sterns** is producer and managing director of the operation.

Sidney Blackmer will tour the strawhat circuit in "Inherit the Wind" in a production to be packaged by Stevston Productions, headed by **Leon Stevons** and **Joseph Brownstone.**

Curt Conway, who was **Edward G. Robinson's** standby during the New York run of "Middle of the Night" and director of the touring edition of the show, will produce two packages of the **Paddy Chayefsky** play this summer, which will be booked by the Stage and Arena Guild of America.

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Shows Abroad

Variation on a Theme

Glasgow, April 10.

H. M. Tennent Ltd. presentation of two-act drama by Terence Rattigan. Stars Margaret Leighton; features Tim Seely, Jean Anderson, Michael Goodliffe, George Pravda. Staged by John Gielgud; setting, Paul Anstee. At King's Theatre, Glasgow, April 7, '58; $1.20 top.

Rose ..... Margaret Leighton
Hettie ..... Jean Anderson
Ron ..... Tim Seely
Kurt ..... George Pravda
Fiona ..... Felicity Ross
Mona ..... Mavis Villiers
Adrian ..... Lawrence Dalzell
Sam ..... Michael Goodliffe

Terence Rattigan's new play, trying out here prior to London, is set in a luxurious villa in the south of France near Cannes. It is a variation of the Camille story, overwritten to point of boredom.

Margaret Leighton plays an earthy, wealthy English ex-secretary-typist who has acquired wealth in the course of having four rich husbands. She has a Scot aristocrat's daughter as companion-maidservant.

The femme fatale's current admirer is an arrogant German tycoon, but she throws him for a young ballet dancer type who after posing as a Continental, turns out to be native of the heroine's hometown, Birmingham.

Miss Leighton is visually striking and dramatically impressive as the mature heroine and there are capable supporting performances by Tim Seely as the young lover, Michael Goodliffe as his friend, Jean Anderson as the paid companion, George Pravda as the German suitor and Felicity Ross as the siren's daughter.

John Gielgud's direction is immaculate, Paul Anstee's setting is a standout and the costumes should have special distaff interest.

Gord.

The Brass Butterfly

Glasgow, April 4.

Merlith Productions Ltd (in association with E. P. Clift & Jack Minster) presentation of three-act comedy by William Golding. Staged by Alastair Sim; setting, Edward Seago; costumes, Hutchinson Scott; music and effects, Cedric Thorpe Davie and Howard Ferguson. Stars Alastair Sim. At Alhambra Theatre, Glasgow, April 1, '58; $1.30 top.

Mamilius ..... Jeremy Spencer
Captain ..... Jack Hedley
Postumus ..... George Selway
Emperor ..... Alastair Sim
Phanocles ..... George Cole
Euphrosyne ..... Eileen Moore
Sergeant ..... Geoffrey Matthews
Others: Stella Bretti, Gillian Muir, Pauline Sutton, Ron Scott-Dodd, Michael Gartred, Maitland Moss.

"The Brass Butterfly" is a whimsical comedy about a Roman emperor who's more interested in domestic tranquility than scientific progress. The locale is an island villa in Caesararian times and the principal characters are the emperor, his grandson-protege, his self-important prospective heir and a Greek inventive genius.

The play, trying out prior to London, is droll, and surprisingly entertaining. It's expertly played (and directed) by Alastair Sim, with capable support from George Cole as the eager young inventor, Eileen Moore as the love interest, young Jeremy Spencer as the prince and Jack Hedley as a backslapping captain.

Edward Seago's setting is handsome and Hutchinson Scott's costumes are colorful.

Gord.

Any Other Business

London, April 11.

E. P. Clift & Peter Bridge presentation of three-act (four scenes) melodrama by George Ross and Campbell Singer. Features Raymond Huntley, Jennifer Wright, Ralph Michael. Staged by Anthony Sharp; decor, Victor Friendly. At Westminster Theatre, London, April 10, '58; $2.35 top.

Joyce Anderson ..... Jennifer Wright
Geoffrey Harrison ..... John Barron
Jonathon Travis ..... Oliver Johnston
Sgt. Roberts ..... Edward Palmer
Julian Armstrong ..... Ralph Michael
Malcolm Turnbull ..... John Boxer
Sir Norman Tullis ..... Raymond Huntley
Harry Dodds ..... Trevor Reid
Charles Parkin M.P. ..... Richard Vernon
Martin Meadows ..... Charles Morgan
Stanley Griffiths ..... Ramond Mason

The boardroom of a public company is the unlikely setting for a whodunit that works out reasonably well in "Any Other Business." The problem is not to find a murderer, but to expose a company director who is passing over secrets in a counter-move to avert a takeover bid.

Intricacies of high finance are also an unusual subject for dramatization in a play of this kind, but the co-authors succeed in clarifying and making them an integral and absorbing part of the plot. The action is mainly confined to a boardroom and a surprising amount of drama and suspense is developed.

The play starts slowly and gradually builds forces until near the end of the first act when it comes to tense life in the dramatic interruption of the board meeting. The tension mounts steadily thereafter, apart from the wrap-up five minutes.

The various board members are neatly etched and believably interpreted by Raymond Huntley and a reliable cast. Jennifer Wright, the only femme player, is an attractive secretary and provides the superficial love interest. Anthony Sharp has staged the piece smoothly and Victor Friendly's divided set of board room and managing director's office is adequate for the production.

Myro.

Off-B'way Reviews

The Broken Jug

Phoenix Theatre presentation of the Stratford Festival Co. of Canada in a three-act adaptation by Donald Harron of a Heinrich Von Kleist play. Staged by Michael Langham; setting and costumes, Tanya Moiseiwitsch. At Phoenix Theatre, N. Y., April 1, '58; $4.60 top.

Bridget Turkeyfoot ..... Amelia Hall
Margaret ..... Diana Maddox
Judge Adam ..... Douglas Campbell
Dermot Huish ..... Douglas Rain
Quant ..... Eric Christmas
Georges De Moulinville ..... Bruno Gerussi
Jesse Gillick ..... Helen Burns
Achille De Moulinville ..... Powys Thomas
Eva Gillick ..... Ann Morrish
Sergeant ..... Jeremy Wilkin
Maj. Clovell ..... Eric Berry
Solomon Doolittle ..... Bill Cole
Joseph Baggot ..... John Gardiner
Abner Slee ..... Julian Flett
Humphrey ..... George McCowan

For its second presentation at the Phoenix Theatre, the Stratford Festival Company of Canada is offering Donald Harron's adaptation of a German classic, "The Broken Jug," written by Heinrich Von Kleist in 1808. Harron has transferred the setting from a Flanders village to an early settlement in Upper Canada, now Ontario, during the period of the War of 1812, when American forces from Detroit and Niagara invaded Canada.

The overall result of Harron's efforts, aided by the skillful romp of the Canadian visitors, is a friendly, old-fashioned farce that occasionally reaches a point of hilarity but generally proceeds on a chuckling keel. The first act is somewhat tedious as the relationships of the various characters are established, but once this hurdle is passed, "The Broken Jug" blossoms out as a merry-go-round of shouting, exasperation, chasing and running.

The situation is not an unfamiliar one, having overtones of Gogol's "The Inspector-General" and presenting the old saw of the guilty party acting as the judge in a matter in which he should be the defendant.

For the most part, the Canadian cast has mastered the spirit of the farcial and occasionally bawdy situations and the result is moderately pleasant entertainment. Eric Berry, as His Majesty's military representative, stands out as the put-upon minion of law, order and sanity forced to cope with a trickery, reprobate judge and his sly, conniving clerk.

It's almost impossible to detail the plot fully, but it involves neutralism, trading with the enemy—booze for tea, selling of draft exemptions, invasion of a lady's bedroom, illegal acquisition of property by town officials, and, of course, the breaking of the jug.

As Judge Adam, the licentious, amiable, crooked mayor-judge-general factotum, Douglas Campbell is suitably bombastic and obiquitous, although he employs all the time-worn tricks associated with farce. Douglas Rain is a conventional cunning and sniveling clerk out for the judge's job.

Good performances are given by Powys Thomas, as a proud French pacifist; Bruno Gerussi, as his anxious-to-fight son; Ann Morrish, as the latter's fiance and the victim of the judge's bedroom invasion; Helen Burns as her mother and proprietress of the broken jug; and Diana Maddox, as the judge's housekeeper-mistress.

With the exception of the slow first act, director Michael Langham has kept the proceedings going at a speedy clip, but his concept reveals nothing particularly original. Although Tanya Moiseiwitsch's set appears authentic for the period and place and provides easy movement for the actors, it could use more color to set the stage for a farce.

Holl.

Fools Are Passing Through

Segulee Productions presentation of William Gyimes production of a three-act comedy by Friedrich Duerrenmatt, adapted by Maximilian Slater. Staged by Slater; setting, Richard Mason; musical arrangements, Lazlo Revecz; costumes, Elizabeth Landis. At Jan Hus Theatre, N. Y., April 2, '58; $3.85 top.

Cast: Carl Low, Ben Ardery, Robert Barringer, Michael Green, Martin Waldron, Herbert Voland, Muriel Dooley, Gladys Holland, Sheppard Kerman, Robert Pirk.

Swiss playwright Friedrich Duerrenmatt has the distinction of two New York openings within a month. His "The Visit," co-starring Alfred Lunt and Lynn Fontanne, will arrive in early May, and the production of his "Fools Are Passing Through" is an off-Broadway precursor.

"Fools" is early Duerrenmatt and establishes him as a writer with a ranging mind and the ability to enunciate his various philosophies pithily. Excluding the early portion of the play, however, and the very end, there is a great deal of conversation away from the point, an exuberant desire to say everything that may be said about the world and its inhabitants during the two-hour stage traffic. That detracts from a play that is clever in concept and imaginative in execution.

Among other things, Duerrenmatt, via his characters, comments that "truth cannot be thrown into the fire —it is the fire," "once guns appear in respectable drawing rooms, all is over, all is lost," that only "fools passing through who are crazy might try to remake the world."

In a nameless European city and country an odd assortment of people frolic through the charade. Prominent is a self-righteous public prosecutor, played with admirable detail and size by Herbert Voland. There is his presumably Communist brother who has the unusual experience of being killed both at the very beginning and the very end of the play. In this part, Carl Low romps in and out of windows and doors, sporting a Mephistophelean beard, enunciating with snappy precision sophistries of the left.

Gladys Holland plays a husband-poisoning femme fatale, looking distractingly handsome in a series of black, white, blue and red gowns. Sheppard Kerman twinkles as a prime minister-elect, while Martin Waldron's chore is to be red-eyed and lovelorn, to make speeches of some length and occasional difficulty, and to provide Madame with poison in the guise of sugar for her coffee-drinking husband.

As well as adapting the play, Maximilian Slater has staged it with tongue-in-cheek amusement. It may have been symptomatic of the play's vagaries, however, that at the second intermission (only one was program-announced), some of the audience considered the show over.

Geor.

Regional Theatres

Continued from page 59

tions presented by member theatres last fall. The breakdown, covering more than 100 theatres, points up the wide variety of offerings presented and the increased play being given to tuners and Shakespearean presentations.

According to the survey, only five plays were presented more than five times, while 31 plays were given two or more campus productions and 17 two or more community productions. The hottest entries, with the number of productions listed parenthetically, were "Teahouse of the August Moon" (13), "Witness for the Prosecution" (10), "Reluctant Debutante" and "Thieves' Carnival" (7 each) and "Lady's Not for Burning" (6).

There were 18 musical comedy and 15 Shakespearean productions. The 18 tuners, however, took in 16 different entries, including "Can-Can," "Finian's Rainbow," "Of Thee I Sing," "Lady in the Dark," "Red Mill," "Carousel," "Annie Get Your Gun," "Oklahoma," "Pajama Game," "South Pacific," "King and I," "Call Me Madam," "Show Boat" and "Street Scene."

There were only eight new plays listed in the survey. Hobgood contrasted the wide variety of productions with the situation 20 years ago when "a dozen plays would often be produced to death by regional theatres."

Weiner's 'Sergeants' Co. $17,500 at Paper Mill

Robert Weiner's strawhat-touring production of "No Time for Sergeants" got off to a smash start last week in the first frame of a six-week stand at the 900-seat Paper Mill Playhouse, Milburn, N.J.

The comedy, playing to virtual capacity business, grossed nearly $17,500.

Brooks Atkinson, critic of the N.Y. Times, left yesterday (Tues.) with his novelist-wife, **Oriana Atkinson**, to open their country place at Durham, N.Y. They'll be away a week.

Literati

New Madison Ave. Mag.

The gray-flannel thoroughfare, except Madison Avenue, will be covered in a new monthly periodical called Madison Avenue. It will be a slick paper job appealing to the advertising business, according to the publisher-editor, Carl Rogers, former advertising agency exec.

It'll cover New York City and environs and will have a 10,000 controlled circulation. First issue will be off the press in May. Bill Greeley, formerly of TV Age, will be the managing editor. Contributors will include Bill Schneider, chairman of the planning board of Donohue & Coe; Suren H. Ermoyan, art director and senior veepee of Lennen & Newell, and Jerry Fields, director of Jobs Unlimited.

Other staff members will be Virginia Voss, formerly of Madamoiselle; Wade Greene of the Hartford Courant and Pat Paulson, production assistant of Bil Baird Puppets.

RKM Publishing Corp. is putting up the dough for Madison Avenue. Owners are Rogers and two Texans, Louis Kimple and Stuart Moore, both of Dallas.

U.S. Copyright Anthology

Benjamin W. Rudd has compiled and edited "Decisions of the U.S. Courts Involving Copyright 1955-1956," and is available from Superintendent of Documents, U.S. Govt. Printing Office or Register of Copyrights, Library of Congress, Washington. This bulletin is the 14th in a series compiled by the Copyright Office and contains substantially all copyright cases, as well as many dealing with literary properties, decided during 1955-1956 by either Federal or State Courts.

Cloth bound volume is $2.75.

Boston's Harvard Club

The Harvard Club of Boston, only one where backgammon still holds fanatical interest, celebrated its 50th anni Sunday (13). Especially honored were the Overseers. The club which houses one of the largest pipe organs in New England, which is seldom played, opened 50 years ago in the huge mansion at 374 Commonwealth Ave., which it still occupies. Its present membership is 4,000.

In the last three years it dropped its exclusive barriers long enough to admit members of the Ya'e Club of Boston extended guest privileges and to permit restricted use of facilities by Junior League and Radcliffe alumni.

Canada Admits 'Peyton Place'

Canada's federal tariff board has okayed "Peyton Place" (the book) for sale in Canada. Copies, banned at the border-to-now, can start entering Canada at once.

Board's decision called the book's language coarse and vulgar but not unnatural or forced in the mouths of the charcters speaking it. "The language," said the board's decision, "would be familiar to all but the most inexperienced of men and, perhaps would not be unfamiliar to many women."

The tariff board strongly recommended that future cases of this kind be handled by the courts.

New 'Horizon' In Sept.

American Heritage Publishing Co., publishers of Heritage, plans its publication, Horizon, in September. It'll be a hard cover magazine of all the arts and will appear in odd-numbered months. Joseph J. Thorndike Jr., editorial director of American Heritage and former m.e. of Life, will be in charge. William Harlan Hale will be the m.e.

The advisory board will be headed by Gilbert Highet and first issue will include pieces by Irving Stone, Julian Huxley, Marquis Childs. Future issues will have byliners from Louis Kronenberger, Joseph Wechsberg, Cleveland Amory, Lord David Cecil, Peter Quennell and Andre Malraux.

Lonelyhearts' Jackpot

Socialite Mrs. Morton Phillips, whose byline is Abby Van Buren, and whose "Dear Abby" lonelyhearts column is syndicated in 250 papers, will have her "Abygrams" book published this fall by Prentice-Hall. Her New York outlet is the Mirror. A first printing of 50,000 is part of the P-H deal.

Her twin sister, Ann Landers, also has a syndicated lonely hearts column and both are distinguished by a flip, comedy style that is a cut above the old-school advice-to-the-lovelorn, etiquette and kindred "advice" columnists.

Prentice-Hall's "Kids Say The Darndest Things!", by radio-tv's Art Linkletter, is a No. 1 bestseller with 250,000 copies to date.

P-H has Jack ("Dragnet") Webb doing an authorized book on the Los Angeles Police Dept., under the title of "The Badge." (There's another Jack Webb who writes whodunits, not to be confused with the tv series star). Kate Smith's "Company's Coming Cookbook," including recipes from her listeners, is a September item. Mrs. Babe Ruth's memoir of "The Babe and I," in collaboration with the N. Y. Mirror's Bill Slocum, will have as its central theme "the taming of the world's greatest athlete."

Sheean's Verdi Biog

"Orpheus at 80" by Vincent Sheean (Random House; $5) is a new biography of the Italian composer, Giuseppe Verdi. Bringing his familiar, brisk style to the work, Sheean flashes the account backward from Verdi's 80th year, when his "Falstaff" was produced at La Scala, Milan. From this point, which was the composer's actual farewell to the theatre, the author reopens the past to examine Verdi's exciting career as musician and patriot, and to report his complex personal life.

Book is well-paced and extremely readable. It is dedicated to Toscanini.

Rodo.

CHATTER

Isaac D. Levy, lawyer, CBS director and former owner of WCAU, Philadelphia, has donated his collection of Robert G. Ingersoll papers (about 200 items) to Georgetown University, Washington.

Herman Kogan's story of the Encyclopedia Britannica, the first account of the creation and history of the reference work, to be called "The Great E. B.," will appear under the imprint of the University of Chicago Press.

In recent months the Scottish Daily Record has had a flow of resignations following takeover by the London Daily Mirror. It was formerly a Kemsley sheet.

Since this is Belgium's year in the news, Farrar, Straus & Cudahy is contributing "The Belgian Cookbook," by Juliette Elkon, the only book on Belgian cooking in print in this country. Author, a native of Belgium, explains the differences between Belgian and French cooking.

Two works by Colette, "Mitsou" and "Music-Hall Sidelights," will be published in one volume by Farrar, Straus, & Cudahy, translated from the French by Raymond Postgate. Film version of "Mitsou" is due to open soon at the 55th St. Playhouse, N. Y. The theatre also provides a backdrop for the autobiographical "Music-Hall Sidelights," a sequence of sketches of Colette's life on tour with her manager, George Wague. It is translated by Anne-Marie Callimachi.

New syndicate "New York Today" column aimed at weeklies being readied by Ray Wilson.

Stage manager ("Say, Darling") and book reviewer Robert Downing, a stickler for spelling, again points up that Lillie Langtry was "The Jersey Lily" all right, but she spelled her first name that way. "Lily" Langtry is a commonly repetitive error. Her biog is being readied by Pierre Sichel for Prentice-Hall publication.

Money Guide Inc. has been authorized to conduct a publishing business in New York. Capital stock is 200 shares, no par value. Julian D. Fischer is a director and filing attorney.

Zenith Books Inc. has been chartered to conduct a publishing, printing and advertising business in Rockville Centre, N. Y. Grossman & Perlee of Manhattan were filing attorneys at Albany.

Bernard Schwartz, former counsel for the House Subcommittee on Legislative Oversight, is working on a book dealing with administrative law. Oceana Publications will issue it in September. It'll appear in England under the Pitman imprint.

Leavitt F. Morris, travel editor of The Christian Science Monitor in Boston, named to newly created post of cohsulting director of the Greater Vermont Assn. Morris is a weekend and summer resident of Lyndonville, Vt., and is chairman of the membership committee of the Society of American Travel Writers.

Bill Ornstein, former Metro publicist, has sold his piece on Disneyland, which originally appeared in the N. Y. Herald Tribune, to the Apu Lehti, Finnish, publication. With the 3,000-word article are five pictures for a behind-the-scenes layout of the Anaheim, Calif, operation.

Broadway

Barry Truex, son of actor Ernest Truex is currently stationed at the Brooke Army Hospital, Fort Sam Houston.

Alan Jackson, former story-play editor at Paramount now, in Europe scouting properties for several U. S. publishing houses.

Impresario-realtor Roger L. Stevens and Wall Streeters Charles Allen Jr. and Arthur Wiesenberger, both w.k. in show biz, on new Sheraton East (nee Ambassador Hotel) board.

Dance Perspectives Inc. has been authorized to conduct a publishing business in Brooklyn. Directors are: Adolph J. Pischel and Tennessee Wild Pischel, of Brooklyn and Sheppard Black of Manhattan.

Hotel Astor's Serge Obolensky and Pegeen Fitzgerald bearing down on hypoing the after-theatre biz in the Hunting Room where pianist Rudy Timfield has replaced the band to a no-cuv, no-min. policy.

A luncheon saluting Rev. J. H. Randolph Ray's retirement after 35 years as a rector of "The Little Church Around the Corner," Church of the Transfiguration, N. Y., will be held May 6 at the St. Regis Hotel, N. Y. Peggy Wood is chairman of luncheon committee, while Cornelia Otis Skinner will emcee. Church is home of the Episcopal Actors' Guild.

One Broadway showman had the idea of hiring Madison Square Garden directly after the Town & Country debacle for a one-woman show by Judy Garland, figuring it would have had the same sentimental mopup as when the initial Palace crowds reacted to her first "comeback." Claims it would have gone forward, too, but for the fact that the Ringling circus had just moved into the Garden.

Thanks to the extra $5,000 tacked onto the Ford Foundation grant of 105 G's, N. Y. City Center will have 30 young composers observing its stagecraft for two weeks. Too many would-be opera composers have never seen a rehearsal, have only a sketchy idea of theatre facilities. This is believed first instance of its subsidizing such look-see.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 57-22-00)

Francisco Rabal will do "Oedipus" at the Espanol.

Antonio Vilar will figure in Brigitte Bardot's "La Femme et le Patin."

Jean Cocteau's "The Terrible Parents" will be done next month in Teatre de Camara.

Luis Mariano, currently in "Cancion al Amor Mio," off to Belgium, then to Paris to film "Colorado."

Pirandello's "Henry IV" will star Irene Lopez Heredia (voted the year's best legit actress) in Teatro Espanol.

New films on Gran Via: "The High Terrace" at Lope de Vega; Argentine "El Ultimo Perro" (The Last Dog) at Albeniz.

Aurora Bautista, now doing "Requiem For A Nun" here, will star in Euripides' "Medea" this summer at the outdoor Roman theatre in Merida.

Director Enrique Cahen Salaberry has started "Carlota," musical starring Ana Mariscal, Georges Rigaud, Juanjo Menendez, and Maria Dolores Pradera.

Monumental Cinema was SRO for Maria Callas' concert. General reaction was good. Star refused to grant any press interviews although allowing photogs to shoot.

Alfredo Fraile, one of Spain's top cinematographers, entering producing ranks. His first, to be adapted from Jaime Herranz's "El Hermano Pio," will have Vittorio DeSicca, Pepe Isbert, and Julio Nunez. Screen title will be "Han Robado un Nino" (They have Stolen a Child).

Portland, Ore.

By Ray Feves

"No Time For Sergeants" set for two nites at Auditorium under Ellison-White banner.

Arthur Duncan, Walton & O'Rourke and The Claydettes (6) at Amato's Supper Club.

Bud Mallett is in the process of signing a producer for the stage show for Annual Rose Festival this summer.

Rose Festival Committee paging Paul Whiteman and Dinah Shore to headline outdoor stage show in June.

"No Time For Sergeants" set for two-niter at the Auditorium by Ellison White for latter part of April.

The Stylemasters, Lois Ray, The Claydettes at Amato's Supper Club for two rounds. Paris Sisters and Los Zeas inked to follow.

KWJJ decided that there is enough trouble in the world and have a 15-minute daily broadcast of "Happy News" with plenty of sponsors.

Portland's much needed Entertainment & Recreational Coliseum is under way after many hassles. Land has been levelled and building gets going soon.

Paris

By Gene Moskowitz

(28 *Rue Huchette;* *Odeon* 49-44)

Yank singer Jenny Collins in for a stint at Ciro's.

Eddie Constantine, singer-actor, now turning to songwriting.

Dean of theatre critics, Robert Kemp, now in Academie Francaise.

Gustav Machaty in to start preparations for a remake of "Ecstasy."

Lew Kerner in to looksee foreign outlets for his upcoming pic "Studs Lonigan" (UA).

Mijanou Bardot, Brigitte's sister, gets her first starring pic role in remake of "Ramuntcho."

New Folies-Bergere, "Folies Legeres," reportedly cost $1,000,000, probably did cost $400,000.

N. Y. Herald Tribune columnist Hy Gardner seeing the sights with his wife, first time over — and honeymooning

Rossano Brazzi in to prepare two pic chores here: "A Certain Smile" (20th), to be followed by Metro's "The Blessing."

Harry Novak, ailing Columbia Films Continental manager, conducting biz from his bedside at the American Hospital in Neuilly.

John Osborne in to ogle Gallic legit version of his "Look Back In Anger," more peacefully monickered "Le Paix De Dimanche" (Sunday's Peace), at Theatre Mathurins.

Theatre De Paris brings back "Tea and Sympathy" in May with Micheline Presle taking over Ingrid Bergman role. She has been doing it successfully on the road.

Jean Anouilh sent his new play "L'Huberberlu" (The Scatterbrain) to Claude Dauphin in N. Y. This may mark Dauphin's return, or he may adapt it for Broadway and play it there.

Jean-Pierre Aumont finally found the cast for his legit adaptation of Irwin Shaw's "Lucy Crown" which will play Theatre De Paris early next season. Edwige Feuillere and Bernard Blier star and Jean Mercure directs. This is Aumont's fifth legit writing chore.

Ireland

By Maxwell Sweeney

(22 *Farney Pk: Dublin* 684506)

Govt. grants of $4,500 cut Dublin Grand Opera loss year to around $5,000.

Fan mag Film and TV Parade banned for six months by censorship board.

"Peyton Place" and "Farewell To Arms" (both 20th) nixed by film censor Liam O'Hara.

Irish Actor's Equity has asked government to nominate Equity officer to Independent TV Authority to be established here.

Cyril Cusack will play Joxer Daly in musical version of Sean O'Casey's "Juno and the Paycock" set for Broadway presentation by Playwrights Co. next fall.

Four Provinces Films have optioned Lennox Robinson's "Drama at Inish" for lensing in Ireland; company has dropped project to film J. M. Synge's "Playboy of the Western World."

Copacabana

Continued from page 1

of prices to be made, he'd rather lower them. He recalled that with last date of Frank Sinatra, he could have hiked the take via a far higher minimum, and thus made about $100,000 more on the deal. However, he feels that while good on a short run, he's in business for 52 weeks a year, and that would alienate the trade.

The Copa he said, is primarily a restaurant, with entertainment added. He says that he must compete with eateries without talent as well as other cafes. It's becoming increasingly tougher under present circumstances, he added. The Copa, he pointed out, grosses about $3,000,000 annually, of which $500,000 goes to the Government for the cabaret tax, which is a huge overage in the light of stiff competition from restaurants, television, theatres, etc.

The Government still thinks of night clubs as it did in the '20s when it was for the comparatively wealthy, he said. Conditions have changed considerably since then. It's become a mass business. In order to remain that way, it cannot take 20% off the top and survive, Podell said.

London

(*COVent Garden* 0135/6/7)

Prince Littler reelected prexy of Variety Artists' Benevolent Fund.

Roy Disney g. of h. Savoy reception at which he met reps from publishing industry.

Decca Records tossed a welcome party for Hilltoppers here to start their second British tour.

Lord Brabourne, a relative of Duke of Edinburgh, elected to executive council of British Film Producers' Assn.

Kenneth More sailed for Las Palmas to recuperate from a spine injury which he sustained during a Swiss vacation.

John Farrow hosted press reception for Robert Stack and Erin O'Brien, both of whom have been signed for "John Paul Jones," which rolls in Madrid.

New Sabre Production for Columbia release starring Jack Hawkins, originally titled "The Two-Headed Spy," has now been renamed "The Clock With A Face."

Arthur T. L. Watkins, president of the British Film Producers' Assn., joined governing body of a new non-profit making company which will operate Edinburgh Festival.

Harry Morris, operator of Colony Restaurant, will pour for Tootsie and Robert J. O'Donnell when they arrive April 21 for International Variety Convention. International officers and London crew with their respective wives will also be invited.

Chicago

Buttery of Ambassador West celebrating its 20th anni.

Charlie Ventura Trio at Rigger Restaurant, southside Italian eatery.

Greg Harris, columnist on Chicago Defender, now a deejay on WBEE.

Jeff Richards due in to bally debut of "Jefferson Drum" on WNBQ April 25.

Vogue Ballroom started Sunday afternoon record hops emceed each week by a local deejay.

Nick Noble toplining at Club Hollywood, with comic Billy Falbo and terpers Heller & Helene.

Herb Rogers holding auditions at Russell Wood Hall for singing and dancing corps of Highland Park Music Theatre.

Edgewater Beach Playhouse to open its second season June 23. Name policy prevails again for a 10-week term of five plays.

Bill Norton on leave of absence from Todd organization. Harvey Shapiro replaces him as house manager at Todd's Cinestage.

Count Basie giving jazz concert at Orchestra Hall. Warmup by local jazz team of Johnny Pate and Ahmad Jamal. Deejay Sam Evans is promoting.

Warren Slee, onetime Chi Metro publicist, coming from Seattle to take over as press rep for "Cinerama" at Palace, replacing the late Ralph Kettering.

Film critics Eleanor Keen (Sun-Times) and Anna Nangle (Tribune) in Europe together for six weeks of rubbernecking. They're spelled at their respective gazettes by Glenna Syse and Will Leonard.

Erwin Weiner, special services director for Chicago Park District, says Soldier Field will get more use in 1958 than in any other year in its history. More than 50 events are scheduled in a 66-day span, among them Christiana Circus and Chi Tribune's Chicagoland Music Festival.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1 *A; Tel.* 35-61-56)

"80 Days" preemed at Palace.

Leontine Price will sing "Aida" in State Opera.

Rudolf Nitsch elected president of Carinthian Art Society.

Detroit singer Eleanor Schneider inked by Volkspera for various parts.

First Austrian tv studio finished "Mr. Z. Gossips" directed by Wolfgang Glueck.

Volkstheatre preparing James M. Barrie's "What Every Woman Knows" for late this year or early next season.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; Union* 5-5389)

Carillon setting full sked of weekly shows for summer.

Miami Music Theatre will resume tent operation in May.

Buddy Rich, long-term holdover at Johnina's Dream Lounge, bought a home here.

Bobby Sherwood and Phyllis Dorne switched to Lucerne hotel's lounge as host-entertainers.

Screen Gems shooting tv-films based on Sheriff's office, Criminal Investigation Bureau and the Highway Patrol. Walter Matthau is the lead.

Ben Novack won final court decision and is now in full control of the Fontainebleau. Arnold Kirkeby waiting for the $3,000,000 plus check that will buy out his 40%.

Bea Kalmus dickering for a spot of her own with view to staying here year 'round. She's due to close out her WKAT midnight airer at Di Lido hotel soon.

Washington

By Florence S. Lowe

Louis (Satchmo) Armstrong and his All-Stars at Uline Arena for one-nighter.

"South Pacific" (20th) preemed at Warners' Uptown as benefit for local Cancer Society.

Natalie Wood in town to tee off an eight-city tub-thumping fashion tour for "Marjorie Morningstar" (WB).

Clare Luce due April 21 for a one-woman dramatic stint as part of Library of Congress' literary series.

Clark Gable, here to drumbeat for "Teacher's Pet" (Par), shook hands with President Eisenhower and toured White House under guidance of Cabinet Secretary Maxwell Rabb.

Omaha

By Glenn Trump

Comic Bob Hart held over at Seven Seas.

Al Lamm Trio vice Bob Pell Trio at Colony Club.

Jim McGowan headlining at Westward-Ho, Jr.

Omaha Community Playhouse presenting "Therace."

Pee Wee Hunt into Peony Park for a one-nighter April 19.

Babe Bergen Trio into Yacht Club, formerly Grand Bar.

Omaha Theatre manager Carl Hoffman bedded with pneumonia.

Ex-Tristates Theatres city manager Bill Miskell filed for county commissioner.

Brandeis Theatre manager Ed Force filed for election to city school board.

Don Romeo set Zsa Zsa Gabor as featured attraction of this year's Beau Arts Ball at Carter Lake Club May 10.

Ottawa

Glenn Gould Capitol concert sold out.

Cindy Lane billtops in Aquarium Room, St. Louis Hotel, Hull.

Lois Marshall, Toronto thrush, in for guester with Ottawa Philharmonic.

Guilda returns for second stint at Interprovincial Hotel where Aurele Groulx batons house band.

Local television-radio-filmers' annual aid to Red Cross one-night blitz raised $130,000 in less than four hours.

Future pactings for the Circus Lounge in Ottawa House include Carmen MacRae, Vicki Benet, Buddy Greco, Diahann Carroll.

Show Business

Continued from page 3

"the usual routine" and "remains in the same rut."

Demand More Efficiency

Although there are a number of liquidator-inclined men among the Wall Streeters, generally there is a feeling that "there is a place for movie-making," but that efforts must be made "to build a better product at less cost and with better efficiency." The bankers, Wall Streeters and influential stockholders agree that the film executives "know what's wrong" with their business, but that they are inclined "to fight" the suggestions of the financial sources. There is still a stigma surrounding the name of Wall Street, the bankers note, and it's pointed out that every time an outside financial man introduces a suggestion it is met with the reply "but this is show business," the point being that show business cannot be made to operate like any other business.

The Wall Streeters counteract this argument with the view that while they may not be able to produce a picture and select talent or properties, they are acutely aware of business economics and are convinced that the motion picture industry cannot continue successfully if basic changes are not made that will substantially reduce costs and streamline the overall operation. Concretely, the Wall Streeters are demanding action and not talk.

Hollywood

Buddy Adler off to England.

Vanessa Brown on jury duty.

Esther Williams divorced Ben Gage.

Sol Saks off on Tokyo-Hong Kong holiday.

Dorrell and Stuart McGowan back from Gotham.

Jerry Lewis skied to London for his Palladium engagement.

Steve Broidy will chairman 1958-59 Community Chest drive.

Robert Siodmak named European rep for Kirk Douglas' Bryna Productions.

Carole Sylvane ankled Al Kingston agency to open own pub-management bureau.

Scotland

"Legend of the Lost" (UA) into Savoy Theatre, Glasgow.

Billy Rusk, Penny Nichols and Boyer & Ravel heading new vaude at Pavilion, Glasgow.

Jimmy Logan doing solid biz with his own vaude show at H. M. Theatre, Aberdeen.

Ella Fitzgerald and "Jazz at Philharmonic" unit skedded for Odeon, Glasgow, May 13.

John McGregor stood-in for sick Fulton Mackay in "Look Back In Anger" at Citizens' Theatre, Glasgow.

Sir Alexander King, cinema topper, to London for filmed interview in defense of entertainments tax cuts.

Scot indie tv now televising "Dance & Skiffle Party" three times weekly from Glasgow, with Rikki Fulton as emcee.

Kenneth McKellar, Scot. tenor, mulling offers for New Zealand and Australia tour in early 1959 to link with Robert Burns bi-centenary celebrations.

Big show biz contingent guests at Loch Loinonside wedding of soubrette Fay Lenore and Highland Games champ Jay Scott. She rejoins Howard & Wyndham's "Five-Past Eight" revue at Alhambra, Glasgow, May 16.

Palm Springs

By A. P. Scully

(*Fairview* 4-1828)

Art Baker around.

Lauren Bacall in from N. Y.

Bonita Granville at L'Horizon.

Jimmy McHugh's Golden Nugget Ball netted 5G for Desert Hosp.

Bill Gargan, Mike Romanoff, Phil Harris, Roberta Linn, Jimmy Van Heusen among those touring Texas to drum up trade for P. S. Circus Week.

Estimated 5,000 teenage Eastertrippers on the loose packed the jail as well as the hostels. One kid had $1,500 on him. Cops checked his father in Beverly Hills. "Does he need more?" asked the wayward parent.

Rosemary Clooney, Jose Greco, Phil Harris, Buddy Lester, Amin Bros., Billy Winters and Buddy Cole's band featured at Bing Crosby's show Sunday (13) at Chi Chi for Most Sacred Heart Church being built at Palm Desert where Groaner is Hon. Mayor. First time Bing has headed a nitery unit.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Bob Hope in for p.a.'s.

Ink Spots current at the Frolic, Revere.

Dakota Staton at George Wein's Storyville.

Bob Hope in for p. a.'s at Paramount Theatre.

Alan Frazer, American columnist, back from California vacash.

Toshiko, Japanese jazz pianist, in return date at Bradford Carousel room.

Teddi King and Tom Lehrer did WBZ-TV's first video tape, "Storyville Jazz Show."

Ben Sack world preems Paddy Chayefsky's "The Goddess" at his Beacon Hill arter.

Sam Berger in to set Alan Gale Show at Shubert. Opens April 21 with Fran Warren, Dunhills, Arnold Dover.

Golden Cage, new Hub nitery being readied by Louis Cohen on Boylston St., to have stage atop bar and gay 90's murals.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Newlyweds Leland C. Mikesell and Frances Farmer ringsiding at Desert Inn following ceremony here.

Sands lounge a rendezvous for progressive jazz devotees—Jackie & Roy, and Red Norvo combo are appearing.

It finally happened after 81 performances without a mishap. Mickey Hargitay slipped while swinging Jayne Mansfield around in the Tropicana show.

OBITUARIES

SOL M. WURTZEL

Sol M. Wurtzel, 67, longtime producer who was with 20th-Fox and its predecessor company for 30 years, died April 9 in Westwood, Cal.

Details in film section.

JOHNSON J. MUSSELMAN

Johnson J. Musselman, 68, one of the few oldtime showmen in the Louisville area, died April 8, in Louisville. He was manager of the Rialto Theatre, and supervisor of other show properties owned and operated by the Fourth Avenue Amusement Co.

For years, Musselman, known as Aska The Magician, presented full two-hour shows in school auditoriums, churches, and halls, assisted by his wife Pauline. He organized his magic show in 1910. He first developed an interest in show biz as a child, when he passed out handbills and ushered at Louisville's old Macauley's Theatre.

Prior to taking up his magic show activities, the vet sohwman toured in vaude in a singing-dancing-talking turn, with a femme partner. Later he went to Chicago and appeared in short subject films with Mary Pickford, Francis X. Bushman and Beverly Bayne, William S. Hart, "Broncho Billy" Anderson, John Bunny, Flora Finch, and others.

He received frequent newspaper coverage for his promotional stunts, some of which brought objections from the law. One was a gimmick during the showing of "Greatest Show on Earth," several years ago. He had sawdust spread on the lobby floor and outside the theatre to add atmosphere. When the sawdust was tracked all over the main stem. Louisville officials made Musselman remove it.

His wife, the former Pauline Caple, survives.

In Loving Memory

MAURICE ABRAHAMS

MELVILLE BAKER

Melville Pratt Baker, 56, playwright and film writer, died April 10 in Nice, France. Baker's best known works were his adaptation of "The Swan" by Ferenc Molnar, which Gilbert Miller produced in New York in 1923 and "Next Time We Love," the film which introduced James Stewart in 1935.

He was the son of Robert M. Baker, also a playwright, and was graduated from Harvard. He started work for Daniel Frohman as a playreader. He did the adaptation of the Molnar play the next year after two playwrights had failed to produce a script to Miller's satisfaction.

In the next two years, he did adaptations of two more Molnar plays, "Carnival" and "Tale of the Wolf." From 1930 to 1940 he lived in Hollywood, writing numerous screenplays.

With Jack Kirkland, he wrote "Now and Forever," starring Shirley Temple and Gary Cooper; "Zoo in Budapest" and "The Gilded Lily." In 1943, he wrote "Above Suspicion" which starred Joan Crawford. Two years ago, he moved to the French Riviera to work on the adaptation of French plays.

Wife, son and daughter survive.

Paul du Pont

April 24, 1906 - April 20, 1957

CHUCK WILLIS

Chuck Willis, 30, one of the leading rock 'n' roll vocalists and songwriters, died April 10 in Atlanta following an operation. He had been suffering for some time with ulcers but was still active as performer and tunesmith. A few months ago, he was given several awards in New York by Broadcast Music Inc. for writing several hits last year.

Willis, who last recorded for Atlantic Records, cut seven records for that label and came up with six hits, including such sides as "C.C. Rider," "Juanita," "It's Too Late," "Betty Ann Dupree' and his current "Hang Up My Rock 'n' Roll Shoes" backed by "What Am I Living For." He was discovered in 1952 by Danny Kessler who then was artists & repertoire chief for Okeh Records, the Columbia Records rhythm & blues subsid.

Willis also wrote numerous hit songs for other artists, including some in the pop field. Among these were "What a Dream," "From the Bottom of My Heart," "Close Your Eyes" and "Let Me Explain."

Survivors include his wife, two daughters and one son.

WALTER K. SCOTT

Walter K. Scott, retired chief of U.S. Dept. of Agriculture's motion picture service, and silent screen actor, died April 9 in Washington, D. C., after a long illness. Well known in government and documentary film circles, he started his career as an actor opposite Pearl White in the "Perils of Pauline" series. He also worked as producer and lenser in silents, and developed a special behind-the-screen sound effect which was a forerunner of the "talkies."

Scott also worked as a newsreel photographer for Fox Movietone and was an indie producer of films in Germany after World War I, and later in Puerto Rico, Society Islands and Canada. He entered Government work in 1934 with Dept. of Interior and switched to Agriculture several years later. He was variously cameraman, director, head of production, and finally chief of Agriculture's film section, largest producer of motion pictures in federal government. He retired in 1956, when he became associated with Capital Film Lab in Washington.

HERMAN H. LIGHT

Herman H. Light, 61, manager of the Barrymore Theatre for many years, died April 12 in New York.

A first cousin of J. J. Shubert and the late Lee Shubert, he was with the Shuberts all his life. He began his career on the staff of the old Hippodrome and managed the Barrymore and various other Shubert houses until last year when he became company manager of the NBC Opera.

In 1954 he was company manager for Gian Carlo Menotti's "Saint of Bleecker Street" and at the time of his death was company of the Ballet de Paris at the Broadway Theatre, N. Y.

Wife, Mrs. Frances Light, an artists' rep and Equity agent and a brother, Norman Light, manager of the Winter Garden Theatre in N. Y., survive.

WES CORNELL

Wes Cornell, actor, composer, author, pianist-singer, who also wrote special material for many leading performers, including Sophie Tucker, Gracie Fields and Robert Rounsville, died April 2 in New York.

Cornell began his career when he was six years old, and for many years appeared in numerous top vaudeville houses and niteries throughout the U. S. He later appeared in a number of touring legit shows, including "Mary Had a Little" with Edmund Lowe. His songs included "More Babies for Ike" and "Christine."

He also wrote tv scripts and a play, as yet unpublished, called "The Queen Is Trumps." He appeared for two years in the now defunct Cambridge Club in Philadelphia, and made recordings on his own label, Devil Records.

Wife, son, mother and three sisters survive.

ADELYNE H. PHIPPS

Adelyne Hood Phipps, longtime radio singer and musician, died April 11 in Pittsburgh. Known as "Aunt Caroline," she had broadcast over WCAE and KDKA in that city for four years, from 1941 until 1945, when she married A. J. Phipps, a food broker, and retired.

A graduate of the U. of Alabama and the Juilliard School of Music, she was the first "Aunt Jemima" in radio in New York and presented violin concerts in Europe and throughout the U. S. before turning to broadcasting. Mrs. Phipps also was a pianist.

Likewise noted as a singer of folk songs, she made many records before going on radio. In addition to her musical programs, she took part in a number of radio dramatic shows, too.

Besides her husband, she leaves a brother.

ROYAL C. STOUT

Royal C. Stout, 84, an actor and co-owner of a summer stock theatre at Lake Nuangola, Pa., died April 2 in Wilkes-Barre, Pa.

He began his career as a member of a one-night-stand troupe touring the midwest. He later appeared in numerous Broadway plays, including "The Wisdom Tooth," "Cousin Sonia," "High Gear," "A Divine Moment," "Cradle Snatchers," "Yesterday's Orchids," and most notably "The Royal Family," written by George S. Kaufman and Edna Ferber. He also appeared at the Savoy and Prince theatres in London, with his wife, actress Eleanor Kennedy.

His wife survives.

THOMAS CHARLES BYERS

Thomas Charles Byers, 92, a former hotel and legit company manager, died Jan. 13 in Bradenton, Fla.

He began his career as a hotel manager in 1893 in Resort, Pa. He left the hotel to form a legit stock company. He later managed the Lincoln Square Theatre in New York. Known to theatrical friends as "Uncle Tom," he also worked for 30 years as manager of the Wallace Post Advertising firm in Watertown, N.Y.

His wife survives.

SAMUEL M. GOULD

Samuel M. Gould, 70, one of Pittsburgh's pioneer theatre owners, was found dead April 8 at the Arcadia Theatre, which he owned and operated on the city's Northside. An early member of Tent No. 1 of the Variety Club, he had been active in exhibition for nearly half a century. He previously owned houses in Ambridge, Pa., and Ellwood City, Pa., but the Arcadia was his only theatre at the time of his death.

He leaves his wife and two sisters.

JOSEPHINE L. SEYL

Josephine L. Seyl, 69, former concert singer and operator of a French-language school for children in Evanston, Ill., died there April 7. She also directed, produced and acted in several amateur French plays in the Chicago area and sang professionally as a soloist.

Survived by two daughters and a son.

WILLIAM LARNER

William Larner, 48, radio announcer and program director, died April 5 at the Will Rogers Hospital, Saranac Lake, N. Y., after a long illness. At various times he was associated with stations WHAW, Weston, West Va.; WMFF, Plattsburg, N. Y., and WKRT, N. Y.

Surviving are his wife, mother and a sister.

LEON LE VERDE

Leon Le Verde, 58, female impersonator, died April 5 in New York after a lengthy illness. Le Verde worked for many years in niteries throughout the country and had produced the shows at the Howdy Club, some years ago.

His last job was at the Savannah Club, N. Y., where he worked as a waiter.

JOHN L. MCCURDY

John L. McCurdy, 66, retired motion picture executive who was active in the Fort Wayne, Ind., area before moving to Florida, died March 10 in Sarasota, Fla. He was a member of the Motion Picture Pioneers.

Surviving are his wife, son, daughter and three sisters.

Theodore A. Huber, 72, a life member of Local 10, American Federation of Musicians, died April 5 in Chicago, where he had been a trombonist in the Medinah Temple brass band for 30 years. Survived by his wife.

Thomas R. (Ray) Tyldesley, 51, secretary of Vancouver Local 145, AFM, a member since 1930, and president of Tyldesley's Ltd., auctioneers, died April 10 in Vancouver. Survived by wife and daugher.

Alexander Marshall Harbinson, 61, author of many short stories and magazine articles and co-author of a play, "It Seems To Be Spring," died April 8 in San Francisco.

Fred G. Flatt, 70, manager of the Taft Auditorium and Masonic Temple Co. in Cincinnati for 33 years, died March 31 in that city. Surviving are his wife, son and daughter.

James M. Price, 72, a voice teacher and former oratorio and concert tenor, died April 11 in New York. Wife and daughter survive.

Wife, 59, of John P. Dromey, chief booker for Great Lakes theatres circuit, died April 7 in Waukegan, Ill. Son, daughter and a sister also survive.

Pietro Costa, 56, a member of the Metropolitan Opera company in the 1930s and '40s, died March 29 in San Jose, Cal. His wife and daughter survive.

Mrs. Max Weinstein, 73, mother-in-law of Leonard Goldenson, president of American Broadcasting-Paramount Theatres, died April 11 in New York.

Edward H. Schulze, 71, for 30 years a projectionist in the Variety Theatre, Evanston, Ill., died April 4 in Chicago. Wife and son survive.

Mrs. Albeana Beckwith, 54, a Toledo, O., bandleader for 25 years, died April 7 in that city. Her husband, two sons and daughter survive.

Father, 72, of Harry Paul, former VARIETY correspondent, now ad-pub exec and Newport Music publisher, died April 7 in Chelsea, Mass.

Mrs. Irma R. Kaufman Zacharias, 79, violin teacher and former first violinist of Dorian String Quartet, died April 5 in New York, after a long illness.

Son, Peter, six, of producer-writer Arch Oboler, drowned April 7 in a water-filled excavation at home in Malibu, Cal.

Wife, 67, of J. Frank Young, former Chi office manager for 20th-Fox, died March 30 in Reseda, Cal. A son, daughter and a sister also survive.

Mother, 83, of tv producer Beulah Zachary ("Kukla, Fran & Ollie"), died April 4 in Brevard, N. C. Survived also by another daughter and a son.

Father, 75, of composer-pianist Alec Templeton, died April 11 in Los Angeles. Also surviving are his wife and two daughters.

Nice-Nasty Nazis

Continued from page 1

radically changed from the Irwin Shaw novel to make him a basically decent human being, who recoils from the Nazi atrocities and, in the end, is completely disgusted with war and killing when, more or less by accident, he's killed himself.

Not As Shaw Said It

There is but surface resemblance between the "Young Lion" painted by Shaw, and Brando's figure on the screen. Since the figure of the German is so prominent in the picture, however, the natural audience tendency would be to consider the concentration camp and other scenes as dramatic sidelights and to generalize Brando's approach to the war as "typical."

Whether by accident or design, and some suspect it is a bit of both, Hollywood has decided that most of the Germans were simply misled by their leaders and, as decent people, were horrified by the deeds of their government, even though they may have been called on to perform them.

This approach has elements of the commercial in it, since the German market today is an important one for American films, and the studios have little desire to offend their German customers.

Another upcoming film (July release) to soft-camera the Hitlerite period is Universal's "A Time to Love and a Time to Die." Germany after the war is dramatized in "Fraulein" and again in the currently shooting "Phoenix," being lensed in Berlin.

Tougher In Vaterland

All this is in sharp contrast not only to Hollywood's "hate the German blitzkrieg credo" pitch before and during the war, but also to the films since made by the Germans themselves, which have been extremely outspoken at times and have tended to call a spade a spade. Germany's Academy Award entry this year, "Nachts Wenn Der Teufel Kommt" (At Night, When the Devil Comes) is out-and-out anti-Nazi, and so have been a number of prior German productions, including "The Devil's General," which left no doubt in anyone's mind that the responsibility for what happened under Hitler did not rest solely and exclusively with Hitler and his group of thugs-in-uniform.

Almost as soon as the war was over, and the need for "propaganda" had presumably vanished, Hollywood switched its approach and hued the official State Dept. line. A film like Anatole Litvak's "Decision Before Dawn" bore witness to this state-of-mind and it was one of the first to hit the new note of "there were more decent Germans than we had suspected."

MARRIAGES

Sascha von Scherler to Paul A. Mayer, New York, April 11. Bride is actress-daughter of Mrs. Stephen Litscher, former actress known as June Dayton; he's writer-son of playwright Edwin Justus Mayer.

Paula Kash to Damon Polcini, New York, April 13. Bride is a staffer of CBS Film Sales.

Iris M. Hatfull to Alan G. Millar, Vancouver, April 12. Bride's tv singer Terry Dale; he's an emcee with CBUT-TV there.

Anita Ciavola to Robert Nashick, Covington, Ky., April 12. He's KYW-TV, Cleveland, ad-production manager.

Betty Jane Pike to Bill Butler, New York, April 11. Bride's a Powers model; he's orchestra leader at the Lord Simcoe Hotel, Toronto.

Diane Waterman to Anthony Gilpin, London, April 10. Bride is a dancer in the Festival ballet company; he's her manager and twin brother of dancer John Gilpin.

Carol Ann Hooper to George A. Gamache, Nottingham, N. H., recently. He's a staffer of the Civic Theatre, Portsmouth, N. H.

Sharon Wickam to Bob Weatherford, Fort Worth, recently. Bride is a secretary with the Interstate circuit; he's a cameraman with KFJZ-TV there and son of Frank Weatherford, city manager for Interstate.

Jill Andre to Richard Franchot, New York, April 13. She is an actress; he's a legit producer and stage manager.

BIRTHS

Mr. and Mrs. Stan Newman, daughter, New York, April 1. Father is a production assistant at WCBS-TV.

Mr. and Mrs. Jack Russell, daughter, New York, Feb. 18. Mother is actress Paulette Sanmarchi; father is an actor-singer.

Mr. and Mrs. Bob Crean, son, New Rochelle, N.Y. Father is tv playwright.

Mr. and Mrs. Anthony Cervini, son, New York, April 3. Father is a contact representative with the NBC station relations dept.

Mr. and Mrs. Walter Kempley, daughter, New York, April 7. Father is a comedy writer with the Jack Paar show.

Mr. and Mrs. Jim Williams, daughter, Pittsburgh, April 4. Father's a disk jockey on KDKA.

Mr. and Mrs. Phil Miller, daughter, Pittsburgh, April 5. Mother's the daughter of Harry Brooks, of WHC.

Mr. and Mrs. Jerry Eisner, daughter, Pittsburgh, April 3. Father's with Al Marsico band at New Nixon; mother is Alice Gerber, a singer.

Mr. and Mrs. Jack Wiley, daughter, Philadelphia, April 7. Father is ad-promotion director for WRCV, WRCV-TV.

Mr. and Mrs. Len Ross, daughter, Los Angeles, April 1. Father is disk jockey at KDB, Santa Barbara.

Mr. and Mrs. Bob Borah, son, Houston, Tex., recently. Mother is Kitty Watkins appearing in "Soundtrack" on KTRK-TV in that city.

Mr. and Mrs. Bob Stevens, son, Houston, Tex., recently. Father is disk jockey on KILT in that city.

Mr. and Mrs. Fredric H. von Stange, son, Bethpage, L.I., April 10. Father is a writer-producer for the U.S. Information Agency, Voice of America, in New York.

Mr. and Mrs. Art Okun, daughter, New York, March 19. Father is sales service representative for CBS Radio.

Mr. and Mrs. Frank V. Papalia, son, Teaneck, N. J., March 26. Father is general manager of Precision Film Laboratories in New York.

Mr. and Mrs. Jeff Britton, son, New York, April 11. Father is on the production staff of the Broadway presentation of "Oh Captain."

Jay Carmody

Continued from page 5

U. S. entry, "Brothers Karamazov."

Nathan Golden, Dept. of Commerce film boss, and a veteran of film festivals, will be at Cannes but in an unofficial capacity, after attending Variety Clubs' convention in London.

Meantime, talk of a Washington Film Festival was being revived here by city officials. Suggestion has been made that the capital, with its estimated 3,000,000 summer tourists, would be a natural as show case for pix biz. Perle Mesta, internationally known hostess and former diplomat, is being plugged as the perfect chairman for a film competition. However, entire project is still in the talk stage, and, according to one spokesman, could hardly get off the ground until 1960.

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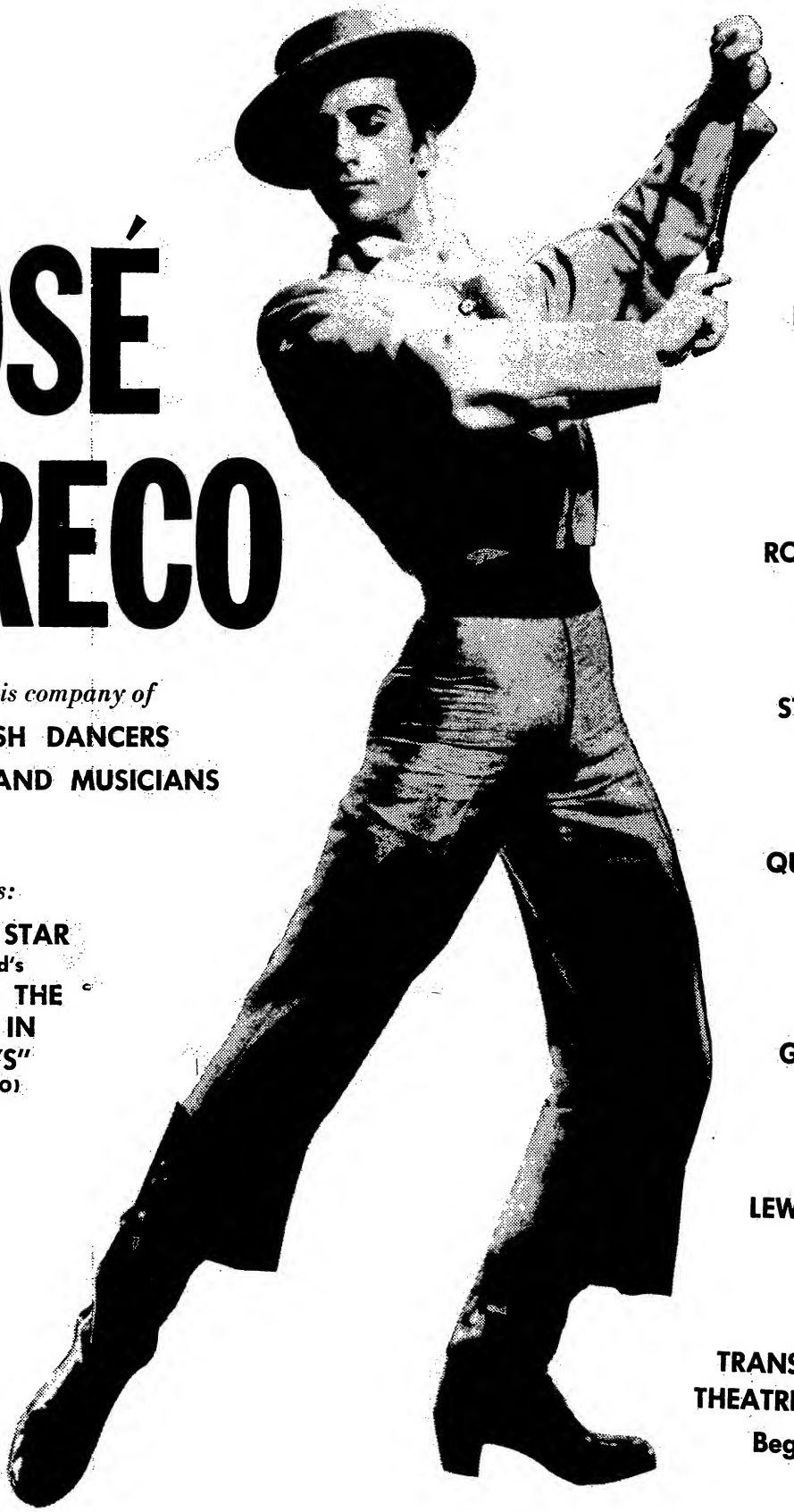

Pictures:

DANCING STAR
Mike Todd's
"AROUND THE WORLD IN 80 DAYS"
(in Todd-AO)

Television:

DINAH SHORE SHOW
NBC
April 20

•

Hotels:

ROOSEVELT HOTEL
New Orleans
May 1 thru May 14

•

STATLER-HILTON
Dallas
May 16 thru May 28

•

QUEEN ELIZABETH
Montreal
June 9 thru June 29

•

Theatres:

GREEK THEATRE
Los Angeles
July 7 thru July 12

•

LEWISOHN STADIUM
New York
July 19

•

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Personal Management, JOHN F. NONNENBACHER, JR.

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IVAN & SAM MAKE WITH 'CULTURE'

Brussels' Big 'Atomium'

Brussels, April 22.

Three of the nine balls of the Atomium are inter-connected by escalators, each with some industrial display (Sylvania, Westinghouse etc.), and the Carlton Restaurant from downtown Brussels has the de luxe eatery in the top ball with its commanding view of the entire Exposition. A lift makes a fast ascension of the 60-metre height in a minute. Service, naturally, was slow the opening night and the prices are as high as the 20-story rise of the Atomium whose nine huge balls of chromium-like metal gleam and command a view of the entire 450 acres. The balls represent the nine atoms of a crystal of steel enlarged 160 billion times.

Three of the balls are still deemed unsafe but escalators connect the rest. Just below the peak eatery there's a cocktailery, a la the Eiffel Tower, in Paris, with its two levels for public drinking-dining.

The balls appear as if suspended in air by some skillful juggler and, like the Trylon and Perisphere of the N.Y. World's Fair, are the Atomic Age symbols of the 1958 Exposition.

Less Fear in Hollywood Studios Today Of Over-Shooting Taste of Public

Having always hopefully banked on the concept of the "maturing audience," Hollywood now is really going after more serious—and difficult—themes. Sometimes, the treatment matches the subject.

Where, in the past, films have nibbled around the edges of intellectualism, always fearful of shooting over the heads of the mass audience, the new approach seems to take it for granted that the attraction of "offbeat" encompasses not only "shocker" themes, but also a degree of thoughtfulness.

Producers are now willing to buy books and plays that say something, and the gist of the material is quite frequently reflected in the film itself, despite the continuing emphasis on the popular and visual values. Increasingly, too, there is a willingness to experiment.

"The public is ready for more serious pictures," director Martin Ritt said in N.Y. last week. "There will be more and more really 'good' pictures coming from Hollywood, films that strive to combine a lot of things. And the reason why these pictures will be made is that we have to make them if we want to survive."

Ritt directed "The Long, Hot

(Continued on page 19)

Poetry With Jazz In Cafes Makes Bad Rhyme Out of Bohemians & Minimums

In the quest for new sounds and moods, niteries have latched onto a lot of cycles, one of the late ones being poetry readings.

Kenneth Rexroth, who has been declaiming in San Francisco, has now taken his iambics east and has settled down in a storefront in N.Y.'s lower East Side, inhabited by the bohemians, intelligentsia, artists, and a lot of characters in the genuine sense of the word.

In fact the location where Rexroth is now working looms

(Continued on page 6)

Lunt & Fontanne Nite On B'way in Spades May 5

Next May 5 will be Alfred Lunt and Lynn Fontanne night on Broadway in spades. Not only will the husband and wife acting team be opening that night at the new Lunt-Fontanne Theatre in "The Visit," but immediately following the preem performance they'll be saluted with a ball in their honor in the grand ballroom of the Hotel Astor.

Proceeds from the ball, at which the Lunts will receive the annual Mary MacArthur Memorial Fund Award, will go toward the support of that fund, which was founded to honor the memory of the daughter of Helen Hayes and the late Charles MacArthur.

Dr. DuMont Out Of B'casting Biz; May Drop Title

Dr. Allen B. DuMont, who founded the DuMont Television Network as an adjunct of DuMont Laboratories, is now completely out of the broadcasting business—in both name and body. DuMont is being replaced on the board of DuMont Broadcasting Corp., the chain of stations that evolved when the network folded, by David J. Mahoney.

Mahoney, a former key executive with Ruthrauff & Ryan advertising and now president of Good Humor, is the only new name added to the DuMont board for 1958. He will be written in as a board member on May 12, when the stockholders vote. Something else they'll vote on is changing the

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BRUSSELS' BATTLE OF THE PAVILIONS

By ABEL GREEN

Brussels, April 22.

Belgium's 1958 Exposition was previewed for the world press last Tuesday (15), two days in advance of King Baudouin lighting a symbolic torch on a lagoon in front of the main Exhibition Hall. As expected the expo at once became a race between the Russian and the Western ideologies.

While Brussels looms as a "fun" fair, which is what all fairs should be, and from the Belgium tourist viewpoint should emerge as a boffo expo, there are a number of new overtones—mostly Sam vs. Ivan on how to make friends and influence peoples.

The Russians are reputedly shooting a $50,000,000 bankroll to get the word across here. Included in their costs is an "Expo News" in four languages—Russian, French, English and Belgium's second language, Flemish. Against the Russian hard sell the Americans, crimped by an economy-minded Congress, may be too much on the soft sell.

The Russians will crowd in their Bolshoi Ballet, David Oistrakh, the

(Continued on page 14)

WW's Charity Turn Taxable as Wages

Hollywood, April 22.

Even though Walter Winchell contributes the entire $70,000 from his upcoming Tropicana, Las Vegas, appearance to charity, he must consider this coin as earnings, he was advised by the Treasury Dept. Ruling still will hold even if the checks for his two-week stand are made out directly to the charity involved and if he never sees the money.

"In other words," Winchell said, "The Government in effect is telling me how much it will allow me to give to charity." Involved is the Walter Winchell Foundation, which pays the operating expenses for the Damon Runyon Cancer Fund.

In his Vegas act, starting May 27 at $35,000 weekly, he'll do a softshoe routine with 24 chorus girls and a mambo with Lita & Steven Peck.

WABD MEMORIAL FOR MIKE TODD

An hourlong memorial telecast for the late Mike Todd will be done by WABD the night of May 7. The New York tv station and Bill Doll, Todd's longtime friend and press-agent, have teamed up on the project and plan to parade a bevy of show bizzers who at one time or

(Continued on page 16)

Chayefsky's Boston Brannigan; Denies Calling N.Y. Crix 'Incompetent Drunks'

Boston, April 22.

Did Paddy Chayefsky call the New York drama critics "incompetent drunks?" He denies a Boston Globe story of last Tuesday (15) reporting that he made that and a few other frank statements to a group of Harvard students. The paper didn't print his denial, and editors expressed confidence in the reliability of the Harvard correspondent who had sent in the story.

Chayefsky, here for the premiere the following day of his film, "The Goddess," at the Beacon Hill Theatre, also made an appearance at the Dunster House Drama Workshop at Harvard. "An author, when he puts something on the stage, is in a sense naked, and vulnerable to criticism," he was reported to have told the student group. "When attacked, he can do nothing about it.

"Writers suffer more from the attacks of the nine incompetents—who are usually drunk—than they would from the most violent personal onslaught." What he had actually told the students, the playwright-scenarist explained, after the publication of the Globe story, was that "you cannot dismiss a whole city's critics as incompetent drunks." He never even mentioned the number nine, he told the United Press, as there are actually seven first-string daily critics in New York.

Chayefsky was also quoted in the Globe story as saying that he had received a nasty letter from playwright Arthur Miller, who had erroneously assumed that "The God-

(Continued on page 6)

Steve Allen's $5,000 Nitery Debut in N. Y.

Steve Allen will play his first cafe date in New York. He's been booked for the Roundtable starting June 2 for one week, at $5,000. He will head an all-star jazz combo which will include Terry Gibbs on the vibes and Gus Bivoni on clarinet. Deal was made through Joe Glaser's Associated Booking Corp. The club is opening May 4 on the site of the Versailles.

Shortly after the conclusion of this date Allen will leave for Europe for an eight-week vacation.

Chevalier, Jane Hit It for Hilton, Schnoz for Copa

New York's midtown hotel entertainment rooms are doing excellently with Maurice Chevalier's date at the Waldorf-Astoria and Jane Powell at the Plaza appearing to be the top draws in town. On the nitery front, the Copacabana, with Jimmy Durante toplining, is similarly doing very well. The other major nitery room, the Latin Quarter, preemed formally last night (Tues.) after a series of paid previews. It's been in the process of refurbishing for the past few weeks.

For the Chevalier date the Empire Room has a $4 couvert, but it seems no deterrent to business. He

(Continued on page 19)

WCBS-TV's News Flashes To Oppose N.Y. Times

Competition between television and newspapers takes on a new flavor shortly when WCBS-TV, the CBS flagship station in New York, will go into competition with the N.Y. Times with the erection of an electric news sign in the Times Square area. It's WCBS-TV's intention to flash news "15 to 30 minutes faster" than any other news sign on Broadway, meaning of course, the Times' famed bulletins atop the Times Tower.

The WCBS-TV sign will be erected by Douglas Leigh Inc., builder of the Times Sq. spectaculars, on the Broadway blockfront between 44th and 45th St., facing the Hotel Astor. New equipment developed by the Naxon Telesign Corp. will enable the sign's operator to type the news flashes, as he receives them over leased telephone cables from the WCBS-TV newsroom.

There's Something About Vancouver Niteries That Makes Comedians 'Blue'

Vancouver, April 15.

Standard wail of comics playing Vancouver is against smutty material. Most recent squawk comes from Stu Allen, who played the Cave Supper Club three weeks ago, and said, "I haven't worked this dirty since I started playing the strip joints in Chicago." Comic complained that he had started the fortnight "clean," had to spice up his material more and more, "because I was dyin'." He said he had received a letter from Simmy Bow, who had played the bistro for previous two weeks, which said, "PS. Work dirty!"

Same beef about Vancouver tastes in comedy lines was aired by veteran Lennie Gale, who said, "God, they like it low!" Gale's stint preceded Bow. During the past year, down the line of comics to play Vancouver, including Antone & Curtis, boffos have been reserved for smutty patter, with top howlgain reserved for homosexual innuendo or direct spoof.

U.S. Show Biz Names, British Brass Help Launch Int'l Convention Of Variety Club in London; 700 Attend

London, April 22.

The biggest-ever contingent of American show biz personalities to hit London at one time has assembled for today's (Tues.) opening of the International Convention of the Variety Club. Nearly 700 delegates and their wives have come in from all parts of the U. S. and Canada.

The confab opens with a business session at the Savoy Hotel this morning. The initial meeting is being followed by a luncheon at which the American Ambassador to Britain, John Hay Whitney, is guest of honor. The first major social event of the conclave will be a welcome banquet at the Guildhall tonight, when the chief guests will be the Lord Mayor and Lady Mayoress of London and the Earl and Countess Mountbatten.

Tomorrow (Wed.), the delegates will assemble for a one-hour session at the Savoy to elect international officers for the coming year and will then head for Elstree, where Associated British will play host at a luncheon. In the evening, a visit to the Victoria Palace Theatre to see the current "Crazy Gang Show" will be followed by a supper dance at the Savoy, sponsored by Coca-Cola.

Thursday's session will open with a meeting of the Judging Panel to decide the Heart Awards and that item will be on the agenda also for the afternoon. That night Pepsi-Cola will host a dinner party in the Grand Ballroom at Grosvenor House.

Highlight of the Convention will be the Hearts Award Dinner at the Dorchester Hotel at which the

(Continued on page 62)

Sen. Humphrey Casting: Marian Anderson, M. M.

Washington, April 22.

Joint appearance of singer Marian Anderson and screen siren Marilyn Monroe at Moscow's Gorki Fair was suggested here past week by Sen. Hubert Humphrey (D., Minn.) as a display of American racial equality. The Minnesota solon made the intriguing suggestion in a plea for restoration of funds for the proposed American fair in Gorki Park.

U. S. exhibit, skedded to open August, but crippled by cut of $1,850,000 from original $2,200,000 appropriation, is to be partially financed by $15,000,000 allocated by Soviet Foreign Trade Ministry for purchases from American participants. Like all such projects, it is designed to put this country's best foot forward, and, at the same time, lure U. S. dollars to Moscow.

Amongst show biz projects suggested by Sen. Humphrey are a typical American ice revue a western rodeo and screenings of Hollywood films.

Jerry Lewis, Roger Price In Clicks at Palladium

London, April 22.

Two American comics clicked on the new Palladium bill yesterday (Mon.). Jerry Lewis was well received, while Roger Price found warm favor in this British variety flagship.

Lewis was better received as a soloist than when as a member of the comedy team with Dean Martin. Duo played this house five years ago. Lewis' act at the premiere was overlong and spotty.

Rest of the bill includes Marino Marini & Quartet, an Italian vocal and instrumental group; Kaye Sisters, local harmony trio; Raf & Julian Jover, comedy acrobats, and Skating Olandos, German quintet.

Layout is in for two weeks.

Howard Miller Easing Off TV; Quite Serious On Mayoralty Ambitions

Chicago, April 22.

Howard Miller is ankling his local WNBQ hourlong strip, formerly on the NBC-TV net, on May 16. Reasons: (1) Miller says he doesn't like to do television in the summertime; (2) he wants to devote some administrative time to the 250-watt radio station he has just purchased in Milwaukee; (3) and he wants to break some ground for his candidacy in next year's Chicago mayoralty elections.

Anent the latter, the Windy City's top ranking deejay says he is "60-40 serious." He does not yet know if he will run on a party ticket, which means presumably that since he has announced his willingness to run he will do it independently if not nominated by the Republicans. It's a foregone conclusion that the Democrats will run Mayor Richard J. Daley for re-election. Miller says he will probably start serious campaigning in the fall.

As to the Milwaukee AM-er, Miller's purchase of WFOX last week from Business Management Inc. should become effective by June 1. "It is not my intention to stay in Milwaukee to run the station," Miller said, "but it is near enough to Chicago for me to direct it from here. Perhaps in the future I'll do a show or two on it, but right now my interest in it is administrative." Miller revealed he is interested in buying other radio properties to build up and sell for capital gains.

The Chicago dejay will continue his morning radio shows shows on WIND and WBBM, but the resigning of tv will give him Saturday afternoons off for a rest.

Home too Small, Parents Establish a Night Club To Keep Teeners in Tow

San Antonio, April 22.

Like most parents, Mr. and Mrs. W. A. Perry like to know where their youngsters are and what they are doing, so they encouraged them to brings their friends home.

The crowds got so big their house simply wasn't large enough to hold all the lively youngsters. The Perrys solved the problem by opening a night club here for teenagers in an empty store building.

This city, as well as other large cities in the state, plus the country on the whole, are surprisingly short on recreational facilities for teenagers outside of school activities. But the new Teens canteen is one of the few places where young couples can dance up a storm and generally have a good time without being exposed to liquor and all that goes with it.

At the same time, the teenagers are not being exposed to an awesome number of chaperones, although the Perrys themselves are on duty at all times to keep an eye on things.

The canteen looks like a night club. The lights are low, but not out. Music is furnished by a jukebox. Local disk jockies occasionally show up to put on record hops.

The canteen is open to all teenagers at a minimum charge. Hours are from 6 to 9:30 p. m. Wednesday and Sunday and from 6 p. m. until midnight on Friday and Saturday.

Europe-No. Amer. TV Link 'By '64'

Ottawa, April 21.

Possibly by 1964 there will be two-way television communication between Europe and North America, according to the Canadian Broadcasting Corp.'s report on the meeting of the European Broadcasting Union in Amsterdam. EBU technicians are reported as claiming transatlantic transmission is possible now and should be economically feasible in five or six years.

Speedup of newsfilm delivery from Europe to North America was strengthened at the EBU huddle. This would use the Eurovision network plus fast aircraft.

William Hogg, CBC's chief news editor, sponsored a resolution calling on EBU members to refuse to pay fees for covering news events by television. Meeting agreed, says CBC, that telefilm newsreel men should have the same privileges of coverage as press reporters and lensmen.

GI Actor-Winners Of Irving Berlin Trophy On Ed Sullivan's TVer

Washington, April 22.

Grand finalists in the all-Army entertainment competition for the Irving Berlin Trophy will compete at Fort Belvoir, across the river from Washington, D. C., on June 18 and 19. Winners will appear on the Ed Sullivan program over CBS-TV on June 29 and will also be featured in the world tour of the soldier show, "Rolling Along of 1958."

This marks the first time since the inception of the contest five years ago that it will be staged in the vicinity of the nation's capital. Two hundred contestants will attempt to chalk up points in the hope of their respective commands capture the Berlin trophy which was dedicated by the Secretary of the Army and established by the Adjutant General as a symbol of standout-performance in soldier shows.

Judges this year will be Paul Herron, Washington Post & Times Herald; Harry McArthur, Washington Evening Star; Don Hearn, Washington Daily News, and Florence Lowe, VARIETY, Washington.

Lynn Farnol, the old halleuljah man for various film divines, doing a survey for his cigar account, asking gents how old they were when they first tried a stogie, and where and how it happened and "how did you feel after smoking your first cigar?" . .

Robeson: Boxoffice Vs. Politics

At a time when his American manager is trying to reestablish Paul Robeson as a U. S. boxoffice attraction, the kind of attention he is receiving around the world from Communist "befrienders" may not help his professional comeback. The Communists are perhaps, in terms of their own propaganda advantage, being quite clever. That the word was out on Robeson's recent 60th birthday to use the incident to embarrass the Yanks appears clear.

A blunt characterization of Robeson's political blindspot and the Reds attempt to exploit his artistic reputation is reported in the story below from New Delhi, India. It is to be noted in the companion story out of East Berlin that the Reds there used a Robeson birthday party to call President Eisenhower "another Hindenberg."

Stories which follow have been collated for the pattern they spell out.

Red Rally in East Berlin Dubs Paul Robeson As 'State Dept. Prisoner 1'

By HANS HOEHN

Berlin, April 15.

East Berlin's Communists utilized the 60th birthday of American singer Paul Robeson to stage a two-hour "party" in the 3,000-seat Friedrichstadt-Palast. Hailing him as "State Dept. Prisoner Number One," the speeches and other ceremonies were put on television.

All in all the United States took a sharp prodding of sarcasm about not being, as billed, "the land of liberty."

Wolfgang Langoff, chairman of the East German Robeson committee, cracked, "A country which allegedly stands so much for freedom is keeping him from getting a visa." He added, "Dulles won't congratulate Robeson on his 60th birthday, but we do it herewith!" (Enthusiastic applause on the part of the audience.)

Peggy Middleton of the Paul Robeson Committee in London stepped up to the mike. She said that there were millions of people all over the world celebrating Robeson's birthday. She named a number of localities and read letters to the audience. Her speech was constantly interrupted by applause. She admitted: "In London I don't find such unanimous applause."

Highlight of Miss Middleton's speech was the reading of a letter by a Shakespearian expert by the name of Dover Wilson (or something like that); *"In the name of Shakespeare, we appeal to Washington: Let Paul Robeson loose!"*

Arnold Zweig, the writer, now 70 and somewhat shaky though firm of voice spoke as "honorary president of the Academy of Arts." He recalled visiting America in 1939 (from Palestine) to take part in a P.E.N. (poets, essayists, novelists) club meeting. While in U. S. "I then met Roosevelt in Washington, Albert Einstein in Princeton and Paul Robeson in Connecticut —three great, unforgettable Americans."

"But believe me," Zweig continued, "that was a different America, an America that cannot be compared with today's America.

(Continued on page 19)

Nehru, Others In India Raise Many Eyebrows With Robeson Tribute

By AUSTEN NAZARETH

New Delhi, April 15.

Indians hailed Paul Robeson on the attaining of his 60th year, but beneath the strains of "Happy Birthday" were audible sharp political undertones. A well-filled Sapru House was the scene of the birthday tribute to the great American singer.

Rajkumari [princess] Amrit Kaur, a former member of the Indian government and the chairman of the Delhi Robeson committee, and Dr. A. Krishnaswami, committee member and an M.P., made speeches; a chorus of African students sang; Ustad Hafiz Ali Khan played the sarod.

Climax of the celebrations was the special tape-recording of songs by Robeson himself, and a message from him of "warmest and heartfelt greetings to the people" of "beloved India." Politics did not come to the surface of the celebration itself. But the undercurrent of controversy was there.

What columnist Cassius said in the "Hindusthan Standard" perhaps summed up the average informed Indian view of Robeson the public figure. "His politics are woolly, as is the case with many artists," wrote Cassius. "That the Communists exploit his artistic

(Continued on page 6)

Polo Grounds Rally For Israel's Anni

Israel's first decade of independence will be saluted Sunday (27) at the Polo Grounds, N. Y., in a celebration that will be replete with show biz names. Scheduled to take part in the program are Ralph Bellamy, Melvyn Douglas, Henry Fonda, Teresa Wright, Mischa Elman and George London, among others.

Co-chairmen of the picture industry committee to assist in the celebration include Barney Balaban, Spyros Skouras and Jack L. Warner. Other members of the committee are Robert S. Benjamin, Samuel Goldwyn, Arthur B. Krim, Milton R. Rackmil and Dore Schary.

4/23

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'YANKEE TRADERS' FROM USSR

Earnings Trend Moves Up At Metro

Loew's is beginning to see a ray of hope as a result of its second quarter statement, covering a 16-week period, which disclosed net earnings of $1,800,000 or 34c per share. Earnings include income from theatres, still included financially with the production-distribution company, and from other subsidiaries such as music company, records and radio station.

These earnings reverse the trend of the two previous stanzas, both of which showed losses. As a consequence, total earnings for the first 28 weeks of the current fiscal year are $509,000 or 10c per share. In the first 12-week period, the company reported a loss of $1,291,000 or 24c per share. No comparison for quarterly earnings with the previous year are made because of a change in the company's accounting methods.

Although the financial report does not contain a breakdown of income from various sources, it's believed studio operation showed a hefty loss for the past six months. This remains the number one task facing prexy Joseph R. Vogel.

Metro's Hidden Darling, 16m Division; 50% Profit on $4,500,000 Gross

In the midst of Loew's production, financial and corporate problems, an almost unknown and unheralded division of the company has been bringing in a steady and substantial income into the treasury. The division is the company's 16m operation which racked up a gross revenue of $4,500,000 during 1957. At least 50% of thts income represents net profit.

The division, established in 1946 under the direction of Orton H. Hicks, has a history of steady growth each year, the gross income increasing from $30,000 in 1946 to the $4,500,000 in 1957. Originally, the 16m market consisted only of overseas countries. However, Canada was added in 1949 and the U. S. in 1956. The 16m U. S. operation was turned over to Films Inc., a subsidiary of the Encyclopedia Britiannica, which pays Loew's an annual royalty of $500,000. In Canada and abroad, Loew's maintains its own operation to the extent of having staffers working fulltime on 16m in areas where the business is particularly active. In other territories, one individual who has other duties is made responsible for the 16m activity. Loew's is the only company that has a separate homeoffice de-

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Deserting Television?

St. Paul, April 22.

James Eshelman, manager of firstrun Strand and Tower Theatres, says he has evidence the good old days have returned. A kid was caught trying to sneak in.

It's the first time anything like that has happened in a number of years at either theatre.

About Cannes, '58 U.S. Distribs Are Moderately Glad

Generally satisfied with its selections for the Cannes film festival this year, Motion Picture Export Assn. still is groping for a new formula that would suit the American entries more directly to fest requirements.

There's been dissatisfaction for a long time with the manner in which the selections are made, and the issue was raised again last year, when "Friendly Persuasion" was the official American contender (and won the top prize).

The "official" entry at Cannes this year is Metro's "The Brothers Karamaov." Runners-up are "The Goddess" and "Desire Under The Elms." 20th-Fox, which doesn't make its films available to MPEA, has managed to get "The Long, Hot Summer" invited. Cannes starts May 2.

There are some in MPEA who wish the whole selection procedure could be dropped, with each company making available a list of pictures from which the festivals could pick. However, there are

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Orton Hicks Quits Loew's; to Veep Dartmouth College

Orton H. Hicks, head of Loew's 16m operation and a member of the board of Loew's International, will leave the company on June 1 to become vice president of Dartmouth College. At the request of Dartmouth prexy John Sloan Dickey, Loew's topper Joseph R. Vogel agreed to release Hicks from the three remaining years of his contract. However, Hicks will be available as a consultant to Loew's until April, 1961. He will be succeeded by Jack Gordon, his assistant for the past two years.

A Dartmouth graduate of 1921, Hicks will be associated with the Dartmouth president in all phases of the college's public affairs work, particularly in fields of development, alumni activities and public relations.

Hicks, a pioneer in the distribution of 16m entertainment films, started his career with Eastman Kodak. Later he founded Films, Inc., now a subsidiary of Encyclopedia Britannica. During World War II, he served in the Army Signal Corps as a lieutenant colonel where he organized and directed the distribution of motion pictures to the armed forces. Following the war, Hicks was invited by Arthur Loew, former Loew's international chief, to join the board of Loew's International and to establish a worldwide 16m distribution system for Metro films.

SOVIETS' THEME IS 'MUTUALITY'

By FRED HIFT

While the Russians and the Americans recently agreed to agree about "exchange" of films, now that negotiations have begun in New York City it is apparent that the two countries do not agree on what it was they signed. A whole series of clarifications of the clarification must take place if anything is actually to happen.

Fine, subtle points of what constitutes an "exchange" are at the nub. The word itself is absent from the film section of the USSR-USA pact, though commonly used as to cultural (concert, dancing, symphony) "exchanges." In the instance of motion pictures, a series of privately-owned American distributors face one government arm.

Despite "official" meetings and ample interpretation, the two parties still don't see eye-to-eye on who should do what for whom, and how. Washington says one thing. The Russians say another. And the film industry, which hasn't been too eager for Soviet deals in the first place but was pushed into them by Uncle Sam is lost amidst the official fog.

Outwardly the Soviets clearly understand that there can be no "exchange" of films—but this does not stop a kind of expectation of doing so. VARIETY last week asked the Russians to state their position. The visitors applied clear and simple answers:

Soviet Russia will buy films only from those major American companies which are willing to acquire Russian features in return. This

(Continued on page 16)

A Candid Russian

There was something remarkably candid in the reply of Alexander Davydov last week when he was asked: Just why do you want to buy American films?

"It is not a question of love," replied the Sovexport boss. "We have signed an agreement, and we intend to live up to the letter and spirit of it."

Briskin: 3-Year Deal on Salary As Col. Chief

Hollywood, April 22.

Samuel J. Briskin yesterday was named head of Columbia Pictures' activities in Hollywood by a special committee comprising Columbia's board of directors. Briskin was signed to a three-year contract and is to begin work at the Gower street lot April 21. Board of directors is expected to name him v.p. in charge of Coast activities for the studio at its next meeting.

Columbia's disclosure Briskin had been tapped for the top job at the studio confirms the story pub-

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Culver City Studio Overhead Remains Loew's Open Spigot And More Cuts Now Being Plotted

Efforts will be made to trim Loew's Inc. overhead by another $4,000,000 to $5,000,000. The necessity for additional cost-saving, although prexy Joseph R. Vogel has already cut $6,000,000 to $7,000,000 from the company's annual expenses, came up at last week's meeting of the board of directors.

Despite overall profit of $1,800,000 for the second quarter of the current fiscal year, studio operation showed a loss of $5,000,000 in the first six months of the fiscal period. The studio red ink, was wiped out by the substantial earnings of the company's record and music divisions, its radio station, and its income from the lease of pictures to television.

As a consequence, a number of members of the board pitched aggressively for additional belt-tightening so that the company's overall operations can move more solidly into the black and feel something drastic must be done to halt the continuing losses of the studio. Pictures made under the Vogel regime have fared satisfactorily and although there were money-makers among them, there were no blockbusters to level off overhead.

Several of the directors, it's reported, asked Vogel to come up with an overall, long-range production program. With the decision to retain Sol C. Siegel as studio production chief, it's expected that Vogel and Siegel will get together post haste to come up with production packages.

Financial experts on the board feel that progress is being made in getting the company back on an even keel, but it's acknowledged that there's still a long way to go.

More US-USSR Talks Take Place

Washington, April 22.

Russians are dickering for 16 Hollywood pix. Reps of both countries met at State Dept. here Monday (21) to report on progress of bargaining sessions with individual companies. Three-man Soviet delegation was augmented by newcomer M. Krilof, just arrived as cultural adviser to Russian Embassy.

Eric Johnston and Turner Shelton continue to head U.S. team with Thomas Beal, Deputy Assistant Secretary of State for Economic Affairs, also present at Monday's huddle.

Russians continue to meet this week with reps of Warners, Universal, Columbia, United Artists and 20th-Fox on picture deals. Reds are interested in following pix:—"Helen of Troy," "Oklahoma," "Bridge on River Kwai" (which they saw in Moscow), "An Affair to Remember," they turned down Warners' Oscar Nominee, "Sayonara."

Talks now center on price, and such details as cost of negatives, etc. though Russians have never furnished numbers of theatres in their country, it is believed that USSR has about 20,000 conventional theatres, but exhibit films in an additional 30,000 halls, cultural centers etc.

Unofficial estimates place number of completed-and-available Russian pix suitable for distribution in this country at about half a dozen.

Delegations meet again Wednesday (23), with hopes that initial buying-selling phase of agreement can be completed.

Johnston and Shelton will trek to Russia in mid-summer as members of joint committee. This, too, is according to terms of original agreement.

Leo's New Man With the Whip: Sol C. Siegel

Sol C. Siegel will assume the top production post at Metro by May 1. Agreement on terms for Siegel, now operating at the M-G studio as an independent, was reached on Friday (18) in a meeting in New York attended by Siegel, prexy Joseph R. Vogel, Louis A. Green, key financial figure on the board of directors, director Ira Guilden, financial v.p. Robert H. O'Brien, and general counsel Benjamin A. Melniker. Finalization of the three-year deal, brewing for several months, came after a discussion of the terms at last week's meeting of the board.

Contracts are being drawn on the Coast and will be ready in about two weeks, but Siegel, who was once proposed for the presidency of Loew's, is likely to take over before the contract is finalized. Vogel, now on the Coast, officially revealed yesterday (Tues.) that an agreement had been reached with Siegel, but did not disclose the terms.

It's understood that Siegel did not sell his indie company outright to Loew's, but only some of its assets for a price of about $1,000,000. One report has it that Green, who played a leading role in the negotiations, convinced Siegel to accept $300,900 less than his original demand. By operating his own company and fulfilling his outstanding production commitments, Siegel will thus receive a percentage of the Metro production he himself makes. It's understood his salary will be $4,000 weekly.

Producer's remaining commitments are "Some Came Running" and "I Thank A Fool," which will star Ingrid Bergman. He also has

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YANK FILM BIZ IN JAP POLITICAL FIRE; MAAS FILES DETAILED REPLY TO DIET

By DAVE JAMPEL

Tokyo, April 15.

Motion Picture Export Assn.'s Far East veep Irving Maas has responded to anti-American film charges hurled in Diet committee meetings with a letter of rebuttal to Toshihiko Sakai, Foreign Exchange Bureau of the Finance Ministry, "answering each and every charge."

Topic is a hot one here annually and especially this year during pre-allocation and import license announcement season when the U. S. film industry became caught in political crossfire coming under attacks influenced by Socialists in the Diet.

Maas' letter responds at length to various general charges with specific background and solidifies the U. S. film position here with clarities in place of innuendoes.

The Diet opposition appears to be spearheded by one Imazumi of Yamaguchi Prefecture. He argues that there are 2,000 theatres showing foreign product in Japan today, triple the pre-war figure, while film importation is now limited to 189 annually as against 300 before the war.

Maas' letter responds: "He forgets to point out, (a) Pre-war Japan was a free market until about 1938 at that time, by free choice of importers and to meet the expressed preference of the Japanese public, the American share of imported films rose 85% to 95% of the total. (b) In pre-war Japan, American films were imported and distributed almost totally by branches of the American parent company and only very rarely by the Japanese company."

Imazumi further argued that the present import system originated in 1950 under the Occupaton with agreement between Eric Johnston and the Finance Ministry.

Points

The MPEA letter says the above is untrue. It points out that the final SCAP Regulation 8 was dated 8 April 1950 and that the MPEA was not consulted in its formulation. The Regulation stated, "The motion picture industry of any country may bring into Japan in any one calendar year up to the maximum number of films imported from the country concerned and cleared for exhibition in any

(Continued on page 16)

Blockbusting Its Promotion, UA To Spend $9,000,000 on Bally; Mori Krushen Field Staff of 45

United Artists is set to spend $9,000,000 for promotion of its pictures over the next 12 months and in so doing will employ the largest bally staff in the company's history, Roger H. Lewis, ad-pub director, stated in New York this week. (Total of 45 field men are now either working under, or in liaison with, exploitation director Mori Krushen.)

In addition to the usual approaches, new avenues of communication to the public are to be put to use, Lewis said, these including close coordination with the UA music exploitation, seminars with women's groups, special appeals to the Negro market, etc.

Alfred H. Tamarin, v.p. of UA's music operations, said the work on the picture end serves to complement the publishing and record side and vice versa. Outfit, for example, has staged "record hops" in theatre lobbies which draw audiences to the picture product and at the same time expose them to the music.

This works particularly well, said Tamarin, since it's been established that the younger generation represents the big market for both pictures and platters. Further, record jackets are communicating more about UA's theatrical features.

Lewis, discussing straight picture promotion, said that the only effective campaign is the one that begins with the inception of the idea for the film, with the tub-thumping carried through from script stage right through to actual exhibition. In line with this he noted that pressagent Maria Van Slyke has been on the road a month making with the words about "On the Beach" despite the fact this Stanley Kramer production doesn't even go before the cameras until late summer or early fall.

Lewis said UA's operations in pictures, music and television all are as one, so far as promotion is concerned. There are no separate departments; instead, all personnel work together.

Ad-pub chief also had a few unkind words for exhibitors who, he insisted, are not doing their share toward shouldering the required promotional burdens.

N. Y. to L. A.

Jack Byrne
Julius J. Colby
Bob Chandler
Rene Fraday
Milton Goldman
Abel Green
G. U. (Johnny) Johnstone
Jack Lenny
Gregory Morton
Ellen Muir
Milton Pickman
George Rosen
Leon Roth
Leonard W. Schneider
Arnold Schulman
Ben Segal
Syd Silverman
Charles S. Steinberg
Herman Steinbruch
Frances Stillman
Joseph R. Vogel
L. Arnold Weissberger
Cornel Wilde

N. Y. to Europe

Harry Adler
Lyn Austin
Stephen Boyd
Reg Connelly
Leonard Field
Jean Goldwurm
Alan King
Edward L. Kingsley
Leo Lax
Walter A. Lowen
Philip Miles
Martin Ritt
Oscar Serlin
Trotter Bros.
Sam Zimbalist

Europe to N. Y.

Bob Considine
Wm. Randolph Hearst Jr.
Ken Giniger
Ben Grauer
Leonard Lyons
William Nichols
Richard Pack
Mike Santangelo
Horace Sutton

Lehman-Lazard Man to Succeed Sam Briskin On Loew's Directorate

Opening on Loew's board of directors, brought about by the resignation of Samuel J. Briskin to become Columbia's production chief, will probably be retained for a representative of the Wall Street banking firms of Lehman Bros. and Lazard Freres. Banking firms, whose proxy votes gained Briskin a seat on the board, want to continue with own spokesman in the inner conclaves.

Lehman and Lazard, as well as Louis A. Green, who with his associate, Jerome A. Newman, controls some 150,000 shares of Loew's stock, have favored a reduction in Loew's 19-man board. They have regarded a board of that size as unwieldy, but under present circumstances have agreed to go along with the situation in light of the fact that it would be embarrassing for prexy Joseph R. Vogel to ask for the resignations of board members who came to his help during the proxy fight for control of Loew's last year.

However, Lehman, Lazard and Green are expected to push for a reduction of the board when the right opportunity arises. At present Briskin will have to be replaced or the board will have to be cut to 17. It's considered unfeasible to go along with an 18-man board since no decision will be able to be made if there is a stalemate.

L. A. to N. Y.

Lawrence Bachmann
Frank Cooper
Hume Cronyn
Arlene Dahl
John Forsythe
Bud Getzler
June Havoc
Taylor Holmes
Henry Jaffe
Martin Jurow
Bernard Kamber
Fernando Lamas
Art Linkletter
Selma Lynch
Ralph Martin
Edwin Miller
Harold Mirisch
Charles Russell
Eva Marie Saint
Monty Schaff
Sol C. Siegel
Spyros P. Skouras
Ray Stark
W. Lee Wilder
William Wyler

Film Co. Dividends

Washington, April 22.

Film industry dividends for March totaled $3,772,000 as compared with $3,836,000 in same month of 1957. Aggregate for first quarter was $6,523,000 as against $6,920,000 a year ago.

Following companies paid same dividends in March this year and last: Allied Artists, $21,000; Consolidated Amusement Co., $55,000; Paramount Pictures, $1,094,000; 20th-Fox, $1,058,000; United Artists Theatre Circuit, $8,000.

American Broadcasting-Paramount Theatres paid out $1,126,000 in March of 1958 but nothing same month of 1957. United Artists paid $350,000 this time but nothing a year ago. Universal Pictures paid $59,000 as against $314,000 in 1957. Du Art Film Labs. paid $1,000, nothing a year ago. Loew's Inc., paid nothing this time. In March last year it paid out $1,286,000.

TO CHARGE PRODUCERS TITLE REGISTRY FEE

Title Registration Bureau of the Motion Picture Assn. of America, operated since its 1936 inception on a gratis basis for participating producers, has now become a cost proposition. Film-makers are now to pay for the privilege of registering, and thus protecting titles, as a means of switching the Bureau to a self-sustaining financial basis.

This is part of the overall plan to reduce the MPAA overhead.

Currently, 280 independent producers utilize the title-filing service, which provides them with daily reports running 15 to 20 pages on registrations, withdrawals, transfers, priorities and protested titles. Service also has been provided to the nine MPAA member companies gratis; now all will pay the same service charge.

Bureau maintains a file of 50,000 titles of released pictures and 15,000 unreleased.

New cost setup requires each participating producer to pay an annual membership fee of $65, plus the fixed amount of $70 for each group of 10 titles registered up to a maximum of $1,470.

Cases of title conflict usually are resolved by either negotiation between the parties involved or arbitration.

Jimmy Allen's Accident

Dallas, April 22.

Jimmy Allen, recently named manager of the Texas Theatre, operated by Rowley United Theatres is currently recuperating in the Methodist Hospital from a leg broken in three places and broken ribs, suffered when his car was hit head on by another car.

Louis Hinton is pinch hitting as manager of the Texas.

MPAA Budget Cuts Mostly Domestic; Move Into Smaller N.Y. Quarters

Motion Picture Assn. of America board is mulling the possibility of combining its eastern budget with that of the Motion Picture Producers Assn. on the Coast. Move would have the effect of raising dues from some of the non-studio owning outfits.

Running parallel with this is an idea for changing the dues-paying formula. MPAA budget currently is computed on a percentage of each company's domestic gross.

MPAA has submitted a reduced budget to the board. Combining this with the Coast budget, it's felt, would bring about a more equitable distribution of "the load."

Though the Motion Picture Assn. of America last week presented a reduced 1958-59 budget to the board, the operations of the Motion Picture Export Assn. are not likely to be seriously affected. Most of the cuts will be made on the domestic side.

Board approved a scheme to put the title registration bureau of the MPAA on a self-sustaining basis. MPAA budget is financed on the basis of a percentage of every member company's domestic gross. Percentage changes depending on the gross. Due to conditions, dues collections naturally have been below those in prior years.

The MPEA budget is worked out and approved separately. Involved for the most part are the expenditures of the individual MPEA office. Some of the companies have been arguing that, considering their own determined efforts to cut corners, these MPEA costs have been too high.

At the same time, there is a good deal of sentiment against any substantial changes in the MPEA setup. It's realized that the foreign market today more than ever constitutes a vital part of the industry's functions (about 52% of total revenues come from overseas) and that the MPEA organization is needed to help keep the foreign situation from deteriorating.

Only difference is that, where MPEA has argued that additional men are needed in the field, there isn't likely to be any staff expansion, though there may be a redistribution of manpower. If, for instance, Charles Baldwin in London eventually decides to retire (which has been his intention), post probably would be filled by someone in New York or Washington. Both Ralph Hetzel, exec v.p., and

(Continued on page 16)

New York Sound Track

The "new" optimism: Alfred E. Daff, exec v.p. of Universal, told Philippine exhibitors that "after the next two years" business will be the best ever.

Barney Balaban, spending more time at the studio, winged out over the weekend for another visit . . . **Jerry Pickman** vacationing this week in Florida . . . **Max Youngstein** due back next from a onceover of indie production in Europe . . . **Otto Preminger** off next month for London, then Singapore, anent the production preliminaries on "Ways of Salvation." He bought rights to the **Pierre Boulle** novel last week . . . **Irving Harris,** working in New York, now casting "Quartet in H." Producer says the picture will have 87 speaking roles.

Louis E. Wolfson telegram commenting on report of his participation in "a purported offer to purchase the shares of Columbia Pictures held by **Mrs. Harry Cohn,"** is quoted herewith: "Most emphatically I have never made an offer, directly or indirectly, to purchase these shares of Columbia Picture stock, and have under no circumstances authorized anyone to use my name in any negotiations."

A brother documentary film team—**Albert and David C. Maysles**—have returned from Russia with fottage for two films—"Psychiatry in Russia," said to be first on USSR mental hospitals, and "Russian Close Up," a view of Soviet citizens at their everyday work. They also filmed in Hungary, Poland and Czechoslovakia . . . Rhode Island Development Council pitching eight R. I. communities as a possible location site for **Columbia's** "Wreck of the Old 97." A newly-designed crystalite lenticulated screen will be installed in the legit Royale Theatre for the showing of Metro's "Gigi." Reserved seats go on sale May 1. Pic preems May 15 . . . **Bernie Kamber,** Hecht-Hill-Lancaster pub-ad chief, setting some kind of travel record. He flew to the Coast for two weeks of conferences, returned to N.Y. for a day, then headed for Miami for a week to bally the opening of "Run Silent, Run Deep." He returns to N.Y. and then hops to London May 1 to set up the unit for "The Devil's Disciple" production and for conferences with United Artists officials on the June opening of "Run Silent" in London . . . **Stephen Boyd,** young actor signed by Metro to portray the Roman Tribune, Messala in "Ben Hur," off to London over the weekend, enroute to Rome to begin preparations for the film . . . Metro's "The Sleepman" set for national release May 30, following saturations bookings in 150 theatres in the Denver, Salt Lake City, Oklahoma City and Dallas territories . . . Casts of Broadway shows saw the film version of "Uncle Vanya" at a special midnight showing at the Baronet Theatre last week. Same policy was followed last night (Tues.) for "Stage Struck" at Normandie Theatre . . . Loew's Theatres v.p.—**John Murphy** vacationing in Florida.

Vancouver highway approaches are mostly tollbridges, and last week at biggie Orpheum theatre wickets, where "Bridge on the River Kwai" currently preems, Sun scribe **Jack Wasserman** overheard patrons querying the cashier and smirking "So what's the toll?"

Clark Gable set for a second Perlberg-Seaton production, "But Not for Me," to follow "Teacher's Pet" . . . **Hal Kanter** will write-direct "How to Break Into the Movies" for Metro . . . Columbia Pix handed William Fadiman new contract as story dept. chief . . . **Stephen Boyd** takes on Messala character in Metro's "Ben Hur."

Film biz oldtimer and retired California professor **Kenneth Macgowan** is in residence temporarily at Modern Palas Hotel at Istanbul, Turkey . . . **Eugene W. Castle** addresses Los Angeles Breakfast Club today (Wed.) on "Why Cultural Exchanges with the Soviets? . . ." former industrial and home film producer (he sold out to U) is continuing his campaign against foreign spending on the grounds money spent overseas is running the domestic economy . . . woman at **Mort Sahl's** one-man revue opens program, says to companion . . . "say, guess who's in this show . . . **Mort Sahl!"** . . . **Jack Perlis** swears he overheard it . . .

Renee Francine after 10 years divided between Hollywood and European beats is back in Manhattan. First two writing jobs for Coronet: Plaza Hotel and **John Huston.** Also doing a piece on **Erskine Caldwell** for Cosmopolitan's Writers' Issue in August.

Broadway Street Scene: Teeners ogling the lusty stills and artwork at the New York Theatre where "The Witch" is given marquee billing as a "Frank Story of Sex and Passion . . ." Happy days, with "This-Performance-Sold-Out" signs posted at the "River Kwai," "South Pacific" and "Around the World" runs. Can it be the picture business is taking over the "Fabulous Invalid" role so long identified with legit? . . . Warners' "Stakeout on Dope Street" and UA's "Thunder Road" and "Enemy from Space" all skipping the showcases, opening in Brooklyn instead.

"The Long, Hot Summer" was brought in at only $1,600,000 . . . **Alexander Davydov,** head of Russia's Sovexport, is on first visit to the U.S. Had no time to do any sightseeing in N.Y. . . . French star **Brigitte Bardot** is currently represented with three voices in the U.S.—her own, the one in the dubbed "And God Created Woman" and now another one in "Une Parisienne," which **Peter Riethof** is dubbing. Doubtful anyone knows the difference . . . Fewer independent distributors going to Cannes this year than last. Too tough to make deals there . . . Metro's "The Hucksters" on tv must have had some soap advertisers bubble. Quote: "One soap's just like the other. The difference is only in the advertising." . . . The **Mike Todd** office is still getting mail addressed to Todd from people who haven't heard . . . **Jerry Wald** trying to convince **William Faulkner** to come to Cannes where "Long, Hot Summer" is a hot contender. Wald, director **Martin Ritt,** stars **Lee Remick, Anthony Franciosa** and probably also **Joanne Woodward** and husband **Paul Newman** are making the trip . . . Agent **Peter Witt** heading for Europe.

Reaching: WB publicity handout describes **Audrey Hepburn** as the granddaughter of a Dutch baron who once was Governor of Surinam in Dutch Guiana . . . Something new in European tours is planned by **Gideon Bachmann,** v.p. of the American Federation of Film Societies. It's a seven-country, month-long film archives trip via KLM. Tour leaves July 1 and covers archive screenings in London, Brussels, Paris, Turin, Milan, Rome and Copenhagen.

Greta Lauder, niece of the late Scottish comedian, **Sir Harry Lauder,** is assembling his diaries and notes to write his biography. During his lifetime Lauder wrote two autobiographies, "A Minstrel in France" (1918) and "Roamin' in the Gloaming" (1927).

Thrush **Shirley Harmer's** new M-G-M acting contract limits her tv appearances to two a year in the U.S., but permits as many as she likes in her native Canada. She was born in Thornton's Corners, 35 miles from Toronto, and starred in General Electric's Sunday night "Showtime" for three seasons before hitting Hollywood via a **George Gobel** appearance.

Eva LeGallienne into Hecht-Hill-Lancaster's "The Devil's Disciple," with **Burt Lancaster, Kirk Douglas** and **Laurence Olivier** . . . **Maxie Rosenbloom** goes into **Gene Fowler Jr.'s** "I Married a Monster from Outer Space" . . . 20th-Fox picked up **Joanne Woodward's** option for a fourth year . . .

Arch Oboler's "Night of the Auk" legiter bought by BBC-TV as a 75-minute spec . . . Tenth anni of founding of Israel to be marked by special MBS program Friday (25) . . .

FILM HOUSE WAGES AT 28%

Ozoners Victory: One-Man at $175

Minneapolis April 22.

An agreement having been reached on a new four-year contract's terms, IATSE union projectionists are back in the booths of Twin Cities area's 11 drive-in theatres which ran with non-union operators during the current season's first two weeks.

A settlement was arrived at after resumption of negotiations last Saturday (19), ending what the projectionists labeled a lockout and the ozoners a strike.

Under the settlement the outdoor theatres wil effect a considerable saving. Heretofore two men to a booth at $137.50 a week each, had been costing $275 weekly. The new contract calls for one projection to a booth at $175 per week, out of which 10% is alloted for pensions.

In each of the contract's three remaining years operators will receive an additional $3.50 per week, bringing them to a $185.50 maximum in 1961.

With the non-union men in the booths the ozoners had been functioning normally and, helped by favorable weather, business has been good.

Circuit owner Ted Mann, president of the Minnesota Enterprise's five outdoor theatres, represented all the drive-ins in the negotiations.

'If Market Requires, We'd Make 75 to 100 Features Yearly'—Spyros Skouras

Hollywood, April 22.

Twentieth-Fox will produce 75 to 100 pictures annually "if the market requires it," prexy Spyros P. Skouras stated at end of a three-day board of directors meet, first ever held by company on Coast.

Exec simultaneously said that that company is "wide open" to anyone with ideas and the kind of creativity to make quality productions, in an invitation to indie packages.

"Not until there is a steady flow of important pictures will the industry be on safe footing," company topper stressed. He pointed out that greater showmanship will be demonstrated by exhibs when they are assured of this source of supply.

Skouras added studio will provide "a climate offering the highest encouragement to young actors, producers, directors and writers."

In analyzing company's upcoming program of product, production chief Buddy Adler asserted: "The talent alone in such a backlog is enough to assure exhibitors a highly successful summer."

W. H. Harrison In Saddle As Comptroller at Loew's

William H. Harrison has officially assumed the post of Loew's comptroller following the approval of his appointment by the board of directors last week.

Harrison, formerly with Arthur Andersen & Co., Loew's accountants, succeeds Jesse T. Mills, who recently retired.

'SHAKE HANDS WITH DEVIL'

Cagney, Perkins In Indie for Marlon Brando

Hollywood, April 22.

Pennebaker Inc., Marlon Brando's indie company, will release "Shake Hands With the Devil," to costar James Cagney and Anthony Perkins, through United Artists. Pic, to start shooting in Dublin in September at an estimated budget of $2,000,000, will be scripted by Ivan Goff and Ben Roberts.

First Pennebaker production, tentatively tagged "Ride, Commanchero," to star Brando, will be distributed by Paramount on a one-picture deal.

Brazil Admission Change 'Hope'

There's a "reasonable chance" that the Brazilian exhibitors and the American distributors will convince the Brazilian price control board to allow equalization of admissions on all types of films and to grant a scale hike based on the overall cost-of-living increase.

This was the report last week from Robert J. Corkery, Motion Picture Export Assn. v.p. in charge of Latin America, freshly returned from a three-months trip to Brazil, Argentina and Uruguay.

Corkery said such price board concessions would go some ways in offsetting the new remittance rules now in effect. Regulations force the U. S. companies to remit at the free market rather than the official rate. Since the Brazilian cruzeiro is caught in a rising inflationary curve, and admission ceilings still prevail, this shapes as a sizable loss to the Americans. However, Corkery managed to remit $4,000,000 to the end of Jan. 31, '58, at the "official" rate during his recent stay at Rio de Janeiro.

One of the bright spots in the picture is the situation at Sao Paulo, where, following court action, admission prices were freed completely. The decision, which has seen prices rise to a range from 25-50 cr., is being appealed by the Government. Since Sao Paulo represents 35% of the total Brazilian gross, that income also will act to counterbalance the new remittance rate during 1958.

Exhibs in Rio plan to copy the Sao Paulo example and seek to obtain a writ of mandamus against the price board. This might at least force equal price scales on all films, whether they're 2-D, black-and-white, color or wide-screen; and it may bring about the cost-of-living boost.

Some of the foreign managers in N. Y., while eager for decontrolled admissions throughout Latin America, are of two minds about the advisability of pushing this process too far, the argument being that in this low-income area, it's possible to price oneself out of the market. An indication of what can be expected along that line apparently can be drawn from the attendance picture in Sao Paulo.

Corkery reported that the Argentines finally had definitely called off their threatened release tax which could have cost the U. S. distribs up to $1,500,000 on a $5,000 per picture basis. For the year, 200 U. S. films will be brought into Argentina, where Corkery powwowed with top official from the President down.

Another trouble spot is Uruguay, which has allocated only $1,500 to the ten American companies for the moment. In Uruguay, imports are regulated on the basis of exchange made available. Original allocation was for $3,000, but it was stipulated that half that amount had to be in dollars and the remainder in soft currencies. The American distribs originally asked for $10,000.

Ship Cinemiracle Gear To Oslo by Airplane For 'Windjammer' Premiere

Los Angeles, April 22.

So "delicate" is Cinemiracle projection equipment that National Theatres, which developed proces, air-shipped via the SAS polar route a complete Cine installation to Oslo, Norway, for first European opening of "Windjammer," Film preems at Colosseum Theatre there April 25.

Normal means of transportation, such as shipping, were regarded impractical by Russell McCullough, NT engineering chief; consequently the skyways were utilized. Same procedure will be followed in shipping projection equipment to London for May 14 opening at Tottenham Court Road Odeon Theatre.

PAR'S CHOREOGRAPHER FOR MEXICAN TRACK

Hollywood, April 22.

Paramount is sending choreographer Charles C. O'Curran to Mexico to supervise scoring of Hal Wallis' "King Creole." This marks first time a major has openly assigned a dance director to take charge of tuning chores.

Usually that is conductor-arranger's job, but since current musicans union strike against majors forbids them to work on Hollywood features Par turned to choreographer. Latter profession is well versed in musical chores.

Morningside Six-Picture Contract With Columbia

Hollywood, April 22.

Charles Schneer's Morningside Productions has inked a new six-picture deal with Columbia Pictures, to cover two-year period.

Program involves $3,000,000 production outlay.

Ludwig Back as Scribe

Hollywood, April 22.

William Ludwig has resigned as veepee of Jack Cummings Productions after a year with that indie company, but is retaining his production interest in the firm.

Ludwig, a screenwriter for 21 years, resigned because he wanted to return to writing. He had finished two scripts for Cummings—"Paint Your Wagon," Alan Jay Lerner-Frederick Loewe stage property, and "The Dragon Tree," from the upcoming Victor Canning novel.

However, Cummings is currently dickering financing-releasing deals with studios for those properties which are ready for production, so Ludwig decided to exit as v.p. and return to writing.

S. A. G. Swenson, head of A. B. Wivefilm, in from Stockholm on his annual Gotham visit.

Todd Jr. Preps Future Comedy; 'Don Quixote' Project Dropped; Son and Wife Divide Estate

Michael Todd Jr., now head of the Todd company, hopes to start filming a new picture later this year. It's a comedy idea which his father, the late Mike Todd, had for 15 years. Todd Jr. currently has a writer working on the script and he hopes to wrap up the property as a package, with script, director and three top stars.

The Todd company also may get involved in a tv spectacular.

Mike Todd's will was probated in N. Y. last week (18). It divides the Todd estate equally between Todd Jr. and Elizabeth Taylor. Former was named executor of the estate.

Todd Jr. confirmed that the "Don Quixote" project had been abandoned. The $150,000 to $200,000 already spent on it are written off as a loss.

With only about 375 dates realized on "Around the World in 80 Days," the playoff of the film is being pushed by Todd Jr. via the distributor, United Artists. Todd said the picture still needed $1,500,000 to break even. It's grossed about $14,000,000 in film rental to date.

Todd's will appoints Charles Seligson as substitute executor should Todd Jr. become incapacitated. Subbing for Seligson in turn would be UA board chairman, Robert S. Benjamin. Both Todd Jr. and Mrs. Todd were named trustees of the trusts established under the will.

Bert Pirosh Exits NT

Los Angeles, April 22.

Bert Pirosh, chief film buyer for National Theatres, has resigned, effective May 30.

He has been with National and its subsidiary, Fox West Coast, Theatres, for 21 years.

National Boxoffice Survey

1st Spring Weekend Bops Biz; 'Lions' New Champ, 'Kwai' 2d, 'Pacific' 3d, 'Summer' 4th

Arrival of summer weather in many keys around the country covered by VARIETY is putting somewhat of a dent in first-run biz this season. However, even with some new product, which has proved not quite up to par, trade has held up quite well in many key cities. In both L.A. and Frisco, the launching of major league baseball during the past week obviously has cut in deeply on cinema biz, especially in the former key.

"Young Lions" (20th) is the new boxoffice champ, supplanting "Bridge on River Kwai" (Col), which has held No. 1 spot for five weeks. "Kwai" is finishing a strong second. "South Pacific" (20th), playing in more locations than a week ago, again is winding up third.

"Long, Hot Summer" (20th), which was sixth last stanza, is pushing to fourth position. "Marjorie Morningstar" (WB) is capturing fifth spot.

"Around World in 80 Days" (UA) is taking sixth money. "Run Silent, Run Deep" (UA) will be seventh. "Merry Andrew" (M-G) is dropping down to eighth as against fifth spot a week ago.

"Search For Paradise" (Cinerama) is winding up ninth while "Witness For Prosecution" (UA) will be 10th. "Teacher's Pet" (Par) is taking 11th position. "Brothers Karamazov" (M-G) rounds out the Top 12.

"St. Louis Blues" (Par) and "God Created Woman" (Kings) are the runner-up films.

"Macabre" (AA) shapes big in two Boston theatres. "Cool and Crazy" (AI) socko in K.C., is rated average in Detroit.

"Paris Holiday" (UA), good in Frisco and okay in Minneapolis, is not so hot in Washington and L.A. Another newie, "Windjammer" (Nat'l) is doing nicely in second round at N. Y. Roxy and is rated pleasing in L.A.

"Peyton Place" (20th) looms fine in Chi. "Desire Under Elms" (Par) shapes smash in Chi after an extended-run in two N. Y. houses.

"Paths of Glory" (UA), fine in Toronto, is sluggish in Providence and fair in St. Louis. "Rodan" (DCA) looks socko in Indianapolis.

"Escapade in Japan" (U) shapes good in K.C. as does "Raintree County" (M-G) in Indianapolis. "Seven Wonders of World" (Cinerama), for first time out of top pix ratings because now playing in only three keys, is big in L.A., sock in K.C. and fine in Cleveland.

"Snow White" (BV) (reissue) shapes hefty in Chi, good in Pitt and nice in Toronto. "Touch of Evil" looms good in Cleveland.

"Cole Younger" (AA) is rated mild in Louisville. "All At Sea" is good in Pitt and Cleveland.

Complete Boxoffice Reports on Pages 8-9)

TOA SEEKS DATA FOR OPERATORS

How much should theatres spend for salaries, repairs, advertising, etc.?

An effort to come up with some figures to serve as a guide during the current depressed state of the industry has been attempted by Theatre Owners of America in a survey of its members. The exhibitor organization's first compilation, issued this week, covers some 500 conventional theatres and aims to determine what these theatres are spending percentage-wise in relation to their total gross. It is stressed that the results are merely an indication of general operating costs and should not be interpreted as constituting a definite yardstick since the sampling (500 theatres out of 18,000 in the country) is comparatively small.

Film grosses for the 500 houses involved, including firstrun, subsequent and neighborhood theatres, and a few art houses and specialized situations, totalled approximately $60,000,000. Population in the cities where the theatres are located varied from 5,000 to major metropolitan cities.

A basic breakdown of various costs disclosed that 28% was spent for salaries including that of the management; 7% for rent; 6.5% for depreciation; 4% for maintenance and repairs; 5% for taxes other than federal; 1.3% for interest on indebtedness; 14.7% for operating expenses including advertising, general and administrative costs; 3.5% for Federal taxes.

About half of the theatres in the TOA study are owned by operating companies. It's emphasized, therefore, that in wholly-owned operations the rent percentage probably would be lower, but the real estate taxes and depreciation percentages would be higher. In addition, it's pointed out that the percentages for utilities—fuel, water and electricity—will vary greatly in leased facilities.

Out of the total sampling of 500, TOA has made a further breakdown, giving more detailed percentages for 25 theatres. No drive-ins are included. The results were as follows:

	Percent
Shipping film	1.2
Newspaper ads	3.7
Other ads	2.8
House salaries	23.5
Travel	1.0
Telephone	.8
Postage	.4
Electricity	2.6
Fuel, water	1.3
Repairs	2.3
Supplies	2.1
General	.6
Management	5.8
Rent	7.0
Insurance	1.0
Local Taxes	4.3
Depreciation	7.0
Federal Taxes	2.5

Exhibitors are cautioned that a larger yardstick is required before it can be stated definitely that a specific theatre's expenses are too high if it does not coincide with the figures of the survey. As a consequence, TOA is continuing to send out questionnaires to its members so that it can assemble a more complete picture of the costs involved in theatre operation.

CHARGES 'SELF-INTEREST'

Louis Yager Fights List-Alden Amalgamation

Third separate stockholder suit seeking to prevent the merger of List Industries (RKO Theatres) and the Glen Alden Corp. was filed in the U.S. District Court in New York yesterday (Tues.).

Plaintiff is Louis Yager, who states he owns 15,000 Alden shares, and alleges Albert A. List is seeking to serve his own personal interests via the amalgamation. Yager further stated that directors of the two companies, in approving the merger, "failed to use independent judgment."

The Sheepman
(COLOR; C'SCOPE)

Boff western comedy. Liveller than its cryptic title. With Glenn Ford.

Hollywood, April 18.

Metro release of an Edmund Grainger production. Stars Glenn Ford, Shirley MacLaine, costars Leslie Nielsen, Mickey Shaughnessy, Edgar Buchanan; with Willis Bouchey, Pernell Roberts, Slim Pickens, Buzz Henry, Pedro Gonzalez Gonzalez. Directed by George Marshall. Screenplay, William Bowers and James Edward Grant; based on a story by Grant adapted by William Roberts; camera, Robert Bronner; music, Jeff Alexander; editor, Ralph Winters. Previewed in Hollywood, April 16, '58. Running time, **86 MINS.**

Jason Sweet	Glenn Ford
Dell Payton	Shirley MacLaine
Johnny Buedsoe	Leslie Nielsen
Jumbo McCall	Mickey Shaughnessy
Milt Masters	Edgar Buchanan
Mr. Payton	Willis Bouchey
Choctaw	Pernell Roberts
Marshal	Slim Pickens
Red	Buzz Henry
Angelo	Pedro Gonzalez Gonzalez

The title of Metro's "The Sheepman" gives little indication of its content which is too bad, because this Edmund Grainger production is a fresh and delightful western comedy-drama. With Glenn Ford's name for solid boxoffice appeal and Shirley MacLaine's off-beat casting as a western heroine for an added starter, the picture could be a strong attraction.

The title will not work for it, however, giving no hint of the laughs and excitement, although some of this handicap may be overcome by the ad and exploitation campaign with which Metro is launching it. "The Sheepman" is a good bet in any case, a solid and satisfying production, an entertaining and absorbing show, directed by George Marshall.

The basis for conflict in "The Sheepman" is the historic one that arose between sheepmen and cattlemen in the West, late in the last century. The cattlemen thought the sheep would over-graze their land and they fought with every legal and extra-legal means to keep them out. Glenn Ford, who comes blithely into a cow town with a freight-train load full of sheep, explains his preference for the creatures briefly. He prefers them to cattle, or dislikes them less, "because they are easier to kick—woolier, you know." He fails to make a sale on this ground, however, mostly because the local big man, Leslie Nielsen, is an oldtime enemy who has the locals convinced he is the greatest gift to cattlemen since humans got a taste for roast beef. And Nielsen is intent on running Ford out of town—with his sheep—on personal grounds as well as economic.

The screenplay by William Bowers and James Edward Grant, from a story of Grant's adapted by William Roberts, does not neglect any of the action possibilities of the Colorado Rockies' background. It also fully exploits the usual gunplay and the romantic attachment Miss MacLaine forms for Ford. The comedy is both visual and in the dialoge, good, broad scenes and characters.

Ford gives a hard-bitten and sympathetic portrayal, much like the character he essayed in "Cowboy." His comic lines and cockeyed attitude do not soften his strength as a loner, determined to graze his sheep where and how he wishes. Not, as he points out at the end, because he is particularly attached to sheep, but because he is opposed—in the frontier tradition—to being ordered around and forced to conform just for convention's sake. Miss MacLaine is a mostly unlikely heroine in a sloppy felt hat and jeans, not at all dainty ginghamed darling of the plains. She is natural girl, a perfect comedy and romantic foil to Ford. Nielsen plays a good heavy, handsome and suave; Mickey Shaughnessy is another casting against type as a would-be villain but too bumbling and cowardly ever quite to make it, while Edgar Buchanan is a comedy standout as a town conniver. Others who do well with their good material are Willis Bouchey, Pernell Roberts, Slim Pickens, Buzz Henry and Pedro Gonzalez Gonzalez.

George Marshall's direction is sharp at pointing up the comedy and drama and most memorable in his composition of the sweeping outdoor scenes. There is one especially notable scene where the sheep in pasture stand out against a background of yellow aspens and snow-topped, granite-colored peaks. All these outdoor values have been realized to give the intimate story a feeling of being a big production. Robert Bronner's CinemaScope photography, in vivid Metrocolor, is a strong job. Others who contributed ably include art directors William A. Horning and Malcolm Brown, set directors Henry Grace and Hugh Hunt, editor Ralph E. Winters and soundman Wesley C. Miller. Jeff Alexander's music is sparing but important. *Powe.*

Another Time, Another Place

Soggy saga of a wartime triangle romance with two femmes involved in struggle for dead man's memory. Fair b.o. with Lana Turner topstarred.

Hollywood, April 18.

Paramount release of a Joseph Kaufman production. Stars Lana Turner, Barry Sullivan; co-stars Glynis Johns, Sean Connery; features Sidney James, Terrence Longdon, Doris Hare, Martin Stephens. Directed by Lewis Allen. Screenplay, Stanley Mann; based on a novel by Lenore Coffee; camera, Jack Hildyard; music, Douglas Gamley; editor, Geoffrey Foot. Previewed at the studio, April 14, '58. Running time, **95 MINS.**

Sara Scott	Lana Turner
Carter Reynolds	Barry Sullivan
Kay Trevor	Glynis Johns
Mark Trevor	Sean Connery
Jake Klein	Sidney James
Alan Thompson	Terrence Longdon
Mrs. Bunker	Doris Hare
Brian Trevor	Martin Stephens

Paramount is rushing release of "Another Time, Another Place," the Lana Turner starrer made in Britain under Lewis Allen's direction, hoping to pick up some business on current headlines. Film will need some such stimulant, because otherwise it is a weeper without anything special to recommend it. A triangle-melodrama set in wartime Britain, "Another Time, Another Place," will have its greatest appeal to women; men are likely to wonder what all the agonizing is about.

Miss Turner plays an American correspondent in London, involved in a love affair with Sean Connery, a BBC commentator. Just before he flies off to cover a continental assignment, he tells her for the first time that he has a wife and child in his native Cornwall village.

When Connery is killed in a plane crash, Miss Turner breaks down emotionally and enters a nursing home. She emerges determined to make a sentimental pilgrimage to Connery's home, intending (she says) only to take a look and depart. But she meets Connery's widow, Glynis Johns, is invited into her home and settles down there for a lengthy visit. Miss Turner's association with Connery or even the fact that there was an association is unknown to Miss Johns.

The screenplay by Stanley Mann, which is based on a novel by Lenore Coffee (Titled "Weep No More" in Britain and published under the picture title here), gets into a conclusion that is neither satisfactory nor believable. The idea is that Miss Turner must inform Miss Johns of the love affair. This, it seems, will make everyone feel better. Miss Turner leaves with her publisher-fiance, Barry Sullivan, and Miss Johns is left with her late husband's best friend, Terrence Longdon.

Miss Turner is beautifully photographed by Britain's crack cameraman, Jack Hildyard, but she only occasionally cuts loose with the kind of dramatic fireworks the picture needs. Glynis Johns, less tenderly lensed, makes a poignant and convincing figure of the wife. Barry Sullivan is stalwart as the publisher, Sean Connery, who gets "introducing" billing, is a young Scots actor who is obviously capable but he plays somewhat pallidly for a romantic lead. Sidney James is a standout, bringing some needed humor to the otherwise soggy saga. *Powe.*

Violent Road

Production is good, but story lacks sufficient interest for universal appeal.

Hollywood, April 18.

Warner Bros. release of an Aubrey Schenck production. Stars Brian Keith, Dick Foran, Efrem Zimbalist Jr., Merry Anders; with Sean Garrison, Joanna Barnes, Perry Lopez, Arthur Batanides, Ed Prentiss, Ann Doran, John Dennis. Directed by Howard W. Koch. Screenplay by Richard Landau; from a story by Don Martin; camera, Carl Guthrie; film editor, John F. Schreyer; music, Leith Stevens. Previewed at the studio, April 11, '58. Running time, **85 MINS.**

Mitch	Brian Keith
Sarge	Dick Foran
George Lawrence	Efrem Zimbalist Jr.
Carrie	Merry Anders
Ken Farley	Sean Garrison
Peg Lawrence	Joanna Barnes
Manuelo	Perry Lopez
Ben	Arthur Batanides
Nelson	Ed Prentiss
Edith	Ann Doran
Pat Farley	John Dennis

If Warner Bros.' "Violent Road" seems to lead to a dead end, it may be due to a repetitious storyline that runs over a mountain in three diesel trucks. Everything else about the action drama is fine—acting, direction, photography—but the Aubrey Schenck production fails to hurdle the first roadblock and therefore looms as a second feature whose greatest impact will be on the grease monkey trade. The Richard Landau screenplay is soundly constructed, with the initial problem being that the Don Martin story simply doesn't provide enough contrasting plot situations to sustain excitement for 85 minutes.

Six characters are brought together to truck tanks of explosive rocket fuel components across rough terrain, and to compound the excitement the chemicals will blow if jarred in the slightest. The half dozen drivers brave the dangers because each has something to prove and something to gain, namely $5,000. Driving the three trucks are Brian Keith who simply wants the money; Efrem Zimbalist, Jr., who developed the fuel and who set off the rocket that went wild, landed in town and killed his wife and two children; Dick Foran, a World War II marine who's out to prove he's not too old; Sean Garrison, out to prove he's not too young, additionally wants to use the money to cure his alcoholic brother; Perry Lopez, a young Mexican who wants the money to go to college; and Arthur Batanides, a gambler who wants the money to go to Las Vegas. Now that's a motley enough crew and to make things interesting for them, the added ingredients include rockslides, a careening school bus, a brakeless truck, and leaking acid which takes Foran's life though it seems totally unnecessary. The drivers do finally make it, however, and each has proved what he set out to prove.

Howard W. Koch directed with authority, making the dangerous scenes seem even more so and building each of the six characters with haste. Keith casts the appearance of the rough, tough boss in a good performance; Foran, Lopez, Batanides and Garrison are fine, and Zimbalist tops all in a sympathetic, sincere portrayal. On the femme side, Merry Anders is capable; Joanne Barnes and Ann Doran are too, and Venetia Stevenson, in a tight-fitting, uncredited scene, lends a luscious air.

Carl Guthrie's photography has caught some effective road action, and the Leith Stevens music helps things considerably. *Ron.*

Dragstrip Riot

Hot rods and switchblades for a fair teenage melodrama.

Hollywood, April 18.

American International release of an O. Dale Ireland production. Director, David Bradley; screenplay, George Hodgins; based on a story by Ireland and Hodgins; additional story and dialog by V. J. Rheims; camera, Gil Warrenton; music, Nicholas Carras; editor, John A. Bushelman. Previewed in Hollywood, April 18, '58. Running time, **68 MINS.**

Janet Pearson	Yvonne Lime
Rick Martin	Gary Clarke
Mrs. Martin	Fay Wray
Bart Thorsen	Bob Turnbull
Marge	Connie Stevens
Silva	Gabe DeLutri
Cliff	Marcus Dyrector
Gramps	Ted Wedderspoon
Gordie	Barry Truex
Rae	Marilyn Carroll
Helen	Marla Ryan
Dutch	Steve Ihnat
Joe	Tony Butula
Betty	Carolyn Mitchell
Lisa	Joan Chandler
Gary	Marc Thompson
Mike	Allan Carter

"Dragstrip Riot" has a novel gimmick; all its teenagers are overprivileged delinquents. All its hotrodders drive Corvettes. The interesting angle is not explored, however, and the O. Dale Ireland production being released by American International is a conventional exploitation item paired with "The Cool and the Crazy." It is well-made and will rack up satisfactory returns for its kind of booking.

The romantic interest is supplied by Gary Clarke and Yvonne Lime, leading members of the Corvette set. Clarke has a small cloud hanging over him; a jail sentence for beating up a fellow teenager, and his mother, Fay Wray, has extracted a promise he will not fight again with anyone. This pledge gets knocked about when a black leather-jacketed motorcycle gang makes trouble for Clarke and chums, culminating in the accidental death of one of the cyclists. Clarke is suspected because of his "record," but everything is eventually cleared up.

There is a tendency in George Hodgins' screenplay, based on a story by producer Ireland and Hodgins, with additional dialog and story by V. J. Rheims, to pit parent against child for dramatic incident.

The largely youthful cast does a capable job, headed by Miss Lime and Clarke, with Bob Turnbull as the teenaged heavy, Gabe DeLutri, the motorcycle chieftain, and others including Connie Stevens, Marcus Dyrector, Barry Truex, Marilyn Carroll and Marla Ryan. Fay Wray and Ted Wedderspoon handle the adult level nicely.

David Bradley's direction keeps things moving at a good clip, even for a covey of Corvettes, and some of Gil Warrenton's camera setups are especially striking. Nicholas Carras' music is tuned to the story while John A. Bushelman's editing is slick. *Powe.*

Chayefsky

Continued from page 1

dess" is based on the life of Miller's wife, Marilyn Monroe. Miller is the best of the current playwrights, Chafeysky was reported to have added, "if he can shake off his sense of writing for posterity."

Chayefsky issued a denial of the quoted statements, implying that the whole affair was a sort of undergraduate prank. Referring to a highly publicized campus fad of a decade or so ago, he commented, "Harvard students have gone from swallowing goldfish to ribbing the critics."

It was learned that the Globe story had been handled by the sheet's news desk, not the drama department. A news editor said that the Harvard correspondent's previous stories have been accurate. No other local paper had carried the original story and like the Globe, none printed Chayefsky's denial.

Chayefsky, who authored the 1955-56 Broadway hit, "Middle of the Night," has nearly completed a new play, tentatively titled "The Dybbuk from Woodhaven," with which legit-television pressagent Arthur Cantor plans to make his managerial debut in New York next fall. He also wrote the screenplays for "Marty" and "Bachelor Party," and has scripted a number of successful television dramas.

Atkinson's Favorable Mail

Brooks Atkinson, N. Y. Times drama critic, has revealed that he received between five and 10 letters referring to the radio attack made on him recently by N. Y. Journal-American columnist and tv panelist Dorothy Kilgallen and her legit producer-husband Richard Kollmar, in their across-the-board chatter program on WOR, New York. There were also two telephone calls on the subject to the Times office during his absence, he says.

All the letters expressed indignation at the personal nature of the statements in the Kilgallen-Kollmar broadcast, the critic asserts. He was told by members of the Times drama staff that the phone callers also expressed resentment at the violence of the radio attack, which was based on Atkinson's unfavorable review of the Broadway show, "Say, Darling."

He was particularly interested, Atkinson commented, that virtually every letter he received noted the fact (which neither Miss Kilgallen nor her husband mentioned) that Kollmar had been co-producer of the recent flop Broadway musical, "The Body Beautiful," which he (Atkinson) had panned.

Poetry With Jazz

Continued from page 1

fair to become the new Greenwich Village. The Village itself has become too expensive for the authentic bohemians. The New York University building program has lopped off a healthy slice of that section. Large housing developments have forced its denizens to move, and the entire area has become so stylish that many can no longer afford that area. The lower East Side has now taken up the void that the old Greenwich Village left.

The Five Spot, where Rexroth backed by a jazz quintet now operates, has the feel of a smoke-filled room, where the area's inhabitants could solve the problems of the world over a bottle of beer on any given night if only the $2.25 minimum were removed.

Rexroth, a tall, mustached chap wearing a string bowtie, is an old-school declaimer. His readings have a touch of the dramatic. In a loud, clarion voice, he tells of the glories limned in lines by Sandburg, translations from the Chilean and the Chinese (Rexroth, apparently a scholarly citizen, is the translator). He lacks the romantic touch, but scholars are rarely one to stop long enough to look at the boy-girl angles.

In his ode on an abandoned Chinese courtesan, done with bass viol accompaniment, he thunders his lines. "Why," he asks, "Do the birds hate me?" He contemplates on these lines while the bassist takes a terrifically long strum on the strings. "Why," he continues, "do the flowers betray me?" and again the bass tries to find the answer in an esoteric melody. It's a sad, moody piece which could have been heightened had Rexroth had a voice that could even remotely resemble one that his subject should have been equipped with.

Rexroth is a voice for a new and deeper meaning to entertainment. Admittedly, he's not a gifted reader. However, he is pioneering a form of entertainment that has long been in eclipse. There was a period in the old days of the Village Vanguard when poets used to hold the floor. Other Village spots also hosted the mimes and minnesingers. There have been occasional periods when readers held forth. But a poet on the nitery floor is today a rarity. It could be that a cafe can again become a gathering spot for the intellectuals. Rexroth is, perhaps, a little ahead of this period.

Cafes have been unconsciously grooming themselves for something like this. The college kids and the intellectuals have been having an academic ball in some of the off-beat cafes. For example, there was a time when the balladeers took over. Now, there is something of a revue cycle in the smallies, and the jazz age has long been a topic of discussion among the savants. Poetry is a logical extension of this trend, but actually, a lot more spadework must still be done. Some of the more gifted and more handsome of the penurious actors with a poet's feel, must come in to follow up. Then perhaps, shall the minnesingers and the bards fill the air with their songs.

There are a lot of hindrances to complete acceptance of Rexroth at the Five Spot. The Pepper Adams Quintet hasn't the savvy as yet to fit itself into the poet's mood and give Rexroth's lines an added dimension. But no matter, the cafe historians will note a strong voice of the future calling for all bonifaces to emancipate themselves and turn the saloons into a haven for the intellectual, a citadel of culture and a hearth for bohemia. *Jose.*

India Robeson Tribute

Continued from page 2

reputation for the furtherance of their very inartistic purposes is no reason at all why men like [Prime Minister Jawaharlal] Nehru and Chagla [Bombay Chief Justice M. C. Chagla, president of the all-India Robeson committee] should not be associated with the celebration."

Two messages went out from Prime Minister Nehru on the occasion. A front-page story in the "National Herald" said that the text of the earlier message, which was not officially released in this country, had found its way to the United States and given instant rise to widespread unfriendly comment there. In this message Nehru had referred to Robeson as one who had "represented, and suffered for, the cause which should be dear to all of us—the cause of human dignity."

U. S. opinion was surprised, said the story, that Supreme-court and high-court judges and leading political figures should have joined in the Indian celebration.

"Pandit Nehru has presumably felt that in paying tribute to one distinguished individual on the auspicious occasion, it is not necessary to offend other people's feelings," the "National Herald" reported.

Dr. DuMont

Continued from page 1

name DuMont Broadcasting to Metrooolitan Broadcasting.

DuMont disclosed that he quit the board chairmanship of the radio-tv string last month as the result of a disagreement over changing the corporate name of the station operation.

A couple of years ago, founder DuMont was replaced as the operating chief of the lab setup by David Schulz, though he has remained a functioning consultant at the manufacturing operating. He said he continues on the laboratory board. Lab stockholders meet in the annual powwow on May 5, a week before the broadcasting arm gets together.

Bernard Goodwin, DuMont Broadcasting prexy said there will be no replacement for Dr. DuMont as board chairman for the time being. As prexy, he will preside over board meetings.

The Goddess

Semi - poetic, semi - realistic melodrama tracing the growth, degradation of a movie queen. May have exploitation values, if hurried to market.

Columbia release of a Milton Perlman production. Director John Cromwell. Stars Kim Stanley, Lloyd Bridges; features Steve Hill, Betty Lou Holland; with Burt Brinckerhoff, Gerald Hiken, Joan Copeland, Bert Freed, Elizabeth Wilson, Joyce Van Patten, Joanne Linville. Directed by John Cromwell. Screenplay, Paddy Chayefsky; camera, Arthur J. Ornitz; music, Virgil Thompson; editor, Carl Lerner. Previewed at the studio, April 10, '58. Running time, 104 MINS.

Rita Shawn ..... Kim Stanley
Dutch Seymour ..... Lloyd Bridges
John Tower ..... Steve Hill
Mrs. Faulkner ..... Betty Lou Holland

Hollywood, April 11.

If Columbia will get this show on the road in a hurry (if it can), its natural magnetism towards current headlines may make it a good deal more profitable than it would otherwise be. "The Goddess," produced by Milton Perlman and directed by John Cromwell, is about a motion picture star, how she got where and how she is, and the effect her life has on others, including her daughter and her mother.

Pictures about Hollywood have a reputation for being slow at the boxoffice and the title of this one is not likely to be an antidote to the tradition. Despite flashes of brilliance in the acting (by Kim Stanley) and in John Cromwell's direction, "The Goddess" is not going to be the picture to break that jinx. Not unless, that is, it can be fitted neatly into the public curiosity about the tragedy and heartbreak of being a motion picture personality.

Paddy Chayefsky wrote the screenplay for "The Goddess." Kim Stanley, making her picture bow, plays the actress. Chayefsky's first script excursion into the world away from his native New York is an episodic and self-consciously artistic effort to probe the "movie star" from her days of girlhood in a Southern slum community to her finish as a pill-ridden shell who goes thruogh her acting chores before the camera by rote.

The picture, shot much on location in the East, is divided into three parts: Portrait of a Young Girl; Portrait of a Young Woman; Portrait of a Goddess.

Kim Stanley, as the central figure, is hardly offscreen for a moment during the hour and three quarters of the picture, and although the construction of the screenplay does not allow her to create a finished character, she does show that she is as undeniably a movie personality in the fullest sense as the character she is portraying. She is too mature in appearance to be completely convincing as a teenaged girl, but other than that qualification, she displays great variety and virtuosity, keeping the story alive even through some stretches of hackneyed scenes and pretentious dialogue.

John Cromwell's return to screen direction undoubtedly was an aid to Miss Stanley because he keeps her keyed to the shifting moods of the character exactly, while maintaining also the underlying, unchanging personality, doomed to tragedy and defeat.

Lloyd Bridges is impressive as her second husband and Steve Hill is touching as her first, but neither characterization is ever thoroughly explored and remains unsatisfactory. Betty Lou Holland creates a vivid portrayal as a Tennessee Williams-kind of Southern woman, giddy in her youthful scenes and maddeningly serene later as a religious fanatic. Elizabeth Wilson is a standout as the secretary and nurse to Miss Stanley in her final scenes.

There is too much that is cliche in "The Goddess," viz., the studio head who signs Miss Stanley to a term contract and then informs her she is expected at his house that evening. There is also too much left unexplained and unpenetrated, so that the deck seems stacked for the author and against the star. The tragic conclusion seems not only inevitable but foreseeable and this disperses some excitement and interest.

Arthur J. Ornitz' camera does a superb job of catching the seamy backgrounds and the equally seamy characters in the foreground, more revealing often than the lines. Virgil Thompson's score is almost entirely restricted to entr'act (between the "portraits") music. It is charming and original.

The basic weakness of Chayefsky's screenplay is that it is not truly a Hollywood story. He is guilty therefore of the bogus qualities with which he would charge Hollywood, since Chayefsky has attempted to use the glamor and glory of Hollywood to give importance to an essentially ordinary and familiar story.

If it were not for Cromwell and Miss Stanley, this would make his picture more haekneyed than it otherwise seems. It would have been a better story if Chayefsky had stuck to the Bronx instead of trying a transplant to Hollywood and Vine. *Powe.*

Uncle Vanya

Off-the-stage filming of Chekhov classic. Well done, but strictly an art circuit entry.

Presentation of "The Uncle Vanya" Co. Stars Franchot Tone, George Voskovec, Clarence Derwent, Peggy McCay; features Gerald Hiken, Mary Perry, Shirley Gale; introes Dolores Dorn-Heft. Produced by Marion Parsonnet and Tone. Directed by John Goetz, Tone; from translation of Anton Chekhov play by Stark Young; music, Werner Janssen; art direction, Kim E. Swados. Previewed in N.Y., April 16, '58. Running time, 98 MINS.

Marina ..... Mary Perry
Astroff ..... Franchot Tone
Voinitsky ..... George Voskovec
Serebriakoff ..... Clarence Derwent
Sonia ..... Peggy McCay
Elena Andreevna ..... Dolores Dorn-Heft
Telegin ..... Gerald Hiken
Voinitskaya ..... Shirley Gale

Franchot Tone, who had a good deal to do with the success of Chekhov's "Uncle Vanya" when it was presented at David Ross' Fourth Street Playhouse in late 1956, again is very much in evidence in this filmed version of the play. He's the star, co-producer and co-director. And, for once, the one - man - band proposition comes off, the picture being a most faithful reproduction of this witty, often cynical piece.

There is never any pretension that "Uncle Vanya" is anything but a play on film. The only concession to the camera medium comes in the profusion of closeups. Some of the performers, notably Tone, Peggy McCay and Mary Perry, take to them like ducks to water. Others seem almost handicapped by this minute attention. Dolores Dorn-Heft, for instance, though a pleasure to look at, has too immobile a face to benefic from the closeup treatment.

The picture captures the essence of the bitter-sweet Chekhov opus. It is expertly acted and very competently directed by John Goetz and Tone. Being a play in which words must carry the burden of character development, the film suffers from an overdose of dialog. Were this done for the broad audience—which assuredly it was not—"Uncle Vanya" would serve as a standout example of how the needs of the screen differ from that of the theatre, though both have many elements in common.

Yet, the technique adopted by this production has its advantages, and it does avoid the static quality of one or two similar attempts in the past. The play and its characters come alive, the movement is well worked out and the Chekhov characters interact smoothly and believaby.

This is in essence the same cast that acted in the play originally. Tone is excellent as Astroff, the sensitive country doctor who has withdrawn into his work and falls in love with the beauty of a woman he cannot have. There is authority in the way he delivers his lines and the whole portrayal has depth and understanding. It's probably the best work Tone has ever done.

Matching him is Peggy McCay as Sonia, the girl who loves him and who, finally, accepts her fate as an old maid. It's a fine, sensitive performance and Miss McCay emerges as an actress of stature. George Voskovec plays the frustrated, love-smitten Uncle Vanya, a pathetic man, fumbling in a world that has passed him by. Clarence Derwent is standout as the pompous professor, married to a young wife.

Latter role is played by Dolores Dorn-Heft. Part is that of a languid, beautiful woman, bored with herself and with life. Miss Dorn-Heft is attractive, but she doesn't come across very convincingly. In the smaller parts, Mary Perry, Gerald Hiken and Shirley Gale all are very good. It's obvious from the film that this is a cast that has worked together.

"Uncle Vanya" shapes as top material for the carriage trade. It's made to order for the eggheads and the arties should snap it up. At any rate, it's a pleasant switch from Brigitte Bardot. *Hift.*

'Pacific' Into Egyptian, L. A.

Los Angeles, April 22.

"South Pacific" (20th) launches long-run engagement May 21 at Egyptian Theatre on a reserved-seat, 10-shows weekly basis.

"Bridge on the River Kwai" (Col.), current at Hollywood Blvd. showcase, winds 22-week run May 18.

Thunder Road

Robert Mitchum presenting himself, his son and his own script. Talky but some road action. Okay for program situations.

Hollywood, April 17.

United Artists release of DRM production (no producer credit). Stars Robert Mitchum; costars Gene Barry, Jacques Aubuchon; features Keely Smith, Trevor Bardette, Sandra Knight, Jim Mitchum. Directed by Arthur Ripley. Screenplay, James Atlee Phillips, Walter Wise; original story, Mitchum; camera, Alan Stensvold, David Ettinson; editor, Harry Marker; music, Jack Marshall. Previewed April 15, '58. Running time, 94 MINS.

Lucas Doolin ..... Robert Mitchum
Troy Barrett ..... Gene Barry
Carl Kogan ..... Jacques Aubuchon
Francie Wymore ..... Keely Smith
Vernon Doolin ..... Trevor Bardette
Roxanna Ledbetter ..... Sandra Knight
Robin Doolin ..... Jim Mitchum
Mary Barrett ..... Betsy Holt
Sarah Doolin ..... Francis Koon
Singer-Guitarist ..... Randy Sparks
Jed Moultrie ..... Mitch Ryan
Stacey Gouge ..... Peter Breck
Lucky ..... Peter Hornsby
Niles Penland ..... Jerry Hardin
Preacher ..... Robert Porterfield

"Thunder Road" was turned out by Robert Mitchum's own indie company from his own original story. Burdened with an overage of dialog and an abundance of uneventful footage, film still has plenty of fast auto action and with the Mitchum name for marquee draw so may get out in the melodrama market.

Men who transport illicit whiskey to southern markets and their trackdown by tax agents of the U. S. Treasury Department set the backdrop. Mitchum plays one of these transporters, whose Kentucky mountain family has been moonshining for generations. Plot ramifications are provided by a powerful racketeer trying to muscle in on the markets held by Mitchum and neighboring hideaway distillers.

Film is mainly interesting because of a series of auto chases and spectacular accidents, since narrative is routine. Singer Keely Smith is in for romancing by Mitchum and warbles a couple of songs, including "Whippoorwill," lyrics by Don Raye, music by Mitchum, not headed for Hit Parade. Jim Mitchum, star's 16-year-old son, makes his film bow here, acquitting himself reasonably well as Mitchum's young brother and bearing striking resemblance to his father. Pic carries no producer credit and Arthur Ripley's direction leans to the leisurely.

Mitchum's performance is rather colorless, due to lack of strong situations to give him opportunity for much more than walk-on. Gene Barry and Jacques Aubuchon as Federal agent and racketeer, respectively, handle themselves in okay fashion, and Sandra Knight is a fresh newcomer, playing part of a girl in love with Mitchum. Trevor Bardette is capable, too, as Mitchum's father.

Technical credits are well executed, Jack Marshall's music score contributing an effective note, Harry Marker doing a good job with his editing and fast photography provided by Alan Stensvold and David Ettinson. *Whit.*

The Cool and the Crazy

Standard teener exploitationer. Narcotics among the high-school trade. Good b.o. for its kind.

Hollywood, April 18.

American International release of an E. C. Rhoden Jr. production. Stars Scott Marlowe, Gigi Perreau, Dick Bakalyan, Dick Jones; features Shelby Storck; Marvin J. Rosen, Caroline von Mayrhauser, Robert Hadden, Kenneth Plumb. Directed by William Witney. Screenplay, Richard L. Sarafian; camera, Harry Birch; music, Raoul Kraushaar; editor, Helene Turner. Previewed in Hollywood, April 16, '58. Running time, 78 MINS.

Bennie Saul ..... Scott Marlowe
Amy ..... Gigi Perreau
Jackie Barzan ..... Dick Bakalyan
Stu. Summerville ..... Dick Jones
Lt. Sloan ..... Shelby Storck
Eddie ..... Marvin J. Rosen
Nancy Ryan ..... Caroline von Mayrhauser
Cookie ..... Robert Hadden
Marty ..... Kenneth Plumb
Mr. Saul ..... Anthony Pawley
Sgt. Myers ..... James Newman
Police Sergeant ..... Joe Adelman
Amy's mother ..... Jackie Storck
Amy's father ..... Leonard Belove
Blue Note Proprietor ..... Jim Bysol
Drunk ..... John Hannahan

American International's "The Cool and the Crazy" is a low-budget exploitation item but it has the irritating itch of reality about it. In some good scenes viewer gets feeling that these are real kids with terribly real problems, despite the fact that the story of teenage exposure to narcotics has been covered before. "Cool and Crazy" is part of a dual package (with "Dragstrip Riot") that lives up to its sensational advertising campaign.

Scott Marlowe plays the high-school student who drifts into pushing marijuana through his own use of the weed. He gets his classmates, Dick Bakalayan, Dick Jones, Robert Hadden and Kenneth Plumb, to try the stuff and almost gets them hooked, except for Bakalyan, who resists. Gigi Perreau is the nice young girl in school, whose good influence helps Bakalyan stay away from the marijuana and prevent his involvement in violence and killing that eventually entraps the rest.

Richard C. Sarafian's screenplay is often very adept at recreating the kind of language with which the young communicate—or fail to. A criticism is that some of the adults seem too dense and thoughtless in their handling of their juniors. But that's the way the kids see it, fair or not.

Scott Marlowe's performance, under William Witney's direction, is exceptional. His character is never made particularly sympathetic, except for a conventional swipe at background by showing a drunken father, but he generates genuine tenderness and sympathy. Miss Perreau, Bakalyan, Jones and the others in the cast perform capably under Witney's guidance.

Harry Birch's photography has a good documentary quality about it and Raoul Kraushaar's music simulates the unreality that the story's characters operate in.

The Elmer Rhoden Jr. production is the kind of seamy story, in which the seams are laid open and exposed so that every sweaty thread is seen, that almost approaches the Italian neo-realism. It is an exploitation picture but it also has some thought content. *Powe.*

The Camp on Blood Island

(BRITISH-MEGASCOPE)

Japanese prisoner of war meller with contrived situations, too much obvious brutality add too little stellar value to be a big click.

London, April 15.

Hammer (Anthony Hinds) production and release. Stars Carl Mohner, Andre Morell, Edward Underdown, Walter Fitzgerald. Directed by Val Guest. Screenplay, Jon Manchip White, Val Guest; camera, Jack Asher; editor, Bill Lenny; music, Gerard Schurmann. At London Pavilion, London. Running time, 82 MINS.

Piet Van Elst ..... Carl Mohner
Colonel Lambert ..... Andre Morell
Major Dawes ..... Edward Underdown
Cyril Beattie ..... Walter Fitzgerald
Lt. Bellamy ..... Phil Brown
Kafe Keiller ..... Barbara Shelley
Father Anjou ..... Michael Goodliffe
Tom Shields ..... Michael Gwynn
Doctor Keiller ..... Richard Wordsworth
Sergeant Major ..... Edwin Ritchfield
Corporal Yamamitsu ..... Ronald Radd
Captain Sakamura ..... Marne Maitland
Interpreter ..... Wolfe Morris
Jap Driver ..... Michael Ripper
Mrs. Beattie ..... Mary Merrall
Mala ..... LillaneSottane
Thin Woman ..... Grace Denbigh Russell

"Camp on Blood Island" is Hammer Films' latest and most ambitious project in a program of horror films which, currently, have been hitting the boxoffice jackpot. As usual, this Hammer film has been tagged with an "X" certificate, which means that youngsters under 16 cannot see it in Britain.

The yarn, based on a real life incident, takes place in a Japanese prisoner of war camp, ruled over by a sadistic commandant who has sworn to massacre all the British prisoners should Japan lose the war. The British officers learn on a secret radio that the war has ended but, somewhat implausibly, they manage to keep the secret from the Nips until the end of the film when they stage a highly successful revolt.

There are as many holes in the film as there are in a fishing net. Yet it holds the attention mainly because of the frightful realization that such things did actually happen in the war. It is a film which will jerk out of complacency any person who now tend to regard the Japanese as not being as bad as thought during the war.

The dialog and situations have been devised on the very simple premise that all Japs are rats. This lack of subtlety, both in writing and direction by Val Guest, mars the film and makes the prison scenes far less effective than those in "Bridge on River Kwai." Over dark and sometimes fuzzy lensing by Jack Asher does not help to lift the film out of a sombre rut.

Nevertheless, there are a number of very satisfying performances by Andre Morell, Carl Mohner, Michael Goodliffe, Michael Gwynn, Walter Fitzgerald, Marne Maitland, Wolfe Morris Edward Underwood and others as assorted British soldiers and Japs. The femme side has little opportunity to shine but Barbara Shelley, Mary Merrall and Jacqueline Curtiss grasp their limited opportunities with skill. The production side have done a convincing job in its sets and location work. Hence, it's a pity that the whole affair has the effect of being a rushed job. *Rich.*

Kathy O

Good comedy with no top names to help b.o.

Hollywood, April 18.

Universal release of a Sy Gomberg production. Stars Dan Duryea, Jan Sterling, Patty McCormack, Mary Fickett; with Sam Levene, Mary Jane Croft; also Rickey Kelman, Terry Kelman, Ainslie Pryor, Barney Phillips, Mel Leonard, Casey Walters, Walter Woolf King, Alexander Campbell, Joseph Sargent, Mary Carver. Directed by Jack Sher. Screenplay by Jack Sher and Sy Gomberg; from a magazine story by Jack Sher; camera, Arthur E. Arling; music, Frank Skinner; film editor, George Gittens. Previewed April 18, '58. Running time, 99 MINS.

Harry Johnson ..... Dan Duryea
Celeste Saunders ..... Jan Sterling
Kathy O'Rourke ..... Patty McCormack
Helen Johnson ..... Mary Fickett
Ben Melnick ..... Sam Levene
Harriet Burton ..... Mary Jane Croft
Robert "Bo" Johnson ..... Rickey Kelman
Lieut. Chavez ..... Ainslie Pryor
Matt Williams ..... Barney Phillips
Sid ..... Mel Leonard
Billy Blair ..... Casey Walters
Donald C. Faber ..... Walter Woolf King
Bixby ..... Alexander Campbell
Mike ..... Joseph Sargent
Marge ..... Mary Carver

For Patty McCormack, who plays "Kathy O'," this Universal comedy shows that a bad environment as well as a bad seed can concoct a brat. Evidencing the same staunch talent, Miss McCormack is not quite as mean as she was in "The Bad Seed," and this story about Hollywood turns out to be a satisfying comedy somewhat reminiscent of the farcical features of two decades ago. Because there's little top star value, however, it will take a hefty exploitation campaign before the return is commensurate with the offering. Pic's title tune, already cut for Dot Records by Miss McCormack, could possibly lend a helping hand.

Producer Sy Gomberg and director Jack Sher, both scripting from a SatEvePost story by Sher, have filmed "Kathy O'" with comedy, warmth and suspense. The comedy, especially an uproarious scene aboard a Pacific fishing boat, is delightful; the warmth may bring out a handkerchief or two; and the suspense—well, there's one scene that without question should raise as hearty a scream as Dracula could. With the tale set within the film industry, Universal has taken good advantage of Universal, using the Studio City lot for locations and adorning set walls with photographs of UI actors.

It's evident that no one connected with this picture had much faith in the Dodgers moving to Los Angeles, for a black hat marked "Angels" plays a major role in the film. It's a small point, really, but it is too bad something couldn't be done about all those references to a now non existent team.

Miss McCormack plays a little devil, uncooperative and spoiled beyond reason. As a child star "who's loved by millions and yet loved by no one," she is an orphan whose guardian aunt treats her more as an investment than a human being. Dan Duryea is a publicity man at the moppet's studio and is handed the unwanted task of keeping her in hand while she's being interviewed by Jan Sterling, a noted magazine writer who, incidentally, is Duryea's former wife.

There are two stories here—a tender relationship which develops between the young actress and the magazine writer plus a conflict between Duryea and his present wife created by the attention he pays to his former wife. The first is full and rich, the second innocent.

When the girl's aunt goes back on her word, the actress runs away to be with Miss Sterling, is intercepted by Duryea and taken to his home, and the whole affair turns into a reported kidnaping. Fear of reprisal keeps Duryea from turning the tot in, and she's not anxious to leave Duryea's two young sons anyway. Everything eventually turns out well, with the girl losing her blonde pigtails and her surly attitude.

Miss McCormack shows remarkable feeling for the many character changes she assumes in this film. Duryea and Miss Sterling do very well and Mary Fickett is tops in a tender, sympathetic portrayal of Duryea's wife. Sam Levene adds a good deal of comedy, with Mary Jane Croft and Ainslie Pryor sobering things up in good fashion. Rickey and Terry Kelman are joyously naive as the publicist's sons.

Arthur E. Arling's color photography is alluring, with Frank Skinner's score used nicely to set mood. The title song, ably written by Charles Tobias, Ray Joseph and Jack Sher, is sung on film by The Diamonds. Other credits—sound by Leslie I. Carey and Joe Lapis, art direction by Alexander Golitzen and Bill Newberry and editing by George Gittens—are handled with taste. *Ron.*

Jack Dahmer, city manager at Beaumont for the Jefferson Amusement Co., has been shifted to Port Arthur, Texas, in a similar capacity.

Major League Baseball Bops L.A. Biz But 'Lions' Solid $33,000 in 2d Wk.; 'Windjammer' Nice 22½G, 'Kwai' 15G

Los Angeles, April 22.

First three games between the L.A. Dodgers and Frisco Giants, launching major league baseball here, is obviously cutting into biz here this session since the three contests drew well over 100,000 paid admissions. Fine weather also took many folks away from the cinemas and to the beaches. "Young Lions" in second stanza in four theatres paces the city at solid $33,000. But other regular dates are suffering.

New entrants show little strength. "Brothers Karamazov," in first multiple-run, looks light $14,600. "High Cost of Loving" is pale.

Among the hard-ticket pix, "Windjammer," in second Chinese week, is pleasing $22,500. "Bridge Kwai" is steady $15,000 at the Egyptian in 18th week. Another hard-ticket film, "Around World in 80 Days" is strong $16,200 at Carthay in 70th stanza. "Teacher's Pet" is dipping in fifth week at Hollywood Paramount.

Estimates for This Week

Los Angeles, Hollywood (FWC) (2,097; 756; 90-$1.50)—"Lafayette Escadrille" (WB) and "Stakeout on Dope Street" (WB). Pale $9,000. Last week, Los Angeles, "Long, Hot Summer" (20th) (5th wk-5 days), $3,300. Hollywood with Orpheum, Uptown, "Run Silent, Run Deep" (UA), "Cross Up" (UA) (2d wk), $10,900.

Hillstrect, Hawaii (RKO-G&S) (2,752; 1,106; 90-$1.50) — "Hong Kong Affair" (AA) and "Man from God's Country" (20th). Drab $5,300. Last week, Hillstreet, "Man from Alamo" (U), "Wings of Hawk" (U) (reissues), $3,200. Hawaii with State, "Viking Women" (AI), "Astounding She-Monster" (AI), $8,700.

State, Iris, Ritz (UTAC-FWC) (2,404; 825; 1,320; 90-$1.50)—"Brothers Karamazov" (M-G) (1st multiple house run) and "High Cost of Loving" (M-G). Light $14,600. Last week, Iris, Ritz, "Snow White" (BV), "Tammy and Bachelor" (U) (reissues) (3d wk), $2,700.

New Fox, Uptown (FWC) (765; 1,715; 90-$1.50)—"Long, Hot Summer" (20th) (1st multiple-house run) and "God Is My Partner" (20th). Slow $6,700. Last week, New Fox with Downtown Paramount, Wiltern, "Sayonara" (WB), "Forbidden Desert" (WB) (3d wk), $19,000.

Downtown (SW) (1,757; 90-$1.50)—"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues).

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $559,300
(Based on 22 theatres)
Last Year $828,800
(Based on 25 theatres)

'Crazy' Cool 20G, K. C.; 'Blues' 6½G

Kansas City, April 22.

Interest is centered this week on "Cool and the Crazy," new Elmer Rhoden, Jr., production having its preem in four Fox Midwest theatres and racking up a sock total. Like its predecessor, "The Delinquents," this one also was filmed here and looks to do as well at the boxoffice. Also new is "St. Louis Blues" at Paramount but it's only mild. Rest of city has holdovers, "Bridge on River Kwai" going a highly unusual fourth week at the big Midland. "Teacher's Pet" is in a third week at the Roxy as is "Young Lions" at the Uptown. "Seven Wonders of World" closed out Sunday at the Missouri with 35 weeks to its credit. Weather very springlike and obviously of doubtful value to theatre biz.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Escapade in Japan" (U) and "All Mine To Give" (U). Ups the calibre of films here, but only modest $6,000 looms. Last week, "Tall Stranger" (U) and "Tammy and Bachelor" (U) (2d run), $4,000.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (11th wk). Pleasant $2,200; holds. Last week, $2,500.

Midland (Loew) (3,500; 90-$1.25)—"Bridge on River Kwai" (Col) (4th wk). Unusually long run for this big house, fine $5,500. Last week, $8,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (35th wk). Closes run with real money as late comers try to see pic. Great $9,000, in 5 days. "Search for Paradise" (Cinerama) opens this week.

Paramount (UP) (1,900; 75-90)—"St. Louis Blues" (WB) and "High Hell" (Par). Mild $6,500. Last week, "Marjorie Morningstar" (WB) (2d wk), $5,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Nights of Cabiria" (Lopert). Nifty $2,400. Stays on. Last week, "All at Sea" (M-G) (2d wk), $1,400.

Roxy (Durwood) (879; 75-90)—

(Continued on page 18)

'Blues' Fair $7,000 In Port.; 'Lions' Big 8G, 3d

Portland, Ore., April 22.

Although the city is loaded with holdovers and extended-runs, biz continues brisk here currently. Best newcomer appears to be "St. Louis Blues," which is barely fair at Paramount. "Bridge on River Kwai" shapes lofty in fourth Orpheum round. "Marjorie Morningstar" is rated nice in second inning at Broadway. "Young Lions" looks big in third Fox session.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50) — "Marjorie Morningstar" (WB) (2d wk). Nice $7,000. Last week, $7,600.

Fox (Evergreen) (1,536; $1-$1.50)—"Young Lions" (20th) (3d wk). Big $8,000. Last week, $7,300.

Liberty (Hamrick) (1,890; $1-$1.50)—"Girls On Loose" (U) and "Live Fast, Die Young" (U). Slim $4,000 in 6 days. Last week, "King Solomon's Mines" (M-G) and "7 Brides 7 Brothers" (M-G) (reissues), $4,700.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (4th wk). Lofty $12,000. Last week, $12,500.

Paramount (Port-Par) (3,400; $1-$1.50)—"St. Louis Blues" (Par) and "Alligator Named Daisy" (Rank). Fair $7,000. Last week, "Run Silent, Run Deep" (UA) and "Man On Prowl" (UA) (3d wk), $5,300.

'Andrew' Dull 13G Philly; 'Lions' 20G

Philadelphia, April 22.

Last Saturday proved to be about the only really sock day of current session here, with another balmy Sunday finding many folks heading for the outdoors rather than the cinema. "Merry Andrew," lone newcomer, is rather disappointing though total coin measured up fairly okay. "Young Lions" continued huge in third round at the Fox while "Bridge on River Kwai" still is listed as terrific in sixth Randolph stanza. "South Pacific" is holding very nicely in fourth round at the Midtown.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Farewell To Arms" (20th) (8th wk). So-so $5,000. Last week, $5,500.

Boyd (SW) (1,430; 75-$1.80) — "Long, Hot Summer" (20th) (3d wk). Fair $10,000. Last week, $11,000.

Fox (National) (2,250; 65-$1.25)—"Young Lions" (20th) (3d wk). Huge $20,000. Last week, $28,000.

Goldman (Goldman) (2,250; 65-$1.25) — "Merry Andrew" (M-G). Okay $13,000. Last week, "Snow White" (BV) (reissue), (3d wk), $17,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (4th wk). Holding at $15,000. Last week, $17,500.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai"

(Continued on page 18)

Hub Stout; 'Brothers' Wow $25,000, 'Macabre' Fat 24G, 'Summer' 12G, 3d

Key City Grosses

Estimated Total Gross
This Week $2,524,500
(Based on 23 cities and 241 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,424,100
(Based on 23 cities and 253 theatres.)

'Summer' Big 16G, St. Loo; 'Marj.' 14G

St. Louis, April 22.

Local pix patrons are having a problem this week deciding which cinema to turn to, since all first-runs except two are sporting new bills. "South Pacific" at the Pageant shapes sock. But the biggest coin is going to "Long, Hot Summer" at the Fox. "Witness for Prosecution" continues nice in eighth week at Orpheum. "Marjorie Morningstar" also is big at the St. Louis.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50) — "Bridge on River Kwai" (Col) (7th wk). Sixth was big $11,600. Last week, $14,000.

Fox (Arthur) (5,000; 60-75)—"Long, Hot Summer" (20th) and "Count Five and Die" (20th). Big $16,000. Last week, "St. Louis Blues" (Par), $12,500.

Loew's (Loew) (3,200; 60-90)—"Paths of Glory" (UA) and "Fort Bowie" (UA). Fair $8,000. Last week, "Merry Andrew" (M-G) and "Handle With Care" (M-G) (2d wk), $7,000.

Orpheum (Loew) (1,900; 60-90)—"Witness For Prosecution" (UA) (8th wk). Nice $6,000. Last week, $7,500.

Pageant (Arthur) (1,000; $1.80-$2.25) — "South Pacific" (20th). Sock $10,000.

Richmond (Arthur) (1,000; $1.25)—"Wife for Night" (Indie). Fair $1,800. Last week, "Bride Much Too Beautiful" (Ellis) (4th wk), $2,000.

St. Louis (Arthur) (3,800; 90-$1.25) — "Marjorie Morningstar" (WB). Big $14,000. Last week, "Farewell to Arms" (20th) (4th wk), $10,000.

Shady Oak (Arthur) (560; $1.25)—"Paradise Lagoon" (Co). Oke $2,500. Last week, "Sins of Casanova" (Times), $2,000.

'Summer' Sharp $9,000, Seattle; 'Blues' OK 8G

Seattle, April 22.

First-run trade shapes spotty here this stanza although there are a few strong pix. "Long, Hot Summer" shapes socko at the Blue Mouse, for one of standout showings of week. "Bridge on River Kwai" still is great in fifth Paramount session. "Young Lions" looks slick in third Fifth Avenue week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 95-$1.50) — "Long, Hot Summer" (20th). Sock $9,000 or near. Last week, "Merry Andrew" (2d wk), $3,800.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"St. Louis Blues" (Par) and "High Hell" (Par). Oke $8,000. Last week, "Paris Holiday" (UA) (2d wk), $6,800.

First Avenue (Fox-Evergreen) (2,500; 95-$1.50) — "Young Lions" (20th) (3d wk). Slick $8,500. Last week, $8,700.

Music Box (Hamrick) (850; 95-$1.50) — "Marjorie Morningstar" (WB) (m.o.). Good $3,500 for third week downtown. Last week, "Gervaise" (Cont), $2,100.

Music Hall (Hamrick) (2,200; 95-$1.50)—"Saddle Wind" (M-G) and "Out of Clouds" (Bank). Drab $4,000. Last week, "Marjorie Morningstar" (WB) (2d wk-4 days), same.

Orpheum (Hamrick) (2,700; 95-$1.50)—"Girls in Love" (U) and "Live Fast, Die Young" (U). Dull $5,000. Last week, "Run Silent" (UA) (3d wk), $4,800.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"River Kwai" (Col) (5th wk). Great $11,500. Last week, $12,200.

Boston, April 22.

Hypoed by school vacations and great weather, crowds turned out this session to build grosses at first-run houses to the best in a long time. Of the new product in, "Brothers Karamazov" leads with a sock take at the State. "Macabre" is hotsy at Fenway and Paramount combo. Holdovers predominate with "Long, Hot Summer" still big in third Memorial round.

"Marjorie Morningstar" continues good in third week at the Astor. "The Goddess," world preeming at the Beacon Hill, is very sharp. On the hard ticket front, "South Pacific" is smasheroo in third frame at the Saxon. "Bridge On River Kwai" is powerful in 17th week. "Search For Paradise" is still great in 22d session at the Boston. Despite gloom merchants, Hub exhibs are feeling more optimistic after a series of winter-spring northeast storms, 19 in all, which invariably struck on weekends.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB) (3d wk). Good $14,000. Last week, $16,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Goddess" (Col). First week was rousing $11,500. Holds.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (22d wk). Great $17,500. Last week, ditto.

Capri (Sack) (990; 50-$1.50)—"Stage Struck" (BV) and "How to Murder Rich Uncle" (Col). Third week began Saturday (19). Second week was slick $7,500.

Exeter (Indie) (1,300; 75-$1.25)—"Lucky Jim" (Indie). Second week started Sunday (20). First was fair $4,500.

Fenway (NET) (1,373; 60-$1.10)—"Macabre" (AA) and "Hell's 5 Hours" (AA). Bright $8,500. Last week, "Cole Younger" (AA) and "Missouri Traveler" (BV), $4,500.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge on River Kwai" (Col) (17th

(Continued on page 18)

'Lions' Still Leads in Pitt, Rugged $12,000, 3d, 'Pacific' Stout 15G, 2d

Pittsburgh, April 22.

Warm weather and opening of home baseball season hurting some but the two downtown blockbusters, "Bridge on River Kwai" at Harris and "Young Lions" at Fulton are holding up solidly.

Only new picture downtown is "Merry Andrew" and it's dying while abbreviated third session for "Marjorie Morningstar" is doing nothing at Stanley. "South Pacific" at Nixon is showing strength in second round.

Estimates for This Week

Fulton (Shea) (1,700; 99-$1.50)—"Young Lions" (20th) (3d wk). Heavy weekend trade and continuing press support holding this to big $12,000. Last week, $14,000.

Guild (Green) (500; 99-$1.25) — "Gervaise (Cont) (3d wk). Looks like modest $1,600. Last week, $2,200.

Harris (Harris) (2,165; 99-$1.50)—"River Kwai" (Col) (4th wk). Dropping off some but Saturday and Sunday biz is still terrific with week heading for $14,000. Last week, $17,000.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (2d wk). Starting to attract party trade and block ticket sales. Close to solid $15,000 on second 10 showings. Last week, $17,000.

Penn (UA) (3,300; 80-$1.25)—"Merry Andrew" (M-G). Most dismal showing a Danny Kaye picture has ever made here and a mystery since notices were generally very favorable. Be lucky to get a woeful $6,000. Last week, "Run Silent, Run Deep" (UA) (2d wk-5 days), $7,000.

Stanley (SW) (3,800; 99-$1.50)—"Majorie Morningstar" (WB) (3d wk). Getting only 4 days on latest h.o. and doesn't figure to do more than lean $5,000 in that period. Last week, $10,000.

Squirrel Hill (SW) (900; 99-$1.25)—"All At Sea" (M-G) (2d wk). First Alec Guinness this sure-seater has ever played to miss out. Less than $2,000, with "Bonjour Tristesse" (Col.) replacing. Last week, $2,500.

Warner (SW) (1,500; 50-$1.25)—"Snow White" (BV) (reissue). Slowing down but nearly $10,000 isn't bad at this stage of run. Could possibly hold again. Last week, hotsy $11,000.

'Summer' Great $12,000, Tops Mpls.; 'Marjorie' Hep 11G, 'Search' 17G, 8

Minneapolis, April 22.

While there continues to be an abundance of holdovers, two sizzling new entries, "Marjorie Morningstar" and "Long, Hot Summer," will perk up the Loop substantially this stanza. Latter is especially smash.

Most holdovers are still pulling. It's 41st and eighth weeks, respectively, for hard-ticket "Around World in 80 Days" and "Search for Paradise"; sixth for "Bridge on River Kwai," fourth for "Run Silent, Run Deep," third for "Young Lions" and moveover for "Paris Holiday." Warm, pleasant weather has been cutting into patronage.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (41st wk). Three more stanzas to go before "South Pacific" takes over. Good $9,000. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (8th wk). Hot $17,000. Last week, $17,300.

Gopher (Berger) (1,000; 85-90)—"Run Silent, Run Deep" (UA) (4th wk). Bows out after satisfactory showing, having been solid in initial fortnight. Okay $3,000. Last week, $3,500.

Lyric (Par) (1,000; 90-$1.25)—"Long, Hot Summer" (20th). Upped admission no deterrent here. Looks great $12,000. Last week, "Lafayette Escadrille" (WB), $3,000. "Summer holds on.

Radio City (Par) (4,100; $1.25-$1.50)—"Bridge on River Kwai" (Col) (6th wk). Profits continue to roll in. Big $10,000. Last week, $12,000.

RKO Orpheum (RKO) (2,800; 75-90)—"St. Louis Blues" (Par) and "High Hell" (Par). One of the few twin bills for this house. Slow $5,000. Last week, "Paris Holiday" (UA) $8,000.

RKO Pan (RKO) (1,800; 75-90)—"Paris Holiday" (UA) (m.o.). Here after nice RKO Orpheum stanza. Oke $4,000. Last week, "From Hell It Came" (AA) and "The Disembodied" (AA), $3,000, at 85c top.

State (Par) (2,300; 90-$1.25) — "Marjorie Morningstar" (WB). Fancy $11,000. Stays over. Last week, "Merry Andrew" (M-G) (2d wk, $4,500.

Suburban World (Mann) (700; 85)—"God Created Woman" (Indie) (2d wk) (2d run). Hasn't worn out its welcome, even though it ran six weeks downtown to great business previously. Lively $2,500. Last week, $2,900.

World (Mann) (400; $1.25-$1.50)—"Young Lions" (20th) (3d wk). Powerful $7,000. Last week, $8,000.

Big Pix Buoy Chi; 'Elms' Sockeroo $14,000, 'Search' Modest 13G, 'Lions' Smash 25G, 'Days' Fast 19G, 55th

Chicago, April 22.

Spring in full bloom figures to cut into overall Loop take this session though the big ones are holding to hefty biz. For-adults-only "Desire Under Elms" rates a socko $14,000 first round at the Esquire while "Search for Paradise" looks only slow $13,000 in first seven shows at Palace.

"Teacher's Pet" is headed for a bright Woods second round. "Young Lions" is sockeroo in a third stanza at Roosevelt. "Merry Andrew" is having a mild third round at the Loop.

"Long, Hot Summer" looms warm in Oriental fourth week. "Run Silent, Run Deep" eyes a nice fourth week at the United Artists. "Bridge on River Kwai" is boff in sixth at the State-Lake. "Snow White" shapes happy at Garrick in sixth. "Peyton Place" still is bright in eighth at the Chicago.

Of the hard-ticket pix, "South Pacific" looms a sparkler in fourth MeVickers session while "Around World in 80 Days" rates a solid 55th weeker at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Miss Julie" (Janus) (3d wk). Oke $3,000. Last week, $3,200.

Chicago (B&K) (3,900; 90-$1.80)—"Peyton Place" (20th) (8th wk). Fine $18,500. Last week, $22,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Desire Under Elms" (Par). Smash $14,000. Last week, "Escapade in Japan" (U) (2d wk), $6,000.

Garrick (B&K) (850; 90-$1.25)—"Snow White" (BV) (reissue) (6th wk). Hardy $9,000. Last week, $12,000.

Loop (Telem't) (606; 90-$1.50)—"Merry Andrew" (M-G) (3d wk). Mild $7,800. Last week, $11,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (4th wk). Fancy $26,000. Last week, $27,000.

Monroe (Jovan) (1,000; 65-79)—"Return of Dracula" (UA) and "Flame Barrier" (UA). Fair $5,800.

(Continued on page 18)

'Lions' Good at $8,500, Balto; 'Pacific' 14G, 3d; 'Kwai' Lusty 9G, 5th

Baltimore, April 22.

Sunny, warm weather came in over the weekend and exhibs are feeling the pinch. Looking nice in spite of it are "Bridge on River Kwai," good in fifth at the Hippodrome, and "The Young Lions," fine in second at the Century. "Razzia" shapes trim in second at the Cinema after a big opener. "South Pacific" is okay in third at the New. "Brothers Karamazov" opened warmish at Film Centre. "Run Silent, Run Deep" is tepid in second at the Stanley. But "Witness for the Prosecution" is holding its own in eighth at the Mayfair, where still nice.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Young Lions" (20th), (2d wk). Good $8,500 after $14,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"Razzia" (Kass) (2d wk). Trim $3,500 after $5,600 opener.

Film Centre (Rappaport) (890; 50-$1.50)—"Brothers Karamazov" (M-G). Oke $8,000. Last week, "Merry Andrew" (M-G) (3d wk), $6,000.

Five West (Schwaber) (460; 50-$1.25)—"Bride Is Much Too Beautiful" (Ellis) (4th wk). Fair $2,000 after $3,000 in third.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (5th wk). Tall $9,000 after $16,000 in fourth.

Mayfair (Frutchman) (980; 50-$1.25)—"Witness for Prosecution" (UA) (8th wk). Holding nicely at $4,000 after $6,500 in seventh frame.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th), (3d wk). Near okay $14,000 after $15,000 in second.

Playhouse (Schwaber) (460; 50-$1.25) — "Novel Affair" (Cont). Slow $2,000. Last week, "Ladykillers" (Rank) and "Paris With Love" (Rank) (reissues) (2d wk), $1,500.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Light $6,000 after $12,000 opener.

Town (SW - Cinerama) (1,125; $1.25-$2.25)—"Cinerama Holiday" (Cinerama) (3d wk). Fair $7,500 after $7,000 in second.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Lions' Smash 26G, D.C.; 'Deep' 16G

Washington, April 22.

Three new entries combined with heavy tourist trade are hypoing mainstem biz. "Young Lions" at Palace is pacing the town with hefty prospects, helped by marquee lure plus favorable critical reaction. "Run Silent, Run Deep" at Keith's is another solid newcomer. "Paris Holiday" at Capitol however, shapes on the disappointing side. "Marjorie Morningstar" still is fine in third week at two spots. "Bridge on River Kwai" continues sock in sixth stanza at the Trans-Lux. "South Pacific" is disappointing in third week at the Uptown.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Marjorie Morningstar" (WB) (3d wk). Fine $13,000. Stays. Last week, $20,000.

Capitol (Loew) (3,434; 90-$1.25) — "Paris Holiday" (UA). Disappointing $16,000 for a Bob Hope pic. May stay. Last week, "Merry Andrew" (M-G) (3d wk), $9,000 for 5 days.

Columbia (Loew) (1,154; 70-90)—"Knights of Round Table" (M-G) and "Ivanhoe" (M-G) (reissues). So-so $5,000 after fine $8,500.

Keith's (RKO) (1,850; 85-$1.25)—"Run Silent, Run Deep" (UA). Fancy $16,000, with critical kudos helping. Stays. Last week, "Snow White" (BV) (reissue) (2d wk), $12,000.

Palace (Loew) (2,350; 90-$1.25)—"Young Lions" (20th). Pacing town with smash $26,000. Holds. Last week, "Brothers Karamazov" (M-G) (5th wk), $12,000.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (24th wk). Bright $5,000 after $4,500 last week. Stays on.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (6th wk). Sock $16,000 after $18,000. Holds over.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (3d wk). Steady $12,500 after disappointing $13,500 in second. Remains below hopes.

Warner (SW - Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (16th wk). Fine $12,000 after $13,500 in 15th week. Holds on.

'Rodan' Rich $11,000 In Indpls.; 'Marjorie' 7G, 2d

Indianapolis, April 22.

Four holdovers on the card of five first-runs here this stanza have kept grosses generally in the moderate groove. "Rodan" pulled such a weekend surprise biz that it will be big opening week at the Indiana. "River Kwai," in fifth stanza at Loew's is holding okay. "Young Lions," in third at Keith's, shapes solid. "Marjorie Morningstar" is rated nice at the Circle on first holdover week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 90-$1.25) — "Marjorie Morningstar" (WB) (2d wk). Nice $7,000. Last week, $12,500.

Indiana (C-D) (3,200; 75-90)—"Rodan" (DCA) and "Dead in Small Doses" (Indie). Big $11,000. Last week, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), $6,000.

Keith's (C-D) (1,200; 75-$1.25)—"Young Lions" (20th) (3d wk). Trim $5,000. Last week, $9,000.

Loew's (Loew) (2,425; 90-$1.25)—"Bridge on River Kwai" (Col) (5th wk). Hep $5,500. Last week, $6,000.

Lyric (Cockrill-Dolle) (850; $1.25-$2.20) "Raintree County" (M-G) (10th wk). $5,000 in four days. Last week, $9,500.

'Lions' Lofty $15,000 In Cleve.; 'Kwai' 13G, 6th

Cleveland, April 22.

Key houses are going along briskly with strong holdovers despite summer-like weather which is denting biz generally. "Lady Takes Flyer" is not getting off ground at the State though one of few new pix. "Touch of Evil" is rated good at Embassy. "Young Lions" still is great in third Hipp session. "Bridge on River Kwai" continues sturdy in sixth at the Allen, after getting a new house b.o. figure for first five weeks.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.80)—"Bridge on River Kwai" (Col) (6th wk). Sturdy $13,000. Last week, $16,500.

Continental (Art Theater Guild) (850; $1.25)—"Only French Can" (Indie). Fair $1,900. Last week, "Don Giovanni" (Indie), $1,400.

Embassy (Community) (1,200; 70-90)—"Touch of Evil" (U) and "Fort Bowie" (U). Good $5,500. Last week, "Ghost of China Sea" (Col) and "Bitter Victory" (Col), $4,500.

Heights Art (Art Theater Guild) (925; $1.25)—"All at Sea" (M-G). Okay $2,200. Last week, "Nights of Cabrinia" (Lopert) (2d wk), $1,800.

Hippodrome (Telem't) (3,700; $1.25-$1.50)—"Young Lions" (20th) (3d wk). Excellent $15,000. Last week, $18,000.

Lower Mall (Community) (500; 70-90)—"Panic in Parlor" (Indie) and "Devil's General" (Indie) (reissues). Passable $2,500. Last week, "Smiles of Summer Night" (Indie) (2d wk), $2,000.

Ohio (Loew) (1,244; $1.25-$2.75)—"South Pacific" (20th) (3d wk). Okay $10,000 after same in second.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (12th wk). Nice $12,500 after $15,000.

State (Loew) (3,500; 90-$1.25)—"Lady Takes a Flyer" (U). Thin $8,000 in 6 days. Last week, "Run Silent, Run Deep" (UA) (2d wk), $10,000 in 9 days.

Stillman (Loew) (2,700; 90-$1.25)—"Run Silent, Run Deep" (UA) (m.o.). Good $6,500. Last week, "Merry Andrew" (M-G) (2d wk), $6,000 for 8 days.

'Lions' Loud 12G, Prov.; 'Cowboy' 6G

Providence, April 22.

Majestic's "Young Lions" is getting biggest play hereabouts, with a great session. State's "Paths of Glory" mild. Albee's "Marjorie Morningstar" is still good in third session.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Marjorie Morningstar" (WB) (3d wk). Good $6,000. Second was $7,500.

Elmwood (Snyder) (745; 90-$1.25)—"Around World in 80 Days" (UA) (28th wk). Fairish $2,500. Last week, $3,000.

Majestic (SW) (2,200; 65-80) — "Young Lions" (20th). Attracting most of the trade in town for sock $12,000. Last week, "Long, Hot Summer" (20th) and "God Is Partner" (Indie) (2d wk), $8,000.

State (Loew) (3,200; 65-80) — "Paths of Glory" (UA) and "Fort Bowie" (UA). Mild $8,000. Last week, "Run Silent, Run Deep" (UA) and "Ride Out For Revenge" (UA) (2d wk), $10,000.

Strand (National Realty) (2,200; 65-80)—"Cowboy" (Col) and "Going Steady" (Col). Fair $6,000. Last week, "Teacher's Pet" (Par) and "Spanish Affair" (Par) (2d wk), $5,500.

'Majorie' Huge 21G, Toronto; 'Wind' 16G

Toronto, April 22.

Warm weather generally is denting biz, but it still is terrific for such newcomers as "Marjorie Morningstar" and "Wild Is Wind." Trade on such holdovers as "Witness for Prosecution," "Young Lions" and "Paths of Glory," all in second stanza, still is solid. "Bridge on River Kwai," currently in sixth frame, has slipped some but still is hefty.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$1.75) — "Bride on River Kwai" (Col) (6th wk). Sudden dip to $22,000 but this is good here. Last week, $36,000.

Downtown, Glendale, State, Scarboro (Taylor) (1,059; 995; 698; 694; 50-75)—"Long Haul" (Col) and

(Continued on page 18)

Balmy Weather Crimps B'way Biz But 'Windjammer' Tall $62,000, 2d; 'Lions' Mighty 60G, 3d, 'Blues' Oke 19½G, 2d

Arrival of first, real spring weather over the weekend (Saturday-Sunday) and lack of any big newcomers will put a crimp in Broadway's film boxoffice this stanza. While Saturday (19) night found many first-runs busy handling crowds, there was a sharp drop at the wickets the following day (Sunday). And continued clear, mild weather on Monday (21) further deflated business.

The first Cinemiracle pic, "Windjammer," looks to hit fine $62,000 for first holdover round at the Roxy, with advance sale perking up starting this week. Although down sharply from fourth week, "Merry Andrew" plus Easter stageshow still is money champ at the Music Hall with a good $125,000 in current (5th) stanza.

"Young Lions" still is maintaining an amazing pace at the Paramount with a great $60,000 likely in third session. This is considerably more than many pictures have grossed opening weeks recently at the Par flagship. "St. Louis Blues" is down to an okay $19,500 in second round at the State. "Run Silent, Run Deep" still is strong with $17,000 in fourth stanza at the Victoria.

"Long, Hot Summer" continues stoutly, with about $20,000 likely in current (4th) session at the Mayfair and a big $12,000 in same week at the Fine Arts. "Witness For Prosecution" still is in chips heading for a sturdy $15,000 in 11th week at the Astor.

"Teacher's Pet" looks okay $23,000 in fifth Capitol frame, with "Stranger With Gun" due in next.

"South Pacific" continues big with $44,000 for fourth week at the Criterion, now being in fifth stanza. "Bridge on River Kwai" was near-capacity $36,000 for 18th sesion at the Palace.

"Around World in 80 Days" was smash $35,000 in 79th round at the Rivoli. "Search For Paradise" was fine $24,000 in 30th week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness For Prosecution" (UA) (11th wk). This stanza ending today (Wed.) is heading for solid $15,000. The 10th was $16,000.

Baronet (Reade) (430; $1.25-$1.70) — "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (5th wk). Four round ended last Thursday was fair $4,100. "Uncle Vanya" (Indie) opens Monday (28).

Capitol (Loew) (4,820; $1-$2.50)—"Teacher's Pet" (Par) (6th wk). Fifth round ended yesterday (Tues.) was okay $23,000 or near. Fourth, $32,000. Stays on with "Stranger With Gun" (M-G) due in next.

Odeon (Moss) (854; 90-$1.80)—"One That Got Away" (Rank). Opened yesterday (Tues.). Last week, "Desire Under Elms" (Par) (6th wk-5 days), lean $5,500 after $8,500 for fifth full week.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (5th wk). Fourth frame ended Sunday (20) was near capacity $44,000 for regular number of performances. The third was $64,000 for 23 shows.

Fine Arts (Davis) (468; 90-$1.80)—"Long, Hot Summer" (20th) (3d wk). This session winding tomorrow (Thurs.) looks like torrid $12,000. Second was $14,300. Stays on indef.

Guild (Guild) (450; $1-$1.75)—"Marcellino" (Indie) (reissue) (3d wk). Second round finished last Thursday (17) was fancy $9,500. Initial week, $10,000.

Mayfair (Maurer) (1,736; 79-$1.80)—"Long, Hot Summer" (20th) (3d wk). This week ending tomorrow (Thurs.) is heading for lively $20,000 or near. Second was $27,000, trimmed by slump after end of Easter week. Stays on for a number of weeks.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV). Opens today (Wed.) following benefit for Actors' Fund last night (Tues.). In ahead, "Three Faces of Eve" (20th) (reissue) (2d wk-6 days), was okay $3,500. First full week $4,400.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (19th wk). The 18th session ended yesterday (Tues.) was near capacity at $36,000 for 12 performances. The 17th week, $49,500 for 16 shows.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th) (3d wk). This stanza winding up today (Wed.) looks like great $60,000. Second was $77,000. Stays on indefinitely at this pace.

Fifth Ave. Cinema (R&B) (250; $1.80) — "Gervaise" (Cont) (15th wk). The 14th week concluded yesterday (Tues.) was okay $3,400. The 13th week, $4,200.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (27th wk). The 26th round ended Sunday (20) was lusty $10,500. The 25th week, $12,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Merry Andrew" (M-G) and Easter stageshow (5th-final wk). Present session ending today (Wed.) is heading for fine $130,000 or close. The fourth was $160,000, slightly below expectancy, but very big. "Marjorie Morningstar" (WB) opens tomorrow (Thurs.) with new stageshow.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (80th wk). The 79th week concluded yesterday (Tues.) was smash $35,000 in 11 performances. The 78th was $45,000 for 16 shows. Stays indef at this gait.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (11th wk). This round winding up tomorrow (Thurs.) looks like big $11,500. The 10th was $12,000. Stays, of course.

Roxy (Nat'l. Th.) (2,600; $1.75-$3.50)—"Windjammer" (Nat'l) (2d wk). First holdover stanza ending today (Wed.) looks like fine $62,000 for 10 shows. Initial week, $67,000. Stays on, with advance sale perking up this week.

State (Loew) (3,450; 50-$1.75)—"St. Louis Blues" (Par) (2d wk). This week finishing up tomorrow (Thurs.) is heading for okay $19,500. First week was $27,000. Holding over. "Another Time, Another Place" (Par) opens May 2.

Sutton (R&B) (561; 95-$1.75)—"Desire Under Elms" (Par) (7th wk). Sixth round finishing today (Wed.) looks to hit good $7,000. Fifth, $8,100. "Night Ambush" (Rank) opens tomorrow (Thurs.).

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (3d wk). First holdover frame finished Monday (21) was smash $11,800. Initial week, $15,000.

Victoria (City Inv.) (1,060; 50-$2) —"Run Silent, Run Deep" (UA) (4th wk). Present stanza winding up today (Wed.) looks to reach smooth $17,000. Third was $21,000. Continues on.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search For Paradise" (Cinerama) (31st wk). The 30th week concluded Saturday (19) was fine $24,000 for 10 shows. This past week was first one with number of performances trimmed to 10. The 29th round was $30,800 for 14 shows.

Baseball Bops Frisco; 'Holiday' Cheerful 11G, 'Lions' Smooth 12G, 3d

San Francisco, April 22.

First-run biz is sluggish for most part this stanza, and start of the Frisco Giants in the National League no doubt was a distraction from the downtown cinemas. Major leagues arrived here when the Giants opened in town against the L.A. Dodgers. "Young Lions" is still excellent in third round at the Fox while "Bridge on River Kwai" continues great in sixth St. Francis week. Top newcomer looks to be "Paris Holiday," rated good at the United Artists. "Saddle Wind" shapes fair at Warfield but other new entrants are showing little. "Around World in 80 Days" still is champ longrunner, with an okay take in 69th stanza at the Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Day Of Bad Man" (U) and "Violators" (U). Weak $6,000. Last week, "Touch Of Evil" (U) and "Girl Most Likely" (U), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Young Lions" (20th) (3d wk). Nice $12,000 or near. Last week, $15,000.

Warfield (Loew) (2,656; 90-$1.25) —"Saddle Wind" (M-G) and "Outlaw's Son" (UA). Fair $12,000. Last week, "Merry Andrew" (M-G) (2d wk), $9,500.

Paramount (Par) (2,646; 90-$1.25) —"Chase Crooked Shadow" (W-B) and "Stakeout On Dope Street" (WB). Mild $9,000. Last week, "Marjorie Morningstar" (WB) (2d wk), $10,000.

St. Francis (Par) (1,400; 90-$1.25) —"Bridge On River Kwai" (Col) (6th wk). Okay $17,500. Last week, $21,750, with 5 extra shows.

United Artists (No. Coast) (1,207; 90-$1.25)—"Paris Holiday" (UA)

(Continued on page 18)

Cold Weather Ups London; 'Wonders' Record $25,500, '80 Days' Wow $18,900 '10 C's' Great 21G, 'Dunkirk' Big 20G

London, April 15.

Arctic weather conditions over the Easter holidays, with snow and sleet on Saturday (5), contributed to a remarkable upswing in West End first-run returns.

The most notable results were scored by a trio of long-running pix. "Seven Wonders of World" set a new house record in its seventh Casino week with capacity for each of its 20 performances, to hit a new high of $25,500. "10 Commandments," in 20th Plaza session, landed a great $21,000. The 41st frame of "Around World In 80 Days" finished with a mighty $18,900 at the Astoria.

Sturdy holdovers include "Dunkirk," with a great $20,000 or more in its third Empire week; "Peyton Place," with over $9,200 in its third Warner stanza, and "A Farewell to Arms," with a solid $8,400 in its second Carlton week. The lone newcomer, "Desire Under the Elms," is heading for a brisk $11,200 in its initial sesh at the Leicester Square Theatre. "Bonjour Tristesse" was good $12,100 in second week at Odeon, Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World" (UA) (41st wk). Wow $18,900, better than for many weeks.

Carlton (20th) (1,128; 70-$2.15)—"Farewell to Arms" (20th) (3d wk). Steady $7,000 or near. Second was $8,400. "Young Lions" (20th) follows on April 24.

Casino (Indie) (1,337; 70-$2.15)—"7 Wonders" (Robin) (7th wk). Hit new house record of $25,500 for 20 performances or 100% capacity.

Empire (M-G) (3,099; 55-$1.70)—"Dunkirk" (M-G) (4th wk). Stout $18,000 or near. Third was $20,000. Holds.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Desire Under the Elms" (Par). Brisk $11,200, and above average for theatre.

London Pavilion (UA) (1,217; 50-$1.70)—"Quiet American" (UA) (3d wk). Neat $6,200. Second was $7,800. "Camp on Blood Island" (Col) opens April 18.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Bonjour Tristesse" (Col) (3d-5 days wk). Current run ending with around $5,600. Theatre turned live over the weekend with Sarah Vaughan headlining vaude layout. Previous week was great $12,100, slightly better than opening round. "Teacher's Pet" (Par) preems April 17.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Rooney" (Rank) (3d wk). Fair $5,000. Second was $8,300 and more than $2,800 ahead of opening round. "No Time to Die" (Col) follows April 17.

Plaza (Par) (1,902; 95-$2.80)—"10 Commandments" (Par) (20th wk). Great $21,000, one of best weeks ever at this theatre.

Rialto (20th) (592; 50-$1.30)—"Orders to Kill" (BL) (3d wk). Steady $3,400. Second, $4,000. "Farewell to Arms" (20th) opens April 17, day-date with Carlton.

Ritz (M-G) (432; 50-$1.30)—"Bridge on River Kwai" (Col) (4th wk). Great $4,000 or near. Third was $4,400.

Studio One (APT) (600; 30-$1.20)—'Old Yeller" (Disney) (3d wk). Fine $4,700. Second, $5,200, considerably better than opening round.

Warner (WB) (1,785; 50-$1.75)—"Peyton Place" (20th) (4th wk). Good $6,200. Third $9,000. "Young Invaders" (WB) preems April 24.

Spanish, French Meet In Rome Re Pix Pacts

Rome, April 15.

Series of international confabs are slated to be held here in the near future, all of them dealing with film industry relations. Current three-day session is on a Spanish-Italian huddle on co-productions and the exchange of pix. Reportedly the Spaniards recently have not been too satisfied with co-production arrangements with Italy, and likely will press for changes at the local session.

French delegation comes in next week for a four-day confab with local film officials. Late in May, a German pix industry group is expected here for talks.

Carib Dancers to Canada

Trinidad, April 22.

Beryl McBurnie's Little Carib Dancers (30) from the current West Indian Festival of Arts have been contracted for July 15-19 appearances in Canada at the Stratford, Ontaria, Shakespearean festival.

Dating resulted from presence here of Canada's Tom Patterson as a consultant to present Trinidad festival celebrating first parliament of brand-new Federated West Indies, newest component of the British commonwealth.

More Yank Films Planned in Greece

Athens, April 15.

Success of "Boy on a Dolphin" apparently opened the eyes of many producers to this vast unexploited field with its unique locale for original pix. After "Dolphin" and the gallic pic, "Celui qui Doit Mourir," another pic meant for worldwide distribution is to be shot here. A Greek-American production outfit, The Serenity Production will start shooting right after the middle of April on the first film, "Serenity," based on the novel by Elia Venezis.

As a matter of fact, director Gregory G. Marcompoulos of Serenity, who had worked with Hollywood directors, has been here two years ago searching for a good Greek story and studying possibilities of a production here.

Cast includes Norma Valdi and Vivien Virilii as well as Greek actors of the National Theatre.

Pic will be shot in Eastmancolor on a $250,000 budget. Anticipated location shooting in Lesbos and Anabyssos will be ended in June.

Rank Shuffles Publicity

London, April 15.

The Rank Organization announced a further reshuffle in its public relations setup. Sir Kenneth Grubb, consultant to the group, will now divide his time between the company's administrative h.q. in Victoria and at the South Street (Mayfair) executive offices.

Brian Dowling, group press officer, who is assistant to Charles Young, publicity co-ordinator, will take care of day-to-day press queries on group policy. Alec Hughes will be responsible for internal communications on public relations. Gerry Lewis remains the news contact at Pinewood Studios with Theo Cowan as the link between press and artists.

MARTHA SLEEPER'S REPRISE

Actress Now Dress Manufacturer In Puerto Rico

San Juan, April 15.

Martha Sleeper, refugee from Broadway and now a local dress manufacturer in old San Juan, will appear here next month in Shaw's "Pygmalion," sponsored by the Institute for Puerto Rican Culture.

Authors whose works have been chosen are playwrights Rene Marques, Francisco Arrivi, Manuel Mendez Ballester and Emilio S. Belaval. Ballets de San Juan will also perform during the festival.

$20,000 Cultural Grant In Jeopardy; Vancouver Has To Pony Up $6,000 Fast

Vancouver, April 22.

Officials of the Vancouver Symphony are attempting to wipe out last year's $51,000 deficit by April 30 in order that the organization may be eligible for a $20,000 cultural grant to be made by the new Canada Council. Proceeds of the grant would be used to finance the symph's forthcoming British Columbia centennial concert slate.

Canvass of patrons to date has raised $45,000 and the symphony remains $6,000 short of getting in the black. First centennial concert skedded is July 19. Presented by the Vancouver International Festival, event will be batoned by Bruno Walter with Maureen Forrester as soloist.

April Shapes as Record Month For Rome B.O.

Rome, April 15.

April shapes as one of the biggest boxoffice months in recent years here in the Italian capital. It's been a long time since four pix have maintained an over 1,000,000 Lire daily average (some $1,500) at a local house. But now there are four films in this category: "10 Commandments" (Par), "Bridge on River Kwai" (Col), "Young Lions" (20th) and "Farewell To Arms" (20th). "Witness for Prosecution" (UA) is also doing well in a small house while the same is probable for "Around World in 80 Days (UA).

"Kwai," helped by advanced prices, had already topped $33,000 in its first two weeks at the Fiamma. "Lions," playing three houses, hit over $40,000 in its first week. Both figures are very high for here. Other top grossers of recent weeks have been "Sayonara" (WB), "Peyton Place" (20th), as well as two Italo-made comedies, "Il Marito" and "Ladra Lui, Ladra Lei."

"Commandments" has copped several city records during its initial Italo dates, breaking previous figures in Milan, Florence, Turin, Bari, Catania, Naples and Genoa. It has been hitting high averages in all other centres played. In Rome, pic already has landed $180,000 via its initial Fiamma date and the moveover Supercinema stanza.

Puerto Rican Feature for Latin Market

Co-Opped Venture Made for $50,000—Columbia To Distribute 'Maruja'

San Juan, April 22.

A 10-reel feature film is to be cooperatively produced here on a bankroll of $50,000. This is "Maruja" (Little Mary) and it will be entirely shot locally via Probo Films, a new outfit. Columbia Pictures is expected to distribute the Spanish language effort for the Mexican, Central and South American markets.

Co-opping of Latin actors, directors and writers, with the blessing of the always expansion-minded Puerto Rican government and the Viguie film studio makes the venture possible.

Closing sequence of the film was shot in San Jose Church in Old San Juan, perhaps the oldest church in Western Hemisphere in continuous use. Other scenes were shot in nearby Bayamon.

Cast of 36 includes Martha Romero, Mario Pabon, Helena Montelban, Roberto R. Negron, and Axel Anderson. All are active here in local radio and tv.

Story by Jeronimo Mitchell, screen play by Manuel G. Pinera, direction by Orzabel Quintana. Songs and music are by Bobbe Capo, musical arrangements by Luis Benjamin. Producer is Jeronimo Mitchell and director of photography Luis Maisonet.

If film pays off after Latin-American distribution, producers will seek to have English titles dubbed in for the U. S. market. Otherwise its Stateside showing will be limited to the Spanish houses in the U.S.A. Film has aroused wide interest and enthusiasm among local actors, and is expected to have an arty flavor.

Quintana, the director is an Argentine who also directs a daily tv story of the soapy variety. Axel Anderson of Probo Films is an actor who comes from Berlin via South America.

Plan Change in Screenings for Crix In London; to Aid Scribes, Hypo Pix

London, April 22.

A move among leading distributors in Britain may soon lead to a complete change in policy in regard to advance screening of latest product to the national press crix. The question was carried a stage further recently when Sir Arthur Jarratt, president of the Kinematograph Renters Society, discussed the problem with the editors of the national dailies and London evening newspapers.

Hitherto, the practice has been, as a general rule, to screen new pictures for the critics a few days in advance of their West End preems. Press shows, to meet the convenience of the scribes, generally have been held on Mondays and Tuesdays of each week, with any overflow carried into the Wednesday. That timetable has helped the critics, whose weekly film columns are usually published on Thursdays and Fridays. Most of the Sunday scribes, too, by virtue of production problems, usually have to turn in their notices well before the weekend.

The basic idea behind the KRS talks with editors is to endeavor to find a formula which will yield an increasing volume of space for new pix and thus hypo business. In line with that thought was the suggestion that ordinary press shows should be abolished, that preems should be staggered through the week. Also that the critics should be invited with the regular audience just the way legit aisle-sitters cover their shows.

The latest idea being tossed around is that morning press shows as such should be withdrawn and instead there should be afternoon screenings only—on every day of the week if necessary. That suggestion, it is reported, was put forward by Sir Arthur Jarratt at a recent Publicity Circle. The flacks, it is believed in the main were either lukewarm or hostile to the idea, but no firm action will be taken until the KRS topper has had another opportunity of a full discussion with his own council members.

Fan Dancer Startles TV

London, April 15.

Redheaded fan dancer Rhoda Rogers startled viewers of the commercial tv vaude show, "Lady Ratlings On Parade," by wearing only a G-string and a couple of rosebuds at appropriate spots. During rehearsals producer Douglas Hern tried to persuade the hoofer to wear more but she refused.

"I'm decent, aren't I?" Miss Rogers asked. "A fan dancer has to consider her artistic integrity the same as any other artist. After all, what's the point of having a fan dancer if she doesn't need fans?"

New Yank Product Scores in Paris

Paris, April 22.

"Young Lions" (20th) roared into a record moneymaking first week here in four houses. Though not likely to equal the phenomenal showing of "Bridge on the River Kwai" (Col), it will probably emerge as one of the top Yank grossers of the year. This again points up French filmgoing tastes at the moment, which seems to go for hard, unromanticized look at the last war, with pacifistic overtones.

"Farewell to Arms" (20th), is below expectations as is "Sayonara" (WB), though both got fair reviews and have name values. Also doing well are such Yank suspense items as "Witness for Prosecution" (UA) and "The Killing" (RKO).

Some comedies and westerns, of name and quality calibre, are also pulling coin. "Funny Face" (Par) broke through the usual tune-tinter taboo to do fairly well here, and the recent tandem opening of Metro's "Les Girls" is also being watched.

With the growing need for foreign marts, the lack of world grossing qualities of U. S. musicals has long been a thorn in major company sides.

Granada Net Declines By $160,000 Over '56

London, April 22.

Although their trading surplus showed an improvement of nearly $30,000 over the previous year, the Granada Group's net profit has dipped by over $160,000. The accounts for the year ended last Sept. 30 show a trading surplus of $1,096,082 and a net profit of $444,393.

In the previous year the company, which is the parent group controlling the theatre chain and tv network, wound up with a trading surplus of $1,067,380 and a net profit of $610,971. The decline in profits, however, has not affected the dividend distribution, which is being maintained at 5% on the common stock.

The consolidated balance sheet does not reveal the separate earnings of either the theatres or the commercial tele station. But there is a note in the balance sheet to the effect that Granada-TV Network has been operating at a profit since April 30 of last year.

O'Dell to N.Y. on 2 Films

San Juan, April 15.

Jack O'Dell, who has made two films here expects to make a N. Y. hop next week to settle with United Artists the details about distribution of his product. Producing company is the local J. Harold O'Dell, Inc. The films are "Counterplot," with Forrest Tucker, Allison Hayes, Rita Tanno and Richard Verney; and "Machete," with Carlos Montalban, Carlos Rivas, Mari Blanchard and Juano Hernandez.

O'Dell plans to make a third film here, based on the 65th Infantry Regiment in the near future. O'Dell's "Counterplot" will preem here later this year. He and his brother David are also associated with Rafael Cobian Sr.'s film house management company, Commonwealth Management, largest owner of cinemas in Puerto Rico.

SAGAN BALLET ASKS $8.15 TOP IN BASLE

Zurich, April 22.

Francoise Sagan's two-act ballet "The Broken Date," with music by Michel Magne and sets by Bernard Buffet, will play three Swiss dates prior to its two months' U.S. tour.

Following stints in Britain and Holland, ballet, presented by Le Ballet-Theatre Francais, is set here at Stadttheatre Basle, Theatre de Beaulieu, Lausanne, and Kongresshaus Zurich. Tariffs are unusually stiff for this kind of attraction, with the top set at $5.60 for Zurich $8.15 for Basle. Latter is considered especially hazardous demand.

Dancers include Toni Lander, Vladimir Skouratoff and Noelle Adam. Roger Vadim is directing, and choreography is by John Taras and Don Lurio. Swiss tour has been lined up by Konzertgesellschaft Zurich in collaboration with the Pio Chesini agency in Basle.

Film Publicists Cool To Soho Fair Setup

London, April 15.

An attempt to enlist the close co-operation of the Film Industry Publicity Circle in this year's Soho Fair has been coolly received, with the FIPC indicating that each company must make its own decision as to whether it should support the event. Since Wardour Street (Britain's Film Row) is in the heart of Soho, it would have seemed logical that the pic people should rally to the fair, a popular summer attraction to the many tourists who visit London. Last year, an estimated 1,200,000 visitors penetrated London from abroad and around $504,000,000 in foreign currency came into the capital.

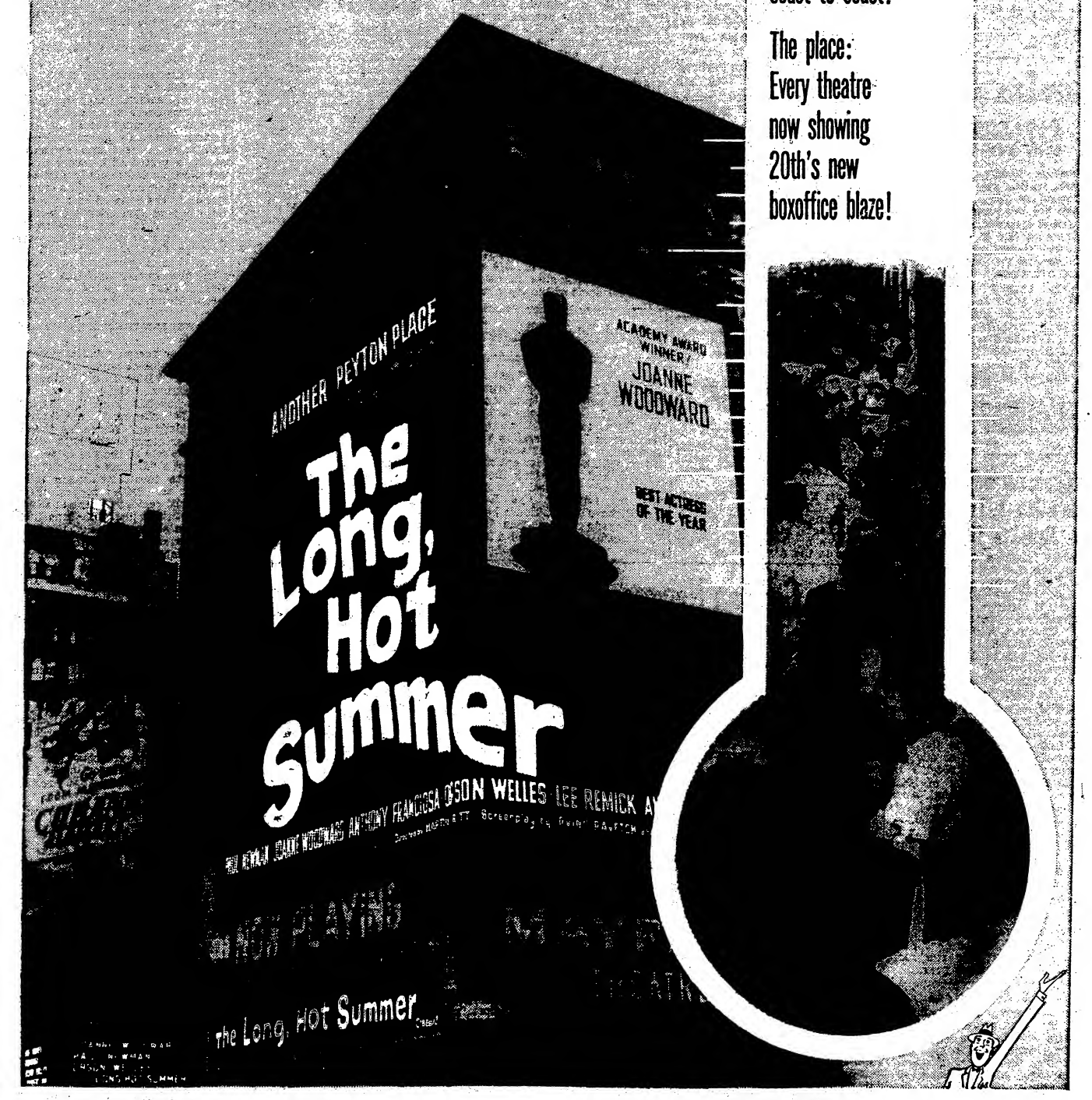
Apart from advertising in the fair's handbook, the main support from the film companies comes from 20th-Fox which is once again organizing a "Down Memory Lane" film exhibition.

Last year's "Write a Song of Soho" contest dealt with calypsos

THERE'S A 'SUMMER' HEAT WAVE SWEEPING THE COUNTRY RIGHT NOW!

The time:
Right now, from coast to coast!

The place:
Every theatre now showing 20th's new boxoffice blaze!



Two-Bit Admish for Juniors No-Go; Rivals Left Dickinson Drive-In Unsupported in Break With Custom

Kansas City, April 22.

Initial attempt to collect admissions for children under 12 at drive-in theatres has fallen by the wayside. Dickinson circuit which tried the policy in its first run drive-ins, Shawnee and Leawood, when the season opened in March abandoned it after a few weeks trial.

Other drive-ins were expected to follow the Dickinson lead, but no others put it into operation. Going it solo was not effective, circuit officials said.

A charge of 25c for children had long been considered here, especially at drive-ins playing first runs, as this would put them on a par with conventional houses. Other theatre executives have also advanced the idea on the basis that the no-admission-for-children policy is a hang-over from the initial days of drive-ins when it was a come-on for family trade.

As yet the majority of drive-ins here are sub-runs. Greater percentage of first run operation among them undoubtedly would spur interest in the admissions for kids all over again.

Trans-Lux's 'Best': $224,539 Profit

Trans-Lux Theatres Corp. last year "had its best year since 1945," the Trans-Lux Corp.'s annual report for the year ended Dec. 31, 1957, stated last week. Chain runs 11 houses in the East of which seven are first-runs, one is a newsreel house and the rest are neighborhood situations.

Circuit, headed by Richard Brandt, specializes in showing imports and offbeat American films. It recently acquired the Krim Theatre, Detroit. T-L prexy Percival E. Furber said it was planned to concentrate on urban first-runs and continue to dispose of the nabes.

Trans-Lux Corp. showed a $224,539 net for the year. This compares with $234,620 for the prior year.

Par Chain Attendance Up Since Jan. 1; 1st Quarter Equal to 40c a Share

Theatre business for the latter part of the first calendar quarter marked an improvement over the corresponding period a year ago, Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, told stockholders this week. Although not fully up to last year's level for the entire three-month period, business "responded favorably" since last January 1, he said.

Chief exec reported an upturn in the profits statement. Operating income (before capital gains) went from $1,743,000 in the first quarter of 1957, equal to 40c per common share, to $1,854,000 or 43c, in the first quarter of 1958. With capital gains included, earning for the first quarter of this year amounted to $1,958,000, or 45c per share, compared with $1,779,000, or 41c per share, a year ago.

Goldenson, in a statement accompanying quarterly dividend checks amounting to 25c per common share, commented upon the continuing upbeat on the broadcasting end. He said ABC in the first quarter showed a 36% gross billings increase over the same period of the previous year.

W. R. Petty Very Ill

Teague, Tex., April 22.

W. R. Petty, owner of the Star Theatre is now in a hospital in Kansas where he is critically ill. He closed the theatre about two weeks ago after suffering two heart attacks.

Petty formerly owned theatres in Texas and Oklahoma.

Roger Corman's 14

Hollywood, April 22.

Roger Corman, who produced nine indie films last year, will up his program to 14 during 1958, including entry into "A" production with "A Funeral for Sabella," budgeted at $1,500,000. Producer is pitching for James Cagney for star role.

Films will be turned out for various releases, including Allied Artists and American International. A major release will be sought for "Sabella."

New 'Columbine' Shoots Feature

Denver, April 22.

Harlan Mendenhall, a local cameraman, has organized Columbine Pictures and plans to shoot four productions this year in Denver and its environs. He hopes to shoot twice that number in 1959, all within the state of Colorado which, he believes, has a great potential for film locations.

Columbia Pictures in N.Y. had no immediate comment on the "Columbine" name for the new outfit.) Colorado's state flower is the columbine.

Mendenhall has been working on his first feature, "Brand of Satan," which he plans to take to the Coast in May to screen for distributors. Pic stars Hope Mitchell, a local-born beauty, and Murray Smith, director of the Pasadena Playhouse in California. It cost $40.000 and will run from 80 to 90 minutes.

According to Mendenhall, he can find any kind of backdrop—from Times Square to the ticket wilderness—in a 100-mile radius from Denver.

Mendenhall, who scripted "Brand of Satan," is a prolific writer. He directed films for the armed forces during the last war. Until a year ago, he was head of the KOA-TV film department in Denver. Prior to that he made a weekly newsreel for Fox Inter-Mountain Theatres.

William T. Barrington, formerly manager of Tri-City Drive-In Theatres' Turnpike ozoner in Albany, named general manager of the circuit which has two other outdoor theatres in the Albany area.

JOE FRIEDMAN TO PAR

Succeeds Steinberg as Field Exploitation Director

Joseph Friedman is resigning as Warner's assistant director of field exploitation to become exploitation manager of Paramount. Latter post, which had been held by Herb Steinberg, was left open when Steinberg recently was shifted to ad-pub head at the Par studio.

David Judson, Par exploitation department staffer since 1950, will serve as assistant to Friedman.

Word to Exhibs On Biz-Building: Put It Up First

Film industry's institutional newspaper campaign, slated to cost $900,000 and set to run this month, has been put off pending the collection of monies from exhibitors. Also on the deferred list is a radio promotional push which had been earmarked at $350,000.

Meaning of the foregoing is being put into the simplest terms by New York distribution officers: Either the exhibs put up, as they had pledged, or there will be no Business Building (so-called) campaign for the picture business.

Overall bally push, blueprinted to cost $2,300,000, was agreed to by exhib leaders along with the member companies of the Motion Picture Assn. of America, each side to share the outlay on a 50-50 split basis.

Formal vote by the MPAA okayed the payment to the extent that each exhib dollar contribution would be matched.

Council of Motion Picture Organizations, which is running the show, last week sent out brochures to exhibs which outlined the details and urged the earliest remittance of funds. As of this week the checks were slow in coming, except for some of the top circuits.

Dowd Gets Chi Ziegfeld

Chicago, April 22.

United Motion Picture Organization has sold the lease on the Ziegfeld Theatre, Loop arty, to Tom Dowd, topper of Central Film Distributors. Consideration wasn't disclosed. Lease has seven years to run, with a five-year option.

Dowd had supervised the 485-seat filmery the past five years, first for importer Ilya Lopert, then Richard Davis. House has the French-made "Snow Was Black" (Continental) skedded for a May 2 preem.

Revise German Newsreels to Meet Television—Altered Situation

Television is forcing the German newsreels to adopt a new, feature-type format, Hinderikus Wiers, producer-in-chief of the Deutsche Wochenschau, revealed in New York last week. He's here to step up newsfilm exchange with News of the Day.

Deutsche Wochenschau produces two of the four newsreels being put out in West Germany today. They are the Neue Deutsche Wochenschau and the UFA Wochenschau. Though they're produced by the same outfit, separate crews work on each reel and there's an overlap only on the top stories. Even then, there's a difference in editing.

The reels are issued once a week and play about 4,600 houses. The two competing newsreels are Fox Toenende Wochenschau and Blick in the Welt, the latter an outgrowth of the French occupation reel, Actualites Francaise.

Wiers' reels are state-owned, though there is no interference whatever—editorially or otherwise—with the content of the reels. Deutsche Wochenschau is distributed by Bavaria and UFA handles its own reel, which of course plays the UFA circuit. Wiers disclosed that both UFA and Bavaria are in the process of acquiring a minority interest in the reels they distribute, i.e., they're buying the shares from the government. New ownership will not affect distribution terms.

Competition in the newsreel field is fierce, Wiers reported, and there's a lot of price-cutting, though his own company so far has refused to engage in it. "You can cut prices if you have volume bookings and put out a lot of prints. But it stops being profitable when you lose customers and cut down on your prints," he held.

Wiers said his reels had made the adjustment to the tv age (Germany now has about 1,500,0000 tv sets to the point where, in one recent issue, the actual news headlines took up just a few pictorial headlines and the rest of the reel was given over to a pictorial essay on the fact that Europe had no spring this year.

"If the newsreels are going to continue to exist they can't go running after the headlines. We're always going to be beaten in that game by tv," said Wiers. Deutsche Wochenschau so far doesn't make any footage available to German tv, but Wiers acknowledged that a special tv news department may be set up.

Hark! Only Exhibitor Silence On Exhib-Created DCA Sales to Video

Swiss Critics Choices

Zurich, April 22.

Three U.S. films are included in the 10 Best list just issued by the Association of Swiss Film Journalists covering 1957. Yanks are represented by "Baby Doll" (WB) in the fourth slot, "12 Angry Men" (UA) (seventh) and "Moby Dick" (WB) (10th).

Unanimous winner is Italy's "Nights of Cabiria," followed by two French entries, Rene Clair's "Porte des Lilas" and Bresson's "A Death Convict Has Escaped." Others include Charles Chaplin's "King in N.Y.," Jules Dassin's "He Who Must Die," Italy's "The Cry" and France's "Does One Ever Know?"

The scribes chose from among 69 nominated films.

'God's Little Acre' Gets 'B' & Dixie

"God's Little Acre," filmization of the Erskine Caldwell novel of 25 years ago, has escaped a threatened "C" (for condemned) rating from the Legion of Decency, Anthony Mann, producer-director of the feature, disclosed in New York. Legion originally had decided on the "C" but pulled the switch.

It was not so much the filmmaker's "conformity" with the Legion standards, he said, as it was "a matter of showing my willingness to help." Legion responded favorably after protracted discussions of the property in addition to repeated screenings.

Set in the south, "Acre" is a series of character developments and relationships, suggestive of a moral skid row. Mann related he retained the basics of the book in the picture with only minor changes. For one, the situation wherein the wife permits another woman to seduce her husband is still in the text except that the scene is changed from the home of the wife to someplace on the outside.

"Acre" is set to open in Augusta, Ga., May 12—and this too is significant. Mann said he originally planned to location the picture in this area but was thwarted by the objections of city officials. Extensive playoff in the south is planned following the Augusta bow.

"Acre," to be released by United Artists, has Robert Ryan, Aldo Ray and Tina Louise in the leads. Mann has another completed, "Man of the West," Gary Cooper starrer, which he made for the Mirisch Company, and recently purchased as his next production John MacPartland's novel, "Ripe Fruit."

'Kwai' and 'Young Lions' Extended Engagements Complicate Pittsburgh

Pittsburgh, April 22.

Prospects of long runs for Bridge on the River Kwai" at Harris, now in fourth week, and "Young Lions" at Fulton, in its third, are giving Stanley "The Long Hot Summer," first 20th Century-Fox film in the history of that downtown SW deluxer. It opens there tomorrow (Wed.).

Harris and Fulton split the 20th product here and "Summer" was in the Harris allotment and set to follow "Kwai." But from looks of things now, Academy Award winner will be around for at least a couple of more months. Under ordinary circumstances, any 20th film that Harris couldn't handle out of its own share would automatically go to Fulton. However, the house has "Lions," which is still very strong and could conceivable go as long as "Kwai."

Since 20th is naturally reluctant to pull a winner while it's still on the up-beat and doesn't want to hold off "Summer" that long, there was only one alternative—the Stanley.

Exhibitor organizations have been charged by some industryites with following a "double standard" in their condemnation of distributors and in their efforts to keep post-1948 pictures off television.

It's pointed out, for example, that neither Theatre Owners of America nor Allied States Assn. raised as much as a peep in opposing the sale of some 35 recent pictures to television by Distributors Corp. of America. DCA, which is headed by former exhibitor Fred Schwartz and was brought into existence with exhibitor support, and which also has Harry Brandt, a leading N. Y. theatreman and head of the Independent Theatre Owners Assn., on its board of directors.

The DCA pictures, being handled by Flamingo Films for tv distribution, includes a large number of foreign language pix which have been dubbed for the tv exposure. In addition, the group contains such films as "Long John Silver," "I Am a Camera," "Rodan," "Rock, Rock, Rock" and "The Green Man." The pictures are being made available to tv on a delayed basis. Some of them won't be seen on video screens until 1961.

Exhibitor sources are somewhat squeamish in explaining the "double standard." For some, the silence represents a guilt feeling for not supporting the DCA films during their theatrical release. DCA was brought into existence during a period of a severe product shortage and many theatremen pledged their support to the organization in the form of both playing time and in funds for production purposes. A meeting, attended by a large number of exhibitors, was held at the Hotel Astor, N. Y. more than a year ago at which many theatremen agreed to supply financial support for DCA productions. However, immediately after the luncheon meeting the whole plan was apparently forgotten and shelved.

Another reason for the general exhibitor silence appears to be the position of DCA as a distributing organization. Until it came up with a boxoffice click in "Rodan," DCA is believed to have faced tough sledding. According to one exhibitor close to the DCA situation, the sale of the pix to tv represented a "distress situation" and therefore theatremen, who think highly of DCA topper Fred Schwartz, decided to remain silent. Many of them justify their position with the explanation that the DCA pictures do not represent potent opposition and that no comparison can be made with the unloading of top product by a major film company.

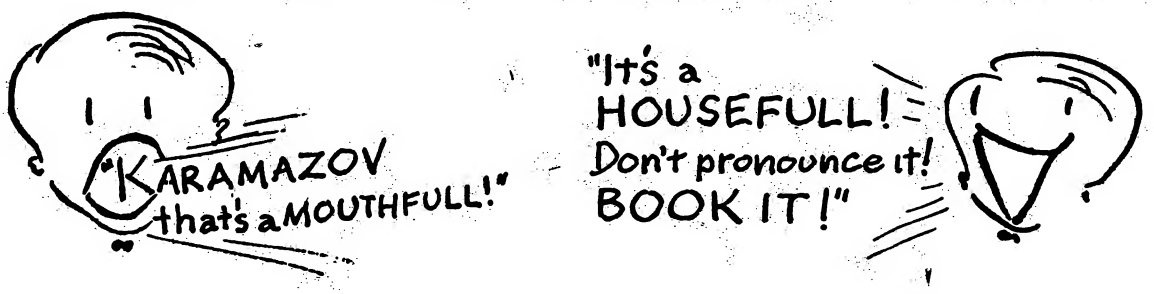
However, there is a hard core of theatremen who believe that efforts should be made to keep any and all post-1948 feature pictures off television. Their aim is to starve the tv stations as much as possible so that the videoites are forced to come up with their own programming to compete with the theatres. They feel, too, that by allowing DCA or a similar organization to sell pix to tv will leave them open to criticism and will also open the door for some of the hard-pressed majors to release their post-'48ers to tv.

U Resumes With Horror Tandem

Hollywood, April 22.

Universal has advanced the starting date of its resumption of production with the launching late this month of a horror package to be produced by Joseph Gershenson, music department head but previously executive producer of the company.

Initialer will be "Monster of the World," starring Arthur Franz, to be followed by "Step Down to Terror." Previously U prexy Milton R. Rackmil had set July 1 as the date for reactivating production.



"OH! BROTHER!"

(Karamazov, that is)

Phila.—8th week and going strong! Minneapolis—5th week and ditto!
Louisville—3rd week and likewise! 5 big weeks Wash., D. C., Chicago, Los Angeles!
4 big weeks N.Y., St. Louis, Miami, St. Paul, Stamford, Coral Gables, Kansas City.
3 big weeks Dallas, Cleveland, Pittsburgh, Tucson, Grand Rapids, Detroit.
26 days San Francisco; 25 days Portland, O.; 24 days Charlotte; 23 days Seattle.

Get the idea? This picture has LEGS! Success of first engagements SNOWBALLS as it rolls along!

HOLD PLENTY OF EXTRA TIME BECAUSE:
2nd weeks are grossing 70% of 1st week's
3rd " " " 75% of 2nd "
4th " " " 82% of 3rd "

AND IMAGINE THIS:

IN SOME SITUATIONS, 2nd WEEK'S BIZ ACTUALLY OUTGROSSES EXCELLENT FIRST WEEK'S! WONDERFUL WORD-OF-MOUTH BECAUSE IT'S TERRIFIC!

MGM BACK ON TOP IN '58!

Press Time Flash! Loew's N.Y. neighborhood biz phenomenal!

M-G-M presents

THE BROTHERS KARAMAZOV

starring **YUL BRYNNER**

MARIA SCHELL co-starring **LEE J. COBB** and co-starring **RICHARD BASEHART** with **WILLIAM SHATNER**

From the Novel by FYODOR DOSTOYEVSKY

CLAIRE BLOOM **ALBERT SALMI**

An Avon Production in METROCOLOR

Screen Play and Direction by **RICHARD BROOKS**

Produced by **PANDRO S. BERMAN**

An M-G-M Picture

Ivan & Sam Make With 'Culture'

Continued from page 1

Moscow Circus, which now starbills Popov, and much else. The Americans are making weight on a modest Congressional subsidy, but will have an array of in-and-out attractions, per "Carousel," Benny Goodman, Sarah Vaughan, Harry Belafonte, Philadelphia Orchestra, Juilliard Chamber group, Isaac Stern, Jose Iturbi, et al. All of downtown Brussels will be "booked solid" through the summer.

If the 60c admission to grounds (30 Belgian francs) is too high for the locals, as some think, the 200,000 turnout this past weekend belied any b.o. resistance although it is generally admitted there are too many fancy tariffs for the average European's pocketbook, including the Belgians who are on a hard economy. Nonetheless the first-guess 50,000,000 attendance has been scaled down to a more realistic 35,000,000 expectancy.

The battle of the pavilions may eclipse the come-on in the Pare des Amusements and, in turn, both may find that the Belgiques Joyeux (Folklore sector) will prove the most popular mass entertainment draw because the 80 regional pubs, bars, taverns, eateries and snack bars—accent on 10c beer and vin du pays—will attract the popular pocketbook potential.

'Poor' America

B.o.-wise the Belgian government put up $500,000,000 of the reported billion-dollar overhead. The Russians matched that with a budget 10% thereof whereas the U.S. budget is the relatively small $13,445,000, of which the Edward D. Stone-designed American Pavilion represents a $5,000,000 construction item.

As in the show biz idiom that the traffic to and overflow from a hit must redound to other shows, the congestion of the traffic in the direction of the U.S. and USSR (spelled URSS here) pavilions is a boon to its nearby displays, restaurants, pavilions, and the like.

The fun fare ingredients which are lacking, with an eye to what a Billy Rose's Aquacade or the General Motors' Futurama meant at the N.Y. World's Fair, or what Sally Rand's Nude Ranch meant to the b.o. of the San Francisco Fair, are many. The 1958 Expo may emerge getting its top word-of-mouth attractions from the class eatery atop the Atomium ($20 a head average, with wine); the Sabena heliport rides to view the panorama; a ride to the Atomium tower, a la the Empire State Bldg., or it may be something offbeat like Walt Disney's Circarama in the American pavilion; or the fashion models in ditto; or the models of Sputnik I and II, in the Russian pavilion; or it may be the come-on of a cavier sandwich and a shot of genuine Russian vodka for 35c which is rumored but unverified.

The manner in which the lines are drawn may be gathered from the somewhat too exclusively American throngs at the U. S. Pavilion whereas the Russians attract all nationals, including Americans. Quite obviously the Yank self-consciousness about not speaking other languages figures in this partiality to the homegrounds.

A negative intangible is the factor having to do with the hotel and catering services in Brussels. This is the first world's fair in the fully-aviationed era. Numbers may swamp this ordinarily small capital.

Oh, Mon 'Expo Pied'

Somehow, too, the complaints about "Expo feet" (or "Expo pied," in fractured-French) are heard more, even though the Brussels layout is half of New York's (1939-40) 1,000-acre layout. Is is due of course, to the unfinished roads and the incomplete transportation facilities intra-fairground. (It is for this reason that, unlike the NBC people and the newsmen who came here on a special Sabena press flight, CBS withdrew because Ed Sullivan plans filming it when it is more nearly completed late in May. The French Pavilion and its kindred City of Paris, with an individual building, will not be ready until then).

The Atomium, the $20,000,000 Atomic Age symbol of the Belgian undertaking, will remain as a permanent post-expo landmark as the Crystal Palace in London's Hyde Park (the first World's Fair, circa 1851) and the Eiffel Tower, legacy of the 1889 World's Fair in Paris. (Thus, incidentally, for the first time in decades the Belgian capital will have a distinguishing landmark other than its famed Manikin-Pis).

Showmanship Battle

The showmanship battle, which concerns Howard S. Cullman, w.k. Broadway legit angel, honorary chairman of the Port of New York Authority which he long headed, and the U. S. Commissioner General to the Brussels Exposition, of course has to do with attractions.

It's no secret—and already widely heralded with theatre billing, posters and other "paper" all over Brussels' environs—that the Russians have not only laid it on big with their show biz offerings but have sewed up almost every available downtown theatre, concert hall and auditorium for supplementary shows of the Bolshoi Ballet, David Oistrakh, Moscow Circus (acrobat-clown Popov now gets star billing here with it), the Svetchinikov Chorale, the Ukranian Song & Dance Ensembles, Ensemble of the Soviet Republics, the Moiseyev Dance Ensemble (which was so ecstatically received at New York's Metropolitan Opera House last week). Not to mention such peripheral offerings as the Philharmonic Orchestra of Prague (Karel Anceri conductor), the Mazowsze Ensemble (songs and dances of Poland), and the Orchestra and Choirs of the Philharmonic Society of Warsaw.

Other nationalistic groups include the Philharmonic of Bochum (West Germany), conducted by Franz-Paul Decker; Israel's National Ballet, Inbal; Edouward Van Remoortel conducting the London Symphony; the Royal Ballet of London (Sadler's Wells), the Old Vic Co. of London starring Sir John Gielgud in "Hamlet" and "Henry 8th," the National Orchestra of Madrid and Orpheon Donnostiarra, conducted by Ataulfo Argenta, with Victoria de Los Angeles as soloist; Switzerland's Ensemble Lyrique, Antonio Ballet and National Orchestra of Madrid; Royal Scots Guards; "Etorki," the ballet and choirs of the Basque country (France); Belgium's National Orchestra conducted by Andre Vandernoot; the "Coros y Danza" (songs and dances) of Spain; Wolfgang Sawallisch conducting the Orchestra & Choruses of Aix-la-Chapelle (France); Herbert von Karajan conducting the Philharmonic Orchestra of Berlin; "Changwe Yetu et Watutsis" (songs and dances of the Belgian Congo and Ruanda-Urundi); the National Theatre of Belgium at the Theatre de la Regence; the Festival of Beirut at the Theatre Royal de la Monnaie.

Circarama's Click

The Yanks of course have one thing already running for our side—the Walt Disney-produced Circarama, a 19-minute short under Ford Foundation grant — which may well become the single outstanding hit of the Fair.

"South Pacific" in Todd-AO, under gratis grant from Magna Theatres (George P. Skouras), will also be a revelation and have the same impact as the Cinerama spec which was a one-night glamor stand on the opening day of the Fair, with press and VIPs helicoptered from London and Paris. (The London contingent had to be housed in Paris—the town is jammed already — and planed in to the Sabena heliport on the fairgrounds.) While "Around The World In 80 Days" is being shown here (downtown) it's in the CinemaScope version, so Todd-AO "South Pacific" will be 100% new.

(Browsing into the Russian Pavilion's striking 1,200-capacity theatre, a Franco-Russian radio interviewer agented a lil inside dope with the Russian technician who bragged of their own Todd-AO and CinemaScope. It was evident, from the undraped stage and the three booths on the mezzanine that both processes were there. The USSR sound expert, who was tuning the on-the-main-floor mixing board, was friendly and informative about Russia having its "own" techniques).

Theatres, Cinemas, Etc.

(The Russians, too, seem to have a geographical theatre advantage in that it's accessible off-the-street. This is in contrast with the Tiffany theatre, also over 1,000 seats, in the American pavilion which Jean Dalrymple and Antoine Heller, the Continental coordinator, will operate.)

It is a very attractive playhouse and will command a pop-priced admission of $2 for the BG, Belafonte and kindred concerts and $3 top for "Carousel.")

On the subject of "names," the "South Pacific" management promises Mitzi Gaynor, France Nuyen and possibly also Rossano Brazzi for personals around the time the Rodgers & Hammerstein spec opens May 1-24.

While the Festival Mondial 1958 (World Festival of Performing Arts) schedule, as tentatively aligned, does indicate that the theatres and concert halls of Brussels and environs will be dominated by other nations, there is question whether these concurrently operated shows will have the b.o. impact as what goes on at the fairgrounds proper. So far the Juilliard School Orchestra from N.Y. City, on July 18, is the only Yank entry at the Palais des Beaux-Arts although it is not to minimized that the weight of numbers and attractions of other national origin must have its vox pop propaganda effect.

Also in negotiation are bookings of Berlin's Deutches Theatre, the Dance School of the Bolshoi Theatre, the Zagreb Opera, Bodrasmiane Children's Choir of Bulgaria, the Dresden Philharmonic, Enesco Philharmonic of Bucharest, Moscow Philharmonic, the Girls' Symphony Orchestra of Sofia, Ensemble of Bulgarian Dances, Ensemble of Hungarian Dances.

Belgium's Own Theatre

As host nation, Belgium has a 2,000-seat auditorium, a 500-seat aud and an open-air esplanade in the Belgian section wherein certain cultural events will be housed. This is in addition to the USSR and USA's own theatres, the several pavilion cinemas for their own commercial shoots, and also does not include the Children's Puppet Theatre matinees every Thursday afternoon.

W. C. High Finance

Brussels, April 22.

One of those offbeat conversation pieces that hit the Yank newspaper gals funniest is the Czech pavilion's one-franc-, two-franc, three-franc tickets sold in the powderroom. A Belgian franc is 2c. The client must indicate which ticket for which functional use to the pro in the lavabo (W.C., for water-closet, is the most common word, a holdover from the British influence on the Continent).

You ask why the 3-franc tab? The answer is "that's with a towel."

Briskin Gets Nod

Continued from page 3

lished in Daily VARIETY April 2 that Briskin would take over that spot—a story denied by other publications, denied, in fact, by everyone but Columbia.

Briskin contract is a straight salary deal, with no participation on pix for the executive. Columbia has an option to extend his pact, it's reported.

Briskin, the nominee of Lehman Brothers and Lazard Freres to the board of directors of Loew's Inc., will resign from that post immediately.

Since the death of Harry Cohn, prexy-founder of Columbia, on Feb. 27, the special committee has been seeking a successor to head the Coast operation. Committee which negotiated for Briskin to take over was headed by exec v.p. A. Montague, and others on it included prexy A. Schneider, v.p. Ralph Cohn, Alfred Hart, Donald M. Stralem and Leo Jaffe.

Appointment marks a return to the studio where he first entered the pix biz for Briskin, since he worked with the late Harry and Jack Cohn in the old C.B.C. Film Sales Co. for five years before it became Columbia Pictures in 1924. Briskin's association with Col was interrupted for service as a Lieut. Colonel in the Signal Corps in World War II.

His last association with Col was ended in 1945, when he joined Liberty Films.

Magna International Films Inc. has changed its name to Atlantis Films Inc. Harry Lewis of N.Y. was filing attorney at Albany.

Brando Too Powerful for Own Good?

Minneapolis, April 22.

New York Times film critic Bosley Crothers deplores the fact that some producers still use veteran stars like Gary Cooper and Fred Astaire to play romantic leads opposite young things like Audrey Hepburn, that Joan Crawford and some of the other "oldtimers" don't retire, and that young stars like Marlon Brando have bceome so "powerful" and are able to dictate to producers and directors how their pictures should be made.

Addressing a U. of Minnesota convocation here, Crothers, among other things, also told his audience he has seen prevues of "No Time for Sergeants" and "Gigi" and they're outstanding, that he expects "The Nun's Story" to be an Academy best picture award contender, and he anticipates that "God's Little Acre" and "Auntie Mame" will be notable films.

In his talk entitled "What You Don't Know About the Movies," he said he has no sympathy for exhibitors who have allowed their theatres to become obsolescent and now are facing extinction; and he believes pay television is "remotely in the future," will never take over theatre films, and may never be able to operate successfully.

Crothers feels that some of the young stars have too much power and "go overboard" using it to the detriment of some of the pictures in which they appear. He blamed Marlon Brando as responsible for tailoring "The Young Lions" and "Sayonara" to his own ends and getting them out of focus in certain respects.

He believes that the Kim Novaks and Jayne Mansfields are "passing fancies," but he expressed a high regard for the acting talents of Marilyn Monroe and Brigette Bardot and had kind words for "And God Created Woman" and raves for "The Windjammer." He also called attention to foreign films' growing popularity.

Jet-Propelled Cinerama Preem at Brussels Fair

By HAROLD MYERS

Brussels, April 22.

Just a few hours after the formal inauguration of the Brussels Exposition last Thursday (17) came the launching of Cinerama in the Belgian capital. It was made into a gala event in aid of the Red Cross, and VIP and press contingents were flown from London and Paris to participate.

Cinerama is being shown at the Exhibition in a theatre specially built for the occasion by Robin International. After the gala opening it turned into a seven-a-day operation with five daily showings of a cut version of "This Is Cinerama" (running about 60 minutes a show) and two evening performances of "7 Wonders of the World." There's a flat admission rate of 60 francs ($1.20) for the day screenings and 100 ($2) for the full evening performances.

The theatre, which has a capacity of over 1,170, boasts the biggest screen in Europe. It is over 80 ft. wide and 30 ft. high. It has been built on strictly modernistic and utilitarion lines but makes an excellent showcase for the three-film process.

Just before the intermission was reached on opening night a firework display very nearly drowned the soundtrack. As a result, the interval that followed, which had been announced to run only 15 minutes, was extended to more than an hour and a quarter. Instead of the curtain coming down at 10.30, therefore, the show, which had already started late, ran till midnight. And a consequent supper party in the Atomium Restaurant, originally skedded to end at midnight, went on to 2 a.m.

The VIP contingent flown in from London and Paris included Robert Clark of Hambros Bank, Gerald Beadle, BBC-TV topper, Marcel Boussac, French racehorse owner, Maurice Dollfus ex-prexy of the European Ford Co. and a director of Hispano, and Nicholas Reisinl, a director of Robin International. The London contingent joined up with the Paris party at Orly airport and became the first passengers to fly on the new French jet super airline, the Caravelle, which cruises at around 10 miles a minute at a height of over 30,000 ft. The hop from Paris to Brussels was accomplished in just about half an hour. The Caravelle, which is expected to be in service by next spring, might well revolutionize air travel on medium distance hops.

Although the tight schedule hardly gave the visitors an opportunity of seeing much of the exhibits on show, they were escorted around the Festival grounds in "taxi mobylettes" — power-driven tricycles with seating for two in front, which provided a glimpse of the enormity of the project and the amount of work still to be done before it's in shipshape order.

Andy Siak, formerly with the booking office of Jefferson Amusement in Dallas, has resigned to join the staff of the Empire Picture Co., as a booker.

Universal Looks Likely to Crash Chi Loop Again

Chicago, April 22.

Agreement reached last week with the Oriental Theatre virtually assures Universal of a much-needed Loop showcase for its prime product, teeing off May 16 with "I Married a Woman." Blockbuster priority has for some time shut out main stem exposure for U releases, forcing studio to funnel its backlog (mostly cost-minded) straight to the nabes for day-and-date play.

Accord with the 3,400-seat indie is verbal. Another exhib can still force bidding, though such eventuality is not seen as likely. Moreover, each pic the Oriental accepts will still be subject to final negotiation, indicating the informality of the "deal." Filmery, of course, doesn't look to be suckered by the arrangement. Understandably, for "going along," it figures to be favored on just about all conditions, including rentals.

Features tentative for May 29 and July 3, respectively, are "This Happy Feeling" and "A Time To Love and A Time to Die."

U was repped in the maneuver by branch manager Lou Berman and district topper Manie Gottlieb.

SPAIN SLOWS TITANUS' BIOPIC OF GOYA

Plans to do three weeks of location shooting of "Naked Maja" in Spain have been thwarted, at least temporarily, because Spanish officials object to the treatment of this biopic on Goya. This was disclosed in New York over the past weekend by Goffredo Lombardo, president of Titanus Films, Italian outfit which is presenting the property in association with United Artists and Metro.

Exec, prior to returning to Rome after a visit to the states, said he will continue efforts to obtain approval for the Spain locationing, admitting he's working on a sensitive area because the artist is regarded as a Spanish "hero."

Ex-MPEA Expert In Paris Shorts Prod.

Paris, April 22.

Harold Smith, ex-Motion Picture Export Assn. Continental rep, is back in show biz after a long illness. Smith has joined with J. Paul Boyer to make animated publicity clips for use in theatres here and for video in the U. S. Boyer was previously head of the research labs of Kodak, DeBrie and Technicolor here, but decided to go on his own in the animated field with Smith.

The pair have two shorts in theatrical release. "Insomnies" and "Un Martian A Paris," and are now readying "Uu Bebe Lune Pour Paris."

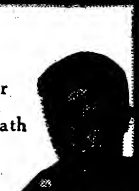
AN ADVENTURE ATTRACTION OF TOP BOXOFFICE STATURE FROM PARAMOUNT!

VISTAVISION

Paramount presents

CORNEL WILDE • JEAN WALLACE

The underwater demolition man . . . death was at his heels!



The best-selling authoress who was afraid of the love she wrote about!

MARACAIBO

ABBE LANE • FRANCOIS LEDERER

MICHAEL LANDON with JOE E. ROSS

Produced and Directed by CORNEL WILDE

Screenplay by TED SHERDEMAN

From the Novel by STIRLING SILLIPHANT

TECHNICOLOR®

The international adventuress who only went where the money was!

Flames and passions flare sky high as a vast upheaval turns Lake Maracaibo into a fiery furnace!

Yank Films In Jap Fire

Continued from page 3

one calendar year in the ten years prior to Dec. 7, 1941, and actually exhibited within six months of the end of the calendar year in which they were brought in.

"The motion picture industry of a country which did not bring motion pictures to Japan prior to Dec. 7, 1941, may bring up to three feature films in any one calendar year. The regulation permitted our member companies to import 270 pictures annually based on the number we imported and released in the year 1936."

The letter continues, "The present system was promulgated by the Japanese Government by Ministry of Finance announcement dated August 14, 1952, the major change from SCAP Regulation 8 was that the Government cut the film imports from all countries to an overall total of 208 in order to restrict them to the number of Japanese films produced in the previous calendar year. Secondly, a formula allocating imports by country and currency area was adopted. This resulted in reducing the allocation to MPEAA from the 272 permitted under the SCAP formula to 122 under the Finance Ministry system, and assigned a separate quota of 30 American film imports to independent importers who, until 1951-52 did not enjoy import privileges.

"In 1954-55, the total American quota was reduced to 122, of which 102 went to MPEAA and 20 for 'independents' which quota has been approximately maintained through 1957-58."

The MPEAA letter here pointed out that the SCAP Regulation was for more favorable than those subsequently established by the Japanese Government.

'Unfair'

Another Imazumi charge was that the American companies are monopolizing the import business here while the Japanese companies are handling less than 20% of that volume and it was "extremely unfair."

MPEAA replied, "Were it not for the highly restrictive regulations existing in Japan and the allocation of an American import quota and Japanese importers, and if Japan were a free market as before the war, practically 100% of American film imports would be handled by MPEAA distributors in Japan as in the case of other major countries in the world such as England, Germany, Australia, Canada, Brazil, etc."

Imazuni asked for a flat exchange of $35,000 per picture with half going to the foreign company and half to the Japanese company.

MPEAA in its letter regarded this as having a "paralizing effect on foreign film importation" and noted that "a fixed flat fee does not exist anywhere in the world."

Maas cited that the MPEAA share of film rentals in Japan in 1957 was 19.14%, a figure it did not regard as "monopolistic." It asked for a more liberal quota system to stimulate competition and noted that the 70% as charged was extremely rare with 45% ranging to an occasional 70% being more the norm. He gave as an example a 40% film where the publicity and advertising expenses are wholly borne by the distributor in Japan, whereas in other countries these charges are partially borne by the distributor, the average net rental becomes about 37%.

Japanese Benefits

In answer to Imazuni's allusion that the U.S. film companies receive favorable tax treatment in Japan, Maas called to attention that during the Occupation the member companies of the MPEAA supplied films to Japan "without receiving a single cent of foreign exchange." He noted that this was a major entertainment contribution during the dark days of reconstruction. He also brought to fore that from profits theatres in Japan realized during that period, the number of houses boomed. He further pointed to direct MPEAA contributions, such as payments of royalty taxes, corporation taxes, enterprise and inhabitants taxes and the yen dispersal in Japan from parent companies' nonresident accounts, the huge loans to the Electric Power Development Corp. from non-resident accounts and the admission taxes brought in by U.S. product.

Maas further cited that MPEAA member companies give employment to over 1,000 Japanese, have constructed modern offices in key cities and spend heavily in newspaper ads, local manufacture of accessories and local film laboratories.

Showing that the U.S. and Japanese industry can live together, the letter showed the healthiness of the Japanese industry by noting that in 1946 there were 67 Japanese features produced, 208 in 1951 and 514 in 1956. Growth of theatres was from 1,505 in 1946 to 3,320 in 1951 and 6,844 in 1956.

The letter concluded that there is "no preferential treatment given to overseas distributors."

The Japanese viewpoint is not strictly one-way however. Last week on a 15-minute radio forum, Daiei topper Masaichi Nagata defended the U.S. industry position by lashing out at the Diet malcontents and saying that it was just plain nonsense to single out certain items of contention instead of considering the entire picture in context. He also reminded that pictures are made for the public and the Japanes public has unmistakably indicated its leaning toward American films.

MPAA Budget

Continued from page 4

veep Griffith Johnson, have been mentioned as possibilities in this connection.

Though the budget cuts, which are to be finalized and presented to the board at another meeting, tie in with general cutbacks, there's an underlying feeling that both MPAA and MPEA have lost a good deal of ground in recent months. It's a gradual process that has its roots in the splintering up of the industry and the rise of the independents.

One simple example would be the negotiation of compensation deals abroad, which used to be comparatively simple when MPEA spoke for most of the major companies. Today, the majors must listen to the indies, and the latter have their own interests and their own ways of doing things. It is becoming increasingly difficult for MPEA to get truly "united" industry action abroad, and foreign governments are of course aware of this.

Meet last week in N.Y. reelected all officers and elected a new board. In the future, there will be a small, flat fee for all persons subscribing to the MPAA's title registration service. In addition, there'll be a charge for every ten titles registered. New scheme goes into effect immediately, but isn't retroactive. Purpose in part is to cut down on the large number of "wild" registrations through which producers seek to protect themselves every which way on their title ideas.

Hidden Darling

Continued from page 3

partment solely concerned with the worldwide 16m operation.

The 16m films are distributed in 192 countries outside the Iron Curtain and it's estimated that they have an audience of 100,000,000 annually. The 10 principal 16m markets are Brazil, Great Britain, Canada, South Africa, France, Australia, Germany, Panama, Italy, Venezuela and Panama. In addition to various hospitals and institutions, the U. S. 16m market consists of the Veterans Administration, the U.S. Defense Perimeter, the tuna fleet, the Defense Dept. and Alaska.

Loew's income from 16m is more than double that of its nearest competitor, Columbia, which does a big job in the distribution of 16m Spanish-language films in Latin America. Universal, 20th-Fox, Warner Bros., Paramount and United Artists (which recently entered the field) are represented in the 16m market to some extent, but hardly approach the activity of Loew's.

W. G. Sandlin gave back lease he held on the Roxy Theatre at Stratford, Tex., and moved to Hale Center, Tex., to operate hardtopper and ozoner. Roxy will again be operated by its owner, F. D. Cummings.

Vancouver Bans Bardot's 'Woman'

Vancouver, April 22.

Brigitte Bardot's "And God Created Woman" was banned by the British Columbia film censor six weeks ago, it's revealed by Nat Levant, topman of Columbia Pictures which distributes the French release here. Censor's nixing has not been appealed, but, "I expect we will bring it back and resubmit it, but that depends on Toronto (head office) and I'm waiting instructions," he said.

R. W. McDonald, censor, explained, "I just see a film and say yes or no. Reasons are given only when they (distribs) go to the appeal board."

Motion picture appeal board chairman, Mrs. Thomas Bingham, was unaware the pic was banned. She said that Warners' "Baby Doll" was board's latest arbitration (cleared in March, with cuts), and she personally thought the WB release "had a very real message, and we gave a great deal of time to the matter of cuts. The picture gives the intelligent listener something to think about and ponder over."

Appeals chairman remarked that Vancouver distributors rarely appeal censor's decisions, and stressed that the board she heads is "the instrument of the picture industry. We're not censors. I sometimes wonder if they (distribs) realize that fully," adding that there is a very good relationship here between McDonald and film exchanges.

Universal's Dave Lipton Sees Pre-Selling 'When' Altered by Conditions

Because of a change in market conditions and the type of pictures finding acceptance with the public, pre-selling of pictures has become more important than ever, according the David Lipton, Universal's pub-ad veepee. The new pictures, the majority of which are in the blockbuster category, must catch on immediately in the firstrun situations in order to recoup the costly investment involved, Lipton stressed. It's conceivable that a film that gets off to a slow start can become a money-maker, the pub-ad chieftain noted, but that maximum returns can only be achieved if the picture "gets going at the very beginning."

Lipton, in N.Y. for homeoffice conferences, declared that pre-selling must begin "much earlier than previously" because the time between the finish and release of a picture is getting shorter. He pointed out that the major companies and the independent producers cannot afford to hold back costly productions for any length of time and that efforts must be made almost immediately to start the process whereby the coin starts rolling in.

Lipton, presenting an optimistic business outlook for the spring and summer months, cited the following reasons for the need for stepped-up, concentrated pre-selling:

(a) Word of mouth is slower catching on.

(b) Personal recommendation is required, so it is essential that people be brought into the theatres at once to see the important, costly pictures.

(c) Advanced prices required for the big pictures must have some merit attached to them.

Lipton's general comments served as a lead-in to Universal's pre-selling plans for its spring and summer releases, all of which, the pub-ad chief stressed, will be backed by aggressive merchandising and exploitation. For example, for "A Time to Live and a Time to Love," U's film version of the Erich Maria Remarque novel, the company launched a campaign almost from the moment it acquired the property. The picture, set for July release, will be backed by a $50,000 tv spot campaign in 42 major markets. In addition, personalities involved in the picture will visit every major market.

Mrs. Geneva Woods serving as manager of the Fine Arts Theatre, Denton, Texas, operated by Trans-Texas Theatres.

Moscow's 'Yankee Traders'

Continued from page 3

was stated unequivocally by Alexander Davydov, head of Sovexport, the Moscow agency which concerns itself with film import and export questions, who spent last week in Manhattan.

"We will deal only on a mutual basis," Davydov stressed. *"We definitely connect the question of purchasing films with that of selling our product. It is the same policy we apply to every country with which we deal."*

This Russian policy appears to be in sharp contrast with the "impressions" held by American industry executives who've been dealing with the Soviet emissaries under the broad terms of the Soviet-American cultural exchange pact. Only last week, Turner B. Shelton, film chief of the U. S. Information Agency, and the official Government contact on Russo-American film matters, stressed that the agreement didn't provide a quid-pro-quo deal.

Shelton told VARIETY that the Russians would first pick the pictures they wanted — apparently they're interested in between 12 and 15—and that later, and quite independently of this, discussions would take place relating to the possible purchase of Soviet features by the Americans. This was precisely to eliminate the impression that the "exchange" aspects of the cultural pact were being carried over to the film side.

First Hint

First indication that something was wrong came when one of the companies reported that, at the first negotiating session with the Soviets, Davydov and his colleagues made the following points: (1) USSR would be interested in buying several pictures each for a fixed price, but we will not give any guarantees as to distribution. (2) The American partner must buy at least one Soviet import. (3) It would be advisable to discuss "coproduction." Not being authorized to make any such commitments, the American negotiator temporarily broke off the talks to consult with his principals.

Another "official" meeting of the Soviet group with its American vis-a-vis, i.e., Motion Picture Export Assn. prez Eric Johnston, Shelton and some others, was held in Washington Monday (21). The topic of "policy" came up, along with the general review of progress to date. Davydov and his group will leave for Moscow within about a week. They will continue to screen films in Washington during the remainder of the week. To date they haven't closed a deal for a single American picture.

U. S. Not 'Needed'

Davydov made it very plain during the VARIETY interview that Russia did not "need" American films, or for that matter films from any country. The Soviets produce about 100 features a year, he said, in addition to about 47 full-length documentaries, and this was sufficient. This output was enough to satisfy the Soviet theatres, he held.

However, for "cultural" reasons, Russia wants to import films from all over the world. Asked why his group to date had shown interest primarily in "escapist" fare, Davydov said he was simply picking films which he believed the Russian public would enjoy. Though he wouldn't be pinned down on the point, he didn't give the impression of resenting the fact that he wasn't being given access to any pictures showing the U. S. in any light that could even faintly be considered as "critical."

"I am a commercial man, interested only in the commercial aspect," he declared. "My only interest is in selecting the kind of pictures we believe our public would like to see." Did Russians like foreign films? "If they are good, naturally. We are no different from your public," snapped Davydov.

He said Sovexport expected to license American films for a five-year period and that he planned to have prints made in Russia. As for distribution, he said "we are committed to distribute these films widely. There can be no check. As for our films in the United States, I believe the American attitude will be so honest that we can assume our Russian films will get wide distribution also. No control is necessary."

As an afterthought he added as an afterthought he added press in the U.S. "and we get your papers in Moscow and can check whether our pictures are seen or not."

'Editing' No Worry

There no longer appears to be any fear on the American side of the Soviets "editing" Hollywood films to suit them to their propaganda purposes. The USIA's Shelton stressed that, under the basic agreement, both sides must obtain approval of any changes being made in any films sold. Also, added Shelton, "we can check in the major cities, and it's hard to believe that they would make a different version for the cities and for the general run through the country. That runs into money."

Davydov said he had no confirmation of a $106,000 deal made by Sovexport with the Italians for "War and Peace." He said he had left Moscow before the arrangements were finalized. From another source it was learned, however, that in a prior conversation Davydov had indicated that $100,000 was about the right price paid for the picture.

He would not be pinned down as to the precise amount Sovexport intended to spend on American imports; nor would Davydov disclose the percentage of income the Russian film industry derives from exports. He was very clear on that point. "That figure is not something for your paper to print," he said, refusing even to estimate in percentages.

The Russians have been having a busy time of it, both in New York and in Washington, seeing films and negotiating with the companies. It's indicated that their offers to date have been on the low side. As one American exec put it: "It's difficult to tell what is the 'right' price. They're free to play our films in three theatres, or in 28,000. So if we get $500,000 for a film, it's still not really adequate."

Motivations

What motivates the companies, however, and what obviously also motivates the State Department, is the desire to have American films seen by Russian audiences. While the word "propaganda" is ardently disclaimed, the fact remains that most Americans are convinced of the beneficiary results of simply letting Soviet audiences look in on the U. S. way of life and level of living.

Turning this question around, the answer becomes more complex. The Soviet way-of-life obviously is nothing for Americans to particularly admire. On the other hand, none of the some 24 films the Sovexport crew brought along has any kind of Communist propaganda in it. That leaves only "cultural" accomplishments. And of these the Russians are inordinately proud.

"They're not so much worried about making money here," ran one analysis last week. "When they bring over pictures like 'Swan Lake' or an opera, it's primarily to convince Americans that Russia under the Soviets has hit a cultural high that, in their minds, compensates for the American industrial headway. It's a sort of 'recognition' which they crave and which makes up for their considerable inferiority complex vis-a-vis the U. S."

Todd Memorial

Continued from page 1

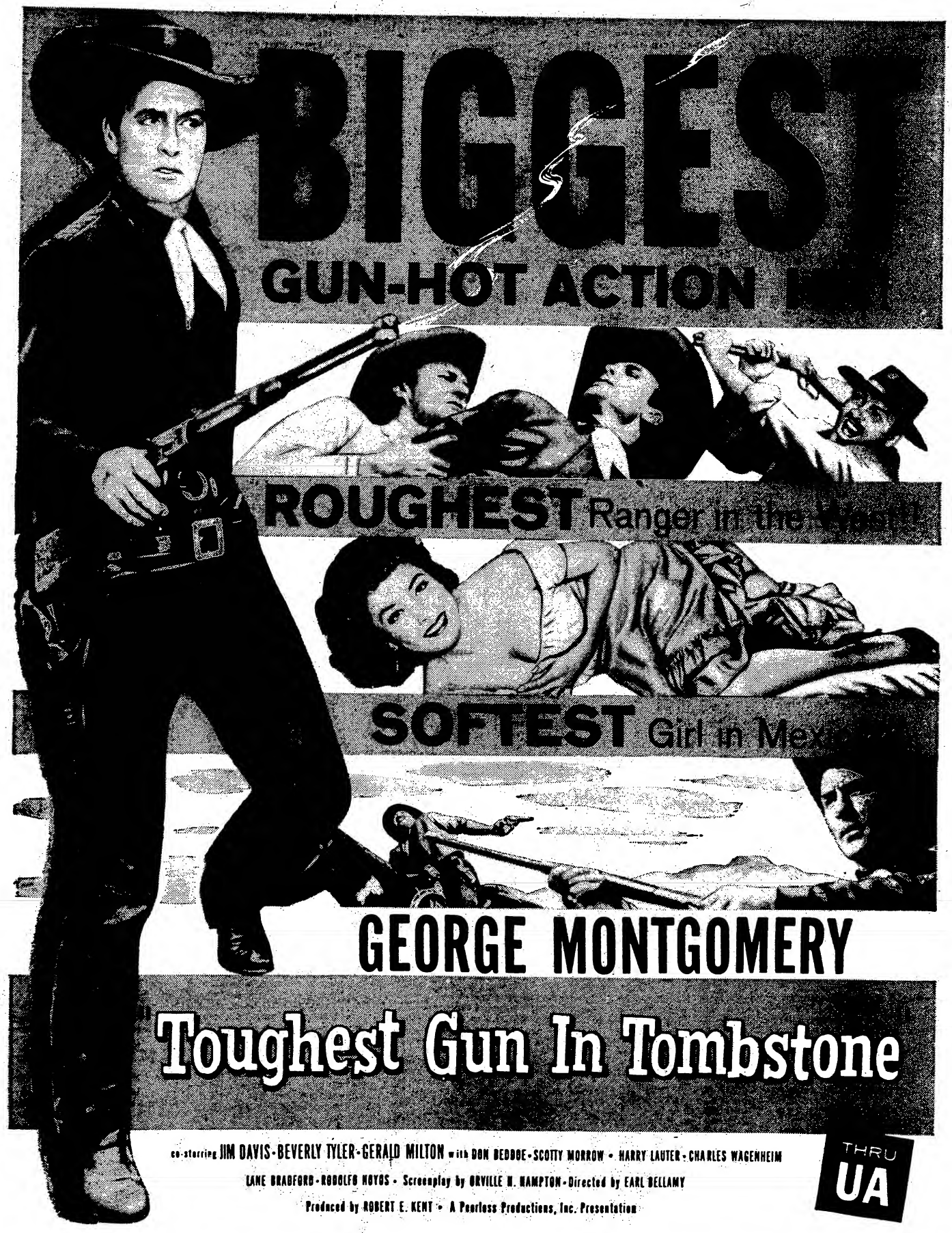
another were associated with Todd.

Stanza will be seen that Wednesday between 11 p.m. and midnight, hence preempting WABD's regular "Night Beat" interviews with John Wingate.

Among those being approached to appear are George Jessel, Gypsy Rose Lee (who worked for the producer in Broadway's "Star and Garter,") S. J. Perelman, who wrote the screen treatment of "Around the World in 80 Days," Cantinflas, et. al., and a selection of stagehands and other crewmen who worked with him on various projects.

Capper to the special tv show will be the announcement of a "Mike Todd Theatrical Scholarship" for young actors.

Sophia Loren got $225,000 for her work in "Black Orchid."


BIGGEST
GUN-HOT ACTION
ROUGHEST Ranger in the West!
SOFTEST Girl in Mex
GEORGE MONTGOMERY
Toughest Gun In Tombstone
co-starring JIM DAVIS • BEVERLY TYLER • GERALD MILTON with DON BEDDOE • SCOTTY MORROW • HARRY LAUTER • CHARLES WAGENHEIM
LANE BRADFORD • RODOLFO HOYOS • Screenplay by ORVILLE H. HAMPTON • Directed by EARL BELLAMY
Produced by ROBERT E. KENT • A Peerless Productions, Inc. Presentation
THRU UA
First Roaring Story of the Arizona Rangers... BOOK IT NOW FOR MAY!

Picture Grosses

'Lions' Roaring at 12G, L'ville; 'Brothers' Mighty 7G, 2d; 'Kwai' $9,000, 4th

Louisville, April 22.

Wicket pace at the downtowners continues firm, new "Young Lions" at Rialto shaping for socko take. "Brothers Karamazov" at the Brown still is great in second round. Spring racing meet at Churchill Downs opens Saturday (26), highlighted by the annual Kentucky Derby one week later (May 3). Drive-ins throughout the area are all open for biz, with segment of family trade naturaly patronizing these outdoor spots.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (1,000; 99-$1.45)—"Brothers Karamazov" (M-G) (2d wk). Great $7,000 after last week's $9,000.

Kentucky (Switow) (900; 50-85)—"Cole Younger, Gunfighter" (AA) and "Bowery Boys Up In Smoke" (AA). Modest $4,000. Last week, "Touch of Evil" (U) and "Day of Bad Man" (U), $5,000.

Mary Anderson (People's) (1,000; 85-$1.25)—"Marjorie Morningstar" (WB) (2d wk). Oke $5,000 after last week's $7,000.

Rialto (Fourth Ave.) (3,000; 74-99)—"Young Lions" (20th). Looks like leader here this week at sturdy $12,000. Last week, "Snow White" (BV) (reissue) (2d wk), $11,000.

United Artists (UA) (3,000; 90-$1.45)—"Bridge on River Kwai" (Col) (4th wk). Healthy $9,000 after third week's $15,000.

'Kwai' Great $16,000, Omaha; 'Marjorie' 4G

Omaha, April 22.

Only one new entry this week, but that one is "Bridge on River Kwai," a blockbuster at the Orpheum. "Marjorie Morningstar" ramains fine in th third stanza at the Brandeis, but "Brothers Karamazov" is just mild in second at the State. "Young Lions," switched to the Omaha to make room for "Bridge" at the Orpheum, is fair in third session downtown.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Marjorie Morningstar" (WB) (3d wk). Still fine at $4,000. Last week, $5,500.

Omaha (Tristates) (2,066; 90-$1.25) — "Young Lions" (20th) (m.o.). Fair $5,000 in third week downtown. Last week, "Bitter Victory" (Col) and "Domino Kid" (Col), $3,500 at 75c-90c scale.

Orpheum (Tristates) (2,980; 90-$1.25)—"Bride on River Kwai" (Col). Smash $16,000 or better. Last week, "Young Lions" (20th) (2d wk), $7,000.

State (Cooper) (850; 90-$1.25)—"Brothers Karamazov" (M-G) (2d wk). Only moderate $4,000 after $7,500 bow.

PHILADELPHIA

(Continued from page 8)

(Col) (6th wk). Terrific $21,000. Last week, $30,000.

Stanley (SW) (2,900; 99-$1.80)—"Marjorie Morningstar" (WB) (3d wk). Good $11,000. Last week, $13,000.

Stanton (SW) (1,483; 99-$1.49)—"Saddle Wind" (M-G) (2d wk). Quiet $6,000. Last week, $6,500.

Studio (Goldberg) (385; 90-$1.89)—"God Created Woman" (Kings) (8th wk). Trim $3,700. Last week, $5,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (7th wk). Okay $5,700. Last week, $8,700.

Viking (Sley) (1,000; 99-$1.49)—"Teacher's Pet" (Par) (4th wk). Neat $9,500. Last week, $11,000.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (8th wk). Fine $3,400. Last week, $4,000.

KANSAS CITY

(Continued from page 8)

"Teacher's Pet" (Par) (3d wk). Fair $3,500. Last week, $4,500.

Tower, Fairway, Granada, Apollo (Fox Midwest) (2,100; 700; 1,217; 1,050; 75-90) — "Cool and the Crazy" (American Int'l) and "Dragstrip Riot" (Indie). World preem for "Cool," picture is heading for big $20,000, and likely will hold. Last week, Tower, Fairway, "Long Hot Summer" (20th) and "Blood Arrow" (20th) (2d wk), $6,500.

Uptown (Fox Midwest) (2,043; 90-$1.25) — "Young Lions" (20th) (3d wk). Tapered to $4,500. Last week, both at uptown and Granada, $8,000.

LOS ANGELES

(Continued from page 8)

Soft $4,800. Last week, "Country Girl" (Par), "Proud and Profane" (Par) (reissues), $2,000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (2d wk). Pleasant $22,500. Last week, $26,800.

Four Star, Fox Beverly, Loyola, Vogue (UTAC-FWC) (868; 1,170; 1,248; 825; $1.25-$2.40)—"Young Lions" (20th) (2d wk). Solid $33,000 or near. Last week, $46,100.

Fine Arts (FWC) (631; 90-$1.50) —"Stage Struck" (BV) (2d wk). Dull $1,500. Last week, $3,000.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Run Silent, Run Deep" (UA) and "Cross Up" (UA) (3d wk). Tepid $3,300.

Pantages (RKO) (2,812; $1.25-$2.40)—"Merry Andrew" (M-G) (3d wk). NSG $5,600. Last week, $6,500.

Warner Beverly (SW) (1,612; $1.25-$2.40)—"Marjorie Morningstar" (WB) (4th wk). Low $6,000. Last week, $6,900.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Paris Holiday" (UA) (4th wk). Slow $3,500. Last week, $3,700.

Downtown Paramount, Wiltern (ABPT-SW) (3,300; 2,344; 90-$1.50) —"Sayonara" (WB) and "Forbidden Desert" (WB) (4th wk). Good $13,100.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (5th wk). Fair $6,700. Last week, $9,200.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (18th wk). Steady $15,000. Last week, $15,800.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 46th week Sunday (20) after $13,100 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (70th wk). Strong $16,200. Last week, $16,100.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Smiles of a Summer Night" (Rank). Okay $5,600. Last week, "Smallest Show on Earth" (Bev), "W. C. Fields Festival" (Bev) (2d wk), $2,600.

BOSTON

(Continued from page 8)

wk). Hotsy $20,000. Last week, same.

Kenmore (Indie) 700; $1.25-$2) —"Henry V" (Rank) (reissue) (5th wk). Oke $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 60-$1.10) —"Long, Hot Summer" (20th) (3d wk). Big $12,000. Last week, $14,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Paris Holiday" (UA). Opened Monday (21). Last week, taken over by Metropolitan Opera.

Paramount (NET) (1,700; 60-$1.10) — "Macabre" (AA) and "Hell's 5 Hours" (AA). Lofty $15,500. Last week, "Cole Younger" (AA) and "Missouri Traveler" (BV), $10,000.

Saxon (Saxon) (1,100; $1.50-$3.30) —"South Pacific" (20th) (2d wk). Second week was hotsy $26,000. Extra matinees helped. Stays a third.

Trans-Lux (Trans-Lux) (730; 75-$1.25)—"Devil in Flesh" (Indie) and "Naked Night" (Indie). Okay $4,200. Last week, "Miller's Beautiful Wife" (Indie) and "Flesh Is Weak" (Indie), $5,000.

Orpheum (Loew) (2,900; 75-$1.25)—"Run Silent, Run Deep" (UA) and "Quiet American" (UA) (4th wk). Neat $9,000. Last week, $11,000.

State (Loew) (3,600; 75-$1.25)—"Brothers Karamazov" (M-G). Smash $25,000 or over. Last week, "Witness For Prosecution" (UA) (8th wk), $8,000.

SAN FRANCISCO

(Continued from page 9)

and "Bop Girl" (UA.) Good $11,000 or over. Last week, "Run Silent, Run Deep" (UA) (3d wk), $6,200.

Stagedoor (A-R) (440; $1.25-$1.50)—"Stage Struck" (BV) (2d wk). Poor $2,100. Last week, $2,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Spanish Gardner" (Cont) and "Loser Takes All" (Cont) (2d wk). Fair $3,000. Last week, $3,500.

Vogue (S.F. Theatres) (364; $1.25) —"Smiles Of Summer Night" (Rank) (2d wk). Sold $4,500. Last week, $5,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (69th wk). Okay $10,000. Last week, ditto.

H.O.s Help Det.; 'Andrew' Mild $8,000, 'Marjorie' Sock 20G, 'Lions' 15G

Detroit, April 22.

Plethora of strong holdovers is keeping the downtown deluxers fairly busy this week but at a slightly decreased pace from the last session's terrific dash. Only two newcomers, neither doing much. "Merry Andrew" at the Adams is barely fair while "Cool and Crazy" at the Broadway-Capitol is rated just average.

A great gait is being mainlained by "Marjorie Morningstar" at the Michigan in second session. "South Pacific" at the United Artists, also in second, looms smash. "Long, Hot Summer" continues to sizzle in second time round at the Palms. "Bridge on River Kwai" stays tremendous in sixth session at the Madison. "Young Lions" is still good in third week at the huge Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Young Lions" (20th) (3d wk). Good $15,000. Last week, $19,000.

Michigan (United Detroit) (4,100; $1.25-$1.50)—"Marjorie Morningstar" (WB) (2d wk). Great $20,000. Last week, $25,000.

Palms (UD) (2,961; $1.25-$1.50)—"Long, Hot Summer" (20th) and "Showdown at Boot Hill" (20th) (2d wk). Hot $18,000. Last week, $24,900.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (6th wk). Wow $23,000. Last week, $29,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (2d wk). Great $22,000. Last week, $20,800.

Adams (Balaban) (1,700; 90-$1.25)—"Merry Andrew" (M-G). Fair $7,500. Last week, "Raintree County" (M-G) (8th wk), $7,500.

Music Hall (SW - Cinerama) (1,20-$2.65)—"Search for Paradise" (Cinerama) (11th wk). Robust $18,500. Last week, $17,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"God Created Woman" (Indie) (14th wk). Fine $6,500. Last week, same.

'Run Deep' Fancy 18G, Buff; 'Pet' Perky 14G

Buffalo, April 22.

Some new, strong product is giving first-run film biz here currently a rosy tone despite milder weather. "Run Silent, Run Deep" shapes socko at the Buffalo while "Teacher's Pet" is rated bright at Paramount. "Young Lions" still is fancy in third frame at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Run Silent, Run Deep" (UA). Sock $18,000 or near. Last week, "Paths of Glory" (UA), $12,000.

Center (AB-PT) (3,000; 70-$1.25) —"Young Lions" (20th) (3d wk). Fast $10,00. Last week, $15,000.

Century (UATC) (2,700; 70-$1.50) —"Bridge on River Kwai" (Col) (6th wk). Tapered to $8,500. Last week, $12,200.

Lafayette (Basil) (3,000; 70-90)—"Song of Bernadette" (20th) (reissue). Modest $7,000 in 9 days. Last week, "Snow White" (BV) (reissue) (2d wk), $15,200 in 6 days.

Paramount (AB-PT) (3,000; 70-90)—"Teacher's Pet" (Par) and "Spanish Affair" (Par). Bright $14,000. Last week, "Marjorie Morningstar" (WB) (2d wk), $12,400 at $1.25 top.

TORONTO

(Continued from page 9)

"Damn Citizen" (Col). Sad $10,000. Last week, "Underwater Warrior" (M-G) and "Man from God's Country" (AA), $12,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Wild Is Wind" (Par). Solid $16,000. Last week, "Teacher's Pet" (Par) (2d wk), $17,500 but latter two houses are not holding up.

Hollywood (FP) (1,080; $1-$1.25) —"Young Lions" (20th) (2d wk). Smash $15,000. Last week, $17,000.

Imperial (FP) (3,344; 75-$1.25)—"Marjorie Morningstar" (WB). Wham $21,000. Last week, "Peyton Place" (20th) (8th wk), $15,500 for eight days.

Loew's (Loew) (2,098; 75-$1.25)—"Witness for Prosecution" (UA) (2d wk). Hefty $19,000. Last week, $26,000.

Nortown, Towne, Westwood (FP-Taylor) (959; 693; 694; $1)—"Snow White" (B-V) (reissue) (3d wk). Fine $15,000. Last week, $25,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (36th wk). Steady $6,500. Last week, same.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (3d wk). Okay $14,000. Last week, $15,000.

Uptown (Loew) (2,075; 60-$1)—"Paths of Glory" (UA) (2d wk). Fine $8,500. Last week, $11,000.

CHICAGO

(Continued from page 9)

Last week, "White Huntress" (AI) and "Oklahoma Woman" (AI), $5,000.

Oriental (Indie) (3,400; 90-$1.50) —"Long, Hot Summer" (20th) (4th wk). Good $16,000. Last week, $21,000.

Palace (SW - Cinerama) (1,434; $1.25-$3.40) — "Search for Paradise" (Cinerama). Slow $13,000 for seven performances. Last week, "Seven Wonders of World" (Cinerama) (69th wk), $30,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Young Lions" (20th) (3d wk). Great $25,000. Last week, $38,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Bridge on River Kwai" (Col) (6th wk). Giant $29,000. Last week, $42,000.

Surf (H&E Balaban) (685; $1.50) —"Nights of Cabiria" (Lopert) (3d wk). Fairish $3,900. Last week, $4,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (55th wk). Sturdy $19,000. Last week, $22,500.

United Artists (B&K) (1,700; 90-$1.50)—"Run Silent, Run Deep" (UA) (4th wk). Good $13,000. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.50)—"Teacher's Pet" (Par) (2d wk). Bright $23,000. Last week, $27,000.

World (Teitel) (606; 90)—"Smiles of Summer Night" (Rank) (2d wk). Okay $3,200. Last week, $5,000.

Say Hollywood Crafts Harassed Glenville 'Quickie' Production

Hollywood, April 22.

AFL-CIO prexy George Meany has been asked to investigate a jurisdiction hassle here between IATSE and NABET, involving a quickie theatrical film.

Fracas began over shooting of the four-day Glenville picture, "Sideburns and Sympathy," which didn't sign a pact with either union when it began shooting, but did ink one with NABET late Tuesday night. This brought IA picket lines around Centaur studio, where the film is being shot, as well as a demand from Herbert Aller, business rep of IA cameramen's local 659, to Meany that he investigate.

Aller wired Meany charging NABET with "raiding" tactics, and said "they have pursued scavenger tactics and are exerting efforts to undermine wage scales and conditions that have been established over a period of 25 years." To this Bill Hines, chairman of Association of Film Craftsmen of NABET, replied: "We've been called names before; we're not going to engage in any name-calling. It sounds like cry-baby tactics to me."

Screen Actors Guild, meanwhile, said that producer Kenneth Herts had made a cash settlement with the guild for all "breaches of the contract which existed. The breaches concerned the use of persons who were not eligible to work as actors in the picture." The SAG spokesman continued, "We have not yet signed a contract with Glenville. We are allowing guild members to work, and will watch to see that they are complying with terms of the contract before approving a contract."

Aller also got off a letter to Charles S. Boren, v.p. in charge of industrial relations for AMPP, requesting him to advise AMPP members that they buy pix only after ascertaining pix have been made under conditions which conform to the IA basic agreement.

PAR FUSES PORTLAND SALES WITH SEATTLE

Portland, Ore., April 22.

Paramount will discontinue its billing, collection and other business activity at its Portland, Ore., exchange effective April 18, with this "front room" work to be taken over by the Seattle branch. It's another "streamlining" move of the type that has been growing increasingly prominent in the picture business.

Wayne Thiriot, Par's Portland manager heretofore, will continue to represent the company in the Portland territory but within the aegis of the Seattle office headed by Henry Haustein.

750G Antitrust Suit Charges Monopoly in 16m Pix Distribution

Two corporations and five individuals have illegally monopolized non-theatrical distribution of 16m films produced by several majors since 1951, Post Pictures Corp. charged recently in a $750,000 treble damage antitrust suit brought in N. Y. Federal Court. Named defendants are Films Inc., Encyclopedia Films Inc., Adlai E. Stevenson, Maurice B. Mitchell, Paul G. Hoffman, William Benton and Harry E. Houghton.

Through alledegly conspiring to engage in a monopolistic combination, action contends, defendants excluded Post from obtaining any 16m rights to product turned out by Loew's Inc., Paramount, RKO, Warners, 20th-Fox and Republic. Films, Inc., a New York outfit, distributes both theatrical and educational pix in 16m version. Headquartered in Wilmette, Ill., Encyclopedia releases a variety of educational films.

Cannes, 1958

Continued from page 3

practical difficulties. One is that Cannes, for instance, wouldn't necessarily go by basic values, but might be swayed by the inducements (such as star appearances) offered by individual distributors. Another is that the fest might not pick from the list, but want other films. And if there's anything MPEA wants to avoid it's a repetition of the "Blackboard Jungle" scandal at Venice a couple of years ago.

One of the selection methods considered and nixed, involves the broadening of the selection committee to include "outsiders," such as critics. But this again raises a practical point: An "artistically"-minded group might have chosen "The Goddess" over "Brothers Karamazov." The former is considered a good film, but reflects poorly on Hollywood, being the story of an actress' decline.

In the overall, one of the problems facing MPEA every year in making up its mind about fest entries is the limited availability of the "right" kind of pix. The companies generally prefer to enter films which are about to be released on the Continent so as to take best advantage of the publicity values that accure from the fests.

Suggestion was made, following last year's Cannes festival, to draw for fest entries on pictures nominated for Academy Awards in March. This, however, doesn't necessarily solve the problem of meeting fest requirements which still hinge on the comparative values of "art" vs. "boxoffice." There's been some improvement in that respect in recent years, with European fest juries less intent on awarding the purely artistic productions and ignoring popular values. However, the danger of having a major picture torn to pieces by the assembled fest critics still exists and there is general agreement on the need to adjust to fest mentality.

Leo's New Master

Continued from page 3

Irving Ravetch writing a novel, "Home From the Hill," for conversion to the screen.

Siegel, veteran production executive, was represented in the negotiations by attorneys Seymour Steinberg and Jacob Shearer of the law firm of Tannenbaum, Steinberg & Shearer.

Siegel, once an executive producer at Republic, served as a production executive at Paramount and 20th-Fox in addition to operating as an indie. He brought his indie unit to Metro about two years ago.

With Siegel taking over as production topper, the studio operation will revert to the format under L. B. Mayer, when latter was administrative head of the studio and Irving Thalberg and subsequently Sam Katz and Dore Schary were the production chiefs. Now, Ben Thau will continue as administrative head, with Siegel in charge of production.

MADRID IDEA: MPEA TOO HASTY

Film Biz Sees Britain's 50% Cinema Ducat Tax Cut Better Than Nothing; Industry's New Tax Bill $35,000,000

By HAROLD MYERS

London, April 22.

On the premise that half a loaf is not entirely unpalatable, the British picture industry has accepted the Chancellor's Budget decision with mixed feelings. There's keen disappointment, naturally, at his refusal to implement the request for total abolition of the cinema tax, but there is some gratitude for the fact that he's slashed it by 50%.

In doing so, the annual rate of taxation has been brought down to just below the 1939 level. This year's concession, which will be worth over $39,000,000 in a full year, will leave the industry a tax bill of some $35,000,000. In 1939, calculated on the present rate of exchange, the industry was paying about $45,000,000 a year.

One decisive effect of the tax cut certainly will be to raise the ante so far as payments into the statutory Eady Fund are concerned. The Chancellor, in his House of Commons statement, made it perfectly clear that he had allowed his cabinet colleague, the Board of Trade prexy, adequate room to maneuver on this question. The levy was designed to yield $10,500,000 this year but on present performance the gross is unlikely to exceed $7,000,000. There is now little doubt that when the new tax scales come into effect May 4, they'll be accompanied by an adjustment of the exhibitors' levy contributions to bring the revenue up at least to the original target.

Many producers are confident that the Board of Trade prexy will go even further and will raise the target—either this year or next—to around $11,200,000 a year. The Act, which governs the statutory levy, imposes a $14,000,000 a year ceiling for the Fund, but if it were raised to that level there would be no further room to maneuver.

How It Effects Small Cinemas

The big question mark at this point is the effect the concession will have on the smaller picture theatres whose future has been in jeopardy for some time. The Chancellor, in his statement to the House of Commons, emphasized that he was motivated by a desire to help the small exhib, but theatre men are questioning whether many of the borderline cases will be able to continue in business. Under the new tax scale all admissions up to and including 21c will be duty free. Thereafter, the tax will be calculated at 33⅓% on the amount by which the admission exceeds that figure. The current rate is 50% on admissions over 12c.

Another question to be resolved is whether any of the tax concession will be passed on to the public. The general feeling, widely reported among the national press on the morning after the Budget, was that the theatregoer would not benefit from the tax cut. However, it is known that immediately after the Budget, circuit toppers got together and there was a very firm suggestion that there should be some price reduction.

Undoubtedly the tax relief, coupled with the prospects of an improvement in the statutory levy, will be some encouragement to British producers, although they were mainly confident of total abolition. Even so, with the improved situation, there may well be an early spurt in production. The greenlight is now expected for several projects which have been held back pending the Budget.

Flying Tiger Party

A group of 96 U. S. Variety Club members took off Saturday (19) on a Flying Tigers chartered flight from Philadelphia to attend the Variety International convention in London. The plane was chartered by the Philly tent.

Another chartered flight left Monday (21) from N. Y.'s Idlewild Airport.

Public Pic Taste

Continued from page 1

Summer," which was concocted from a number of William Faulkner stories. His next project is "The Sound and the Fury," another Faulkner book, which he will direct for producer Jerry Wald. Also on Ritt's sked is "Sons and Lovers."

Difficult Task

Taking great literary works and transferring them to the screen, without losing their essence, isn't easy. "Desire Under the Elms" tried to do justice to Eugene O'Neil and "Old Man and the Sea" does the same with Ernest Hemingway. Wald wants to produce James Joyce's "Ulysses," and attempts to capture the mood of Francoise Sagan in "Bonjour Tristesse" and the upcoming "A Certain Smile" are part of the current screen excursions.

Occasionally, and in the case of the "problem" pictures quite often, pressure from groups or individuals tends to distort the original work. Apparently it was due to the insistence of star Marlon Brando that the character of the German in "The Young Lions" was completely distorted from its original in the Irwin Shaw novel. And the Roman Catholic Legion of Decency, sometimes indirectly, has had a good deal to do with distorting original works for the screen. It's doubtful that "Long, Hot Summer" would have dissolved into a soap opera ending had it not been for anticipation of Legion objections. Ritt merely said that "a much longer film would have been needed to resolve the father-son relationship realistically."

Speaking of Hollywood as a whole, Ritt said "it's now back in the hands of the people who make pictures." However, with the trend towards more serious films, he also emphasized the need to "draw the line for pressure groups," which he felt would become more active as the screen tackles more controversial themes.

Today's Approach

Creative talent concerned with film content doesn't pretend that a picture could—or should—be a precise "copy" of the original work, such as the upcoming "Uncle Vanya," which is merely a re-staging of the legiter. Feeling is that pix in the past have tended to drain the meaning out of serious stories, concentrating on the kind of values "everyone" can understand. Today, the tendency is more to seek clearer motivation of characters by retaining the thought-line of the original work, partly in the dialog and partly in the setting of the scenes.

Example cited is "Brothers Karamazov," which retained a degree of the base material. "Peyton Place," on the other hand, simply copied the title of a bestseller and more or less ignored the social implications of the tome (not to speak of its sex content which obviously was too "hot" to handle).

On the play side, "Blue Denim," "Two for the Seesaw" (which is being bought) and Budd Schulberg's upcoming "The Disenchanted" testify to the screen's gradual swing to more mature themes. In part, the willingness to experiment is attributable to the rise of the independents. Yet, when an Elia Kazan makes "A Face in the Crowd," and it flops, the studios' agonized reappraisal of the audience starts all over again.

Blackshere Drive-In at Mannington, W. Va., operated since it was built six years ago by Dr. and Mrs. C. P. Church, sold to two former employes of the Ted Laskey circuit, Joe C. Carunchia and O. S. Carpenter. The Churches continue to run the Mannington hardtop.

RUSH FOR DATES LACKS DECORUM

By HANK WERBA

Madrid, April 15.

Several U. S. film companies and company managers in Spain overstepped bounds of the agreement reached last week between Spanish government film authorities and Motion Picture Export Assn. rep. Frank Gervasi, and a new note of anxiety is again evident along Madrid's Film Row.

Each of the seven U. S. branches here submitted applications last week for two film import licenses. Some of the Yank distribs in submitting titles, apparently overlooked understanding between Spain and MPEA to limit the immediate partial entry of American film product to pictures of quality but not in the blockbuster class.

Paramount, with its application for "War and Peace" and Metro seeking to enter "Brothers Karamazov" were informed in official bureaus that local film distribution conditions did not favor competition at this time from very superior box office product and both companies were asked to submit substitute titles.

Paramount-Metro move was followed several days later by full-page Warner Bros. ads in Barcelona and Madrid announcing the pending release of "Land of Pharoahs" and "Battle Cry." Ads left government officials frowning since none of the import applications had yet been signed. Also blurbs violated film ruling here that admits advertising only after the Spanish censor has given a particular film its initial O.K. Film circles are worried that the U. S. companies are imperilling the present unwritten partial Spain MPEA agreement. The Spanish government, trade sources say, liberally conceded 18 Yank film imports after Gervasi formally notified this country that the MPEA film embargo had been lifted.

Warned on 'Tact'

Before returning to Rome with this unexpected favorable partial agreement and firm prospects for a 1958-59 pact agreement at the end of April, Gervasi notified all U. S. branch toppers to make no public announcements and carefully respect the spirit of the limited entente.

Outcome of individual jockeying and premature release of ads brought Gervasi from his Rome desk for a lay-down-the-law session in Barcelona. Gervasi stressed that MPEA was still on thin ice in Spain and that unless the Yank managers in this country pulled together on strict instructions from New York, all hopes to restore full film relations with Spain would go out the window.

At the moment, trade sources cannot determine when U. S. import application will get Spanish government seals. Local film hierarchy left for Rome today for ten days of negotiations with their Italian counterparts and it is assumed here no action on Yank Pix will now be taken until their return. Unlooked—for delay which observers here attribute to "Golden Era" tactics of U. S. distribs is once again providing a capital occasion for forces hostile to MPEA within the local film industry to counteract the impressive results obtained by MPEA trouble shooter Gervasi earlier this month.

'FIRST MAN INTO SPACE' COMPLETED OVERSEAS

Amalgamated Productions Inc. (Richard Gordon and Charles F. Vetter Jr.) has completed the science-fiction "First Man Into Space." Stars Marshall Thompson and the Italian actress, Marla Landi.

Film was made in Britain. Distribution arrangements with a major distributor are being finalized.

Charles Handel was dropped as a Paramount Lomeoffice pressagent —more economy.

Its Embargo Card Already Played, Yanks Wonder About Spaniards; Will They Favor Own Distribs?

Situation in Spain, now partly resolved via the decision of the American companies to lift their two-year embargo on shipments into that country, is still worrying N. Y. executives. As they see it, the lifting of the embargo has put the Motion Picture Export Assn. into a difficult bargaining position.

Spain has agreed to issue two licenses per company until September, when the new year starts. The deal for that year has yet to be negotiated. In fact, at this writing, not even the 18 permits have been issued.

Now the argument runs like this: The Spaniards know that, only under the most extreme circumstances, will an embargo be reimposed; that means they know that the American major distributors are deprived of their ultimate weapon in case Spain refuses to come across with enough permits to make operations worthwhile. Some in N. Y. say that it's precisely the aim of the Spaniards to force the American companies to turn over their product to local distribs.

One or two of the companies have had such a move in mind for some time and, whatever the shape of the new agreement, they can be expected to pull out.

At the MPEA, while it's acknowledged that the lifting of the embargo imposes certain handicaps, the argument is made that the move helped pave the way for a new deal and that without this concession, nothing could be accomplished in the future.

Berlin Red Rally

Continued from page 2

Today they have on top over there a new 'Hindenburg.'" Zweig praised Robeson as a great human being and called his singing the "heart beat of America." He concluded his speech by calling out: "America's Voice, continue singing!"

Next a telegram sent by Earl Robinson, composer-friend of Robeson, was read to the audience.

Press Un-Invited

Apparently because the sponsoring student group neglected to invite the press, Paul Robeson's U. of Chicago concerts had no coverage in local gazettes. The Negro baritone, in a comeback on the concert circuit, made two weekend appearances in the university's Mandel Hall under the aegis of a campus political unit called Student Representative Party. Both concerts were near sellouts at a $2.50 top for the 1,066-seat audiorium.

Recitals had scant advance publicity, apart from stories in the Maroon, student weekly, though Robeson himself made a splash last Thursday (10) with a Daily News interview under a three-column head.

Seymour Raven, second-string music reviewer for the morning Tribune, said the paper hadn't been invited to cover the concerts. But even if it had, he pointed out, they still might have passed up because of difficulty making the paper's deadline. Mandel Hall is a good 10 miles from Trib Tower. Even for very fine and renowned artists, Raven stressed, "we seldom go out of the Loop."

A university spokesman said that apparently the students had not invited the critics, but noted that because of the tax-exemption angle it was likely the student group wanted to avoid any hint of commercialism.

ABC Nixes For Video

Chicago, April 22.

Scheduled WBKB interview with politically-angled singer Paul Robeson didn't come off.

The ukase came from Sterling (Red) Quinlan, ABC veepee in charge of the local station, but was commanded by the network. Quinlan phoned in the directive from New York during a visit there last week after having approved the Robeson grilling on Norm Ross' "VIP" stanza only a week earlier.

Aware, and in fact fearful, that the cancelling might blow up into an issue of television censorship, WBKB's press department handled the matter quietly, notifying only the program listing clerks at the papers of the deletion and hoping it would blow over unnoticed. But it didn't.

Ross' show is mildly of the Mike Wallace stripe but doesn't normally deal in controversial personages.

Apparently the web feels WBKB would be abetting Robeson's intended comeback try on the concert circuit by giving him exposure on the interview show.

'Peyton' Libel Case June 9

Laconia, N.H., April 22.

A pre-trial hearing was held before Justice Robert Griffith in Belknap County Superior Court here, April 8, on $250,000 libel suits brought by Thomas and Geraldine Makris of this city against the former Grace Metalious, author of the novel, "Peyton Place," on which the motion picture of the same title was based, and her New York publishers.

Trial of the case has been scheduled for the week of June 9.

The Makris couple claim they were portrayed in the book, and, as a result, their character was defamed.

Cheval'r, Jane, Schnoz

Continued from page 1

remains in the spot until May 28, after which the hotel opens its Starlight Roof with Xavier Cugat. Abbe Lane (Mrs. Cugat), current in "Oh Captain," will double at the roof for the second show. An act for the first show hasn't yet been set.

Jane Powell on her first N.Y. cafe date in several years, is a strong draw at this other Hilton hospice. She remains at the Persian Room until May 6 and Celeste Holm comes in the following day. Miss Holm will close the room, although definite date hasn't been set yet.

The St. Regis Maisonette business is somewhat down from last season at this time with Bill Hayes & Florence on tap. Patricia Wilson follows them in May 7. The room closes June 5 and operations move the following day to the roof with Milt Shaw & Ray Bari orchs.

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Govt. Vs. B'casters No. 1 Item On NAB Convention Agenda; Labor, Recession, Automation Get Billing

Growing complexities of the Government's role in television shapes up as the No. 1 item on the agenda for the 36th annual National Assn. of Broadcasters convention next week in Los Angeles. As important secondary topics, both for official discussion and the backroom forums, the matter of labor vs. automation and the recessive business climate will dominate the action.

High interest in federal regulation, stemming from the Barrow Report, the Congressional investigation of the FCC and last week's proposed rulemaking order on the clear channels, will manifest itself in several ways. Even the customarily staid official agenda contains some hints, i.e., highlight of the Wednesday (30) management session will be an NAB public relations presentation by John M. Outler of WSB, Atlanta, head of the committee set up last year to widen NAB's p.r. influence; the Television Code Review Board will screen "Guest in the House," special film designed for distribution to local stations and showing how the industry governs itself in matters of program content. All six members of the FCC will be present—but paying their own way—for the regular FCC panel session and a speech by chairman John C. Doerfer.

But the real key to the presence of Government as the key topic of the convention is the record number of factional meetings scheduled apart from the agenda. List includes the Assn. of Maximum Telecasters on Saturday and Sunday (26-27), Clear Channel Broadcasting Service Sunday, Committee for Competitive Television, also Sunday, Assn. for Professional Broadcasting Education, Daytime Broadcasters Assn., Small Television Markets Committee, etc. Others of a more social nature but at which business will be conducted are the annual BMI lunch, Quality Radio Group, TV Stations Inc., and the two affiliates meetings, ABC-TV's on Friday (25) and Mutual's on Sunday, latter's first under its new management.

Labor Issues

On the labor front, with the IBEW strike of CBS as a key portent, the chief topic will be technological advances and automation. The regular labor session Monday (28) will take as its first topic "Technological Change and Collective Bargaining." On Wednesday, a panel will discuss "What Can Automation Do for My Station?" with one of the panelists being Harold P. See of KRON-TV, San Francisco, who has developed an automated master control setup which is in operation at his outlet in Bakersfield but which he's been

(Continued on page 43)

That Duz It!

Why Johnny can't spell!

More and more ad agency copy writers are fashioning tv commercials which have elementary school teachers up in arms. Spelling tests prove that moppets know their singing commercials but how many spot RINSO without an "e."

Teachers insist that Johnny certainly can read but what Madison Avenue is doing to the kid's spelling shouldn't happen to a subliminal **dug.**

The baleful influence of such deliberate misspellings on the tv screen as DUZ, WISK, KLEAR, GLO-Coat, MIRRO, Denture-CREME, GRIL-LITE, KURO, TRIX and TRU-LIFT, is felt throughout the average classroom, according to all apple-loving teachers.

FCC Reduced to 'Examiner' Status On Miami Review

Washington, April 22.

Action of the Court of Appeals last week in returning the channel 10 Miami case to the Federal Communications Commission, as requested by the agency in view of Congressional disclosures of alleged "influence" in the decision, raised lots of eyebrows here.

The order issued by the Court was considered unprecedented in its terms. For one thing, the Court retains jurisdiction over the case, directing the Commission to report in six weeks on its progress in complying with the order. The Court also tells the agency how its new hearings should be held, the eligibility of original applicants to come back in, and what the Commission should determine.

It specifically directs the agency to determine whether its grant to National Airlines was void because of former Comm. Richard A. Mack's vote. It further calls on the Commission to determine whether any of the applicants for

(Continued on page 43)

GODFREY WANTS OUT ON 'FORD ROAD SHOW'

Arthur Godfrey is calling it quits on still another of his CBS shows. This time it's "The Ford Road Show," Godfrey's 5:05 to 5:30 p. m. cross-the-boarder on CBS Radio for Ford. Godfrey claims the series takes up more of his time than he originally anticipated, and wants out June 1.

Ford and J. Walter Thompson are currently looking for a replacement, and are concentrating their efforts on the Coast in search of a top name for the segment. Show is part of Ford's big $5,000,000 CBS Radio package, with the slotting designed to catch the auto audience on its way home from work. Ford's committed to the show till next October.

NBC-TV's Retraction Of Elsa Maxwell's Cracks On Winchell's Patriotism

NBC-TV was preparing a retraction yesterday (Tues.) of Elsa Maxwell's remarks about Walter Winchell following the columnist's threat to sue 10 sponsors of the Jack Paar show, on which her comments were aired, for $1,000,000 each on charges of commercial libel.

As of late yesterday, it had not been decided whether the retraction would be aired on last night's program or next Tuesday's (29), nor whether Miss Maxwell herself, Paar or some other party would read the retraction. Miss Maxwell is a Tuesday regular on the show.

NBC decided to air the retraction after Winchell's attorneys furnished a certificate from the N. Y. Board of Elections showing that he had registered and voted in the 1955 and 1956 elections. Miss Maxwell, who's been attacking Winchell constantly on the show, charged he had never voted and called him a "phony American."

It was on this that Winchell had threatened to sue, and had stated that his atorney, Sol A. Rosenblatt, would send letters of intent to sue to the Paar sponsors. However, it's believed Winchell will withdraw the threatened legal action with the airing of the retraction. Rosenblatt's law partner, Julian Rosenthal, said yesterday that in any event there won't be any action in the next few days, and no final decision had been reached. He's understood to have told NBC, however, that the retraction will be satisfactory.

Bob Hope Bares All

Bob Hope really lets his hair down in the current (April 26) Saturday Evening Post (one of the continuing visit-with-the-stars series by Pete Martin), in a frank and "tradey" give-and-take. Hope has a lot to say about show people and show biz.

On the wisdom of Par unloading its pre-'48 backlog: "Paramount picked up $50,000,000 for that bundle of pictures and that 50 million is going to bump Paramount stock upward and this will make the stockholders happy . . . M-G-M and Fox and Columbia have already sold tv hundreds of their pre-'48 pictures. Nobody has ever offered such prices for doing it before. If the studios had got together and agreed not to sell their backlogs of pictures, that would have been different, but when all those financiers with white piping on their vests began to flap handfuls of thousand dollar bills in their faces, at a time when the stockholders were hungry, it was each man for himself."

On agency interference: "We handle our own tv show with no grandstand quarterbacks, but I've heard of shows where the agency crew-cuts declare themselves in. It happened to me a lot in radio, although a representative of an advertising agency dictating policy to a comedian is as silly as a comedian walking into an advertising agency and trying to dictate to them. The truth is we don't understand their business and they don't understand ours."

On Frank Sinatra: "Sometimes an entertainer spreads himself too thin . . . Nobody is good enough to chop himself up into that many pieces. Some of the pieces are going to be a little undone. Frank, who is red hot in pictures and red hot on records, is finding out the hard way that he needs help to be red hot on television, too. He knows this now and has knocked himself out trying to fix it, because, while Frank is impetuous, he's no dummy.

On Jackie Gleason: "I think Jackie got careless. There was too much repetition in his sketches. Jackie's a genius, too, but he got sloppy when it came to getting new ideas . . . For a while he had it all to himself; then a new personality came along named Perry Van Como who appealed to teenagers and adults, too."

On Perry Como: "Perry's been doing Bing for years, and he admits it . . . He's doing Bing so good Bing's trying to do Perry now. He thinks Perry's just great and, of course, Perry is wonderful. His only weakness is he doesn't like to do anything frantic."

On Milton Berle: "Berle fell into the same repetition-pitfall Gleason tumbled into. The competition walked in with Phil Silvers, who had a new show with fresh material and the people started switching their dials and Miltie's ratings skidded. The critics and the columnists said 'Berle's flopping' and it spread over the nation. I've heard of word-of-mouth successes, apparently there's such a thing as word-of-mouth flop, too."

On tv critics: "It's the history of the reviewing business that the boys who rip and tear are the guys who make a name for themselves . . . You can't afford to let those things worry you."

Femme B'casters Set Frisco Meet; Key Figures on Jampacked Agenda

San Francisco, April 22.

"Resources and Resourcefulness" will be the theme of the 1958 convention program of the American Women in Radio and Television at the Fairmont Hotel from April 24-27. Keynote address will be made by Dr. G. Herbert True, Ass't. Prof. of Marketing, U. of Notre Dame, on Friday morning, April 25. Luncheon speaker will be Harold E. Fellows, prexy and chairman of Board of NAB.

Speakers at AWRT opening banquet will be Alice Leopold, director, Women's Bureau, U. S. Dept. of Labor; Marion Annenberg, co-chairman, Industry Information Committee, and Pauline Frederick, NBC News Analyst. Edythe Fern Melrose will preside.

On the April 25 agenda is a session called "Ten Who Are Tops," featuring Agnes Gibbs, WCSH-TV, Portland, Maine; Gertrude Trobe, WBVP, Beaver Falls, Penn.; Babette Doniger, prexy, Editorial Films, N. Y.; Mickey McClung, prexy and general manager, Golden Empire Broadcasting Co., San Francisco; Eleanor Farenholz, Cunningham and Walsh, Chicago; Lea M. Kates, director, Consumer Service, U.S.A. Tea Council; Ann Hagen, Radio-TV officer, U. S. Information Agency; Montez Tjaden, director of promotion and public

(Continued on page 38)

Bodine Newschief at WDAF

Kansas City, April 22.

Walt Bodine, vet Kaycee newsman, stepped up from number two spot at WDAF AM & TV, to replace Randall Jessee as director of news and special events for the one-time Kansas City Star stations.

Ashley-Steiner In Major Expansion; Buys an Agency

Ashley-Steiner, Inc., this week took over the Milton Goldman Agency which had handled actors in legit, tv and films. Milton Goldman, Jay Wolf and Ray Smith, as well as other office personnel, will be absorbed into the Ashley-Steiner operation.

In line with its expansion policy to cover all fields of show biz, Ashley-Steiner recently hired Bill Robinson to handle its Beverly Hills office. Robinson was formerly with the Kurt Frings Agency. Also taken on was Eddie Rosen, former Morris Agency exec, who will work with Goldman in the New York office before shoving off to Beverly Hills.

Sam Kaplan is also a newcomer to the Ashley-Steiner operation having come from the NBC business affairs dept. Like Robinson and Rosen, he will go to the Coast office after a briefing in N. Y.

The Goldman agency brings with it such accounts as Cyril Richard, Sir Cedric Hardwicke, Farley Granger, Basil Rathbone, Edward Andrews, Bill Shattner and Anthony Quayle.

Ashley-Steiner office represents a flock of writers, producers, directors and various tv and film packages plus numerous name performers. Goldman Agency additions will give it a more rounded array of attractions.

Beech-Nut Renews Clark

Beech-Nut has renewed the Dick Clark Saturday night half-hour on ABC-TV for another 26 weeks.

Live half-hour stanza costs roughly $15,000 a week to produce.

Y & R to Kaiser: 'Spread It Out'

Young & Rubicam, agency for Kaiser, is reportedly urging its client to "spread its wealth" by dropping half of the highly-successful ABC-TV Sunday 60-minuter, "Maverick," and putting the coin in another of the Warner Bros. hourlong packages next season. Some months ago, another Y&R client, Gulf, was interested in taking over half of "Maverick," but Henry J. Kaiser, topper of Kaiser, nixed the idea.

It's presumed that if Kaiser decides in favor of putting its tv coin into two ABC nights instead of one, Gulf will get the other half of "Maverick." ABC-TV virtually has an exclusive all Warner product.

TA's Martha Scott TV Comedy Series

Talent Associates is prepping a second new live half-hour family comedy series, this one in coproduction with ABC-TV. Series, starring Martha Scott and featuring Kevin Coughlin, Beverly Lunsford and Linda Gamble, is titled "Young Mr. Middleton." Audition is being kinnied today (Wed.) at ABC-TV in N. Y. David Susskind is exec producer, Murray Susskind producer and Paul Stanley director.

TA's other new live half-hour comedy series, "Too Young to Go Steady," being produced with Screen Gems, is still a strong possibility for a summer premiere as the replacements for "December Bride" on CBS-TV for General Foods. Only thing holding up the deal is the insistence by the sponsor that CBS come up with a commitment for a fall time slot for the show if it clicks during the summer. So far, CBS has maintained it's unable to make such a commitment.

The Day B'klyn Went Egghead

By JO RANSON

Tempora a mutantur nos et mutamur in illis (the times are changed, and we are changed with them).

Verily, this was the litany heard in Brooklyn, the most polyglottic of the city's five boroughs, last Sunday (20) as the former fountainhead of baseball was recovering from the Dodger exodus to the Coast.

In the past, spring brought to Brooklyn weekends a sea of portable radio receivers and tv sets tuned to the daffy Dodger doings. Last Sunday, with the official baseball season underway, the town was busy tending its rubber plants and believe it or O'Malley, Brooklynites who once walked with radio portables glued to Dodger games were, on this occasion, wrapped up in the Brooklyn Museum Concert over WNYC or the N. Y. Philharmonic with Bernstein via WCBS.

Furthermore, casual observers saw former tv Dodger rooters entranced with such intellectual fare as "Youth Wants to Know" and Eric Sevareid pontificating on "Defense of America." These were indeed the sounds that rang over Flatbush rooftops and sprang from Williamsburg windows. Few were the radio and tv sets tuned to the Yanks hacking away at the Baltimore Orioles. It was plain as two-cents plain that Brooklyn, once the richest baseball market in the country, was undergoing a revolution and that it was moving from balls and strikes to bull fiddles and social science.

Moreover, there was now a definite air of togetherness in Flatbush with husband and wife, side by side, listening to radios or watching more lofty tv goings-on. 'Twas not thus yesteryear when Dem Bums held sway and men were absorbed in baseball while womenfolk twiddled their potato-stained thumbs or knitted antimacassars.

Near Brooklyn College, the afternoon palaver had switched from Snider to Stendhal and from Furillo to fortissimo. A fresh academic spirit was prevailing and the population was no longer in mourning for the faithless and feckless Dodgers.

A short distance from Ebbets Field, two guys were arguing about last week's championship chess games between Smyslov and Botvinnik in Moscow. "Those Russians are crafty at traps in openplay," one guy muttered. "Too bad we can't get chess matches on television. The only thing you get these days is a lousy Yankee game, and there's no fun watching a cocky winner. This is television?"

As the sun dropped over Brooklyn Bridge, one heard former Dodger fans urging neighbors to catch WNYC's "Masterwork Symphony." Henceforth it appeared the City of Churches, the bedroom of the city, was not to be the butt of vaude jokes and bladder bits for standup comics. Brooklyn was definitely egghead, now that the Bums had vanished.

...AND THEN THERE WERE NONE

Why Was Art Ford Bounced From 65G WNEW Job? Cues Station Revamp

Art Ford got axed last week from a $65,000-a-year deejay slot on WNEW, cueing a major reshuffling of the Gotham indie's radio schedule. Ford's twice-a-day stint on "Make Believe Ballroom" was given to William B. Williams, and Al (Jazzbo) Collins returned from KALL, Salt Lake City, to take over another strip on the station.

A lot of tradesters had the impression that the axing of Ford was at least indirectly due to the ascension of WINS' star in New York. But both Ford's lawyer, Howard Epstein, and a reliable station executive corroborated the fact that the reasons for Ford's departure dated back nine months, some time before WINS took a rating lead.

Ford is now dickering for a jock post at WAAT, the radio outlet in Newark being taken over by National Telefilm Associates shortly, and with WRCA, the NBC key in New York, and according to Epstein, with still a third outlet in the met area.

Complete reshuffle of WNEW programming took place on Monday (21). Ford left a week earlier for the opening of the Brussels' Fair, from which he was slated to broadcast a remote edition of "Ballroom." But the same WNEW executive explained that five weeks before the changes took place the two top execs there, Richard Buckley and John Jaeger, had decided to end Ford's tenure at the station. He said there were at least 10 points about which Ford and the management had disagreed, and, basically, Buckley and Jaeger felt the platter spinner, who was on three-and-a-half hours daily, did "not put in a day's pay for a day's work." He reported that among other things management was dissatisfied with the time when Ford arrived for work.

Epstein, on the other hand, said that Ford and the management dis-

(Continued on page 38)

Tebet's Upped Status

Dave Tebet has been shifted into the post of a general program executive at NBC-TV, in which job he'll be responsible for talent and casting supervision and will also be given special program assignments. Tebet has been manager of special programs for the tv web for the past several months.

Game Show Ardor Cooling? 'Dollar,' 'Wingo' Face Axe

Outlook is bleak for CBS-TV's new brace of quiz-participation shows, "Top Dollar" and "Wingo," with the expectancy that neither will complete its first 13-week cycles. CBS hasn't had any official word from the agencies and clients involved (Brown & Williamson-Ted Bates for "Dollar," Toni-North for "Wingo"), but unofficially the agencies have expressed disappointment with the shows and CBS is preparing possible replacements.

Anticipated short-livedness of the

(Continued on page 44)

KRAFT MAY CAP DRAMA'S DEMISE

By GEORGE ROSEN

Kraft's deal for a half-hour weekly Milton Berle comedy show on NBC-TV next season is "90% in the bag," according to network spokesmen. When and if the deal is finalized, Berle will share the Wednesday night 9 to 10 period with another 30-minute Kraft entry, thus ending the 11-year run of "Kraft Television Theatre."

With likelihood that the brace of CBS-TV Coast-originating dramatic shows, "Climax" and "Studio One," will call it quits at the end of the current season, the demise of "Kraft Television Theatre" would wipe the slate clean insofar as weekly live 60-minute drama showcases are concerned—something television hasn't been without since the inception of the Kraft stanza 11 years ago.

Last week Kraft, via its agency, J. Walter Thompson, turned over production reins on its Wednesday drama series to David Susskind and his Talent Associates in a bid to revitalize the show. The Kraft and JWT factotums liked what they saw on the initial presentation (three short plays by Tennessee Williams), and if the program picks up momentum there is still a slim possibility that Kraft will stay with the show next season. (The Wednesday time period has

(Continued on page 38)

NBC-TV Pretty Well Locked Up On Fall Program Sked: Tuesday, Saturday Key Areas in Overhaul

With some of its key new entries now locked into firm time periods, NBC-TV's fall schedule has all but taken shape. Still not set are some areas where outside packages are concerned, as well as some shows with sponsor commitments but no firm time slots. But overall, schedule is virtually set.

Key areas of change are Tuesday and Saturday. "Cimarron City" and "Bat Masterson," two new westerns, go into the 7:30 to 9 period Tuesday. "City" will star George Montgomery, is being produced by the same Revue Productions team (Allan Miller & Dick Lewis) that does "Wagon Train," and is locked in the 7:30 to 8:30 hour. "Masterson," a Ziv-NBC coproduction (stemming from a merger of what had been separate efforts by NBC and Ziv), is set for 8:30 and is already under option to Young & Rubicam for an undisclosed client.

On Saturdays, "People Are Funny" and Perry Como return, but "Steve Canyon" will probably go in at 9 for Liggett & Myers, followed by "The Man from Tallahassee," the hourlong NBC-Screen Gems coproduction, which is set for 9:30 to 10:30 to compete with "Have Gun, Will Travel" and "Gunsmoke." NBC anticipates the return of a refurbished "Hit Parade" from American Tobacco at 10:30.

Other key areas of new programming are Monday at 7:30, to be occupied by "Dragnet," which switches from Thursday night; Friday at 8:30, to be occupied by "Ruditsky," new Jack Chertok package based on the career of retired New York policeman Barney, Ruditsky; Sunday at 7:30, to be filled with "Northwest Passage" (with RCA already in as alternate sponsor); Thursday at 8:30, with "Brain or Brawn" a probable to replace "Dragnet" for L&M; Wednesday at 9 where Milton Berle and another show will replace "Kraft Theatre"

(Continued on page 34)

P&G Axes 'M'Graw'

Procter & Gamble is axing "The Adventures of McGraw" early in June, after having bankrolled the Frank Lovejoy starrer since the start of last summer. Some of the P&G money involved is already allocated in the form of an alternate-week buy for the fall in NBC's "Restless Gun."

Looks Like WRCA, Tex & Jinx 200G Teamup Is Over

Longtime relationship between NBC and Tex & Jinx McCrary appears to be ending. Their five-year contract with the web's New York flagship stations, WRCA and WRCA-TV, terminates at the end of July, and the web thus far has made no effort to negotiate a new pact.

Tex and Jinx have been getting $200,000 a year from their NBC deal,

(Continued on page 34)

Buick Dickers 8 Bob Hope Specials

Subject to General Motors approval, Bob Hope will star in eight one-hour specials to be sponsored by Buick next fall over NBC-TV. Buick, in addition to picking up the tab on the hour specs, is going to keep half of "Wells Fargo" which it currently co-sponsors with American Tobacco.

Spokesman at McCann-Erickson stated that Buick had taken the option on eight Hope shows and the only thing holding up the deal was General Motors, which, has to approve all of its division tv buys.

Young & Rubicam earlier this year wanted Hope to star in a half-hour weekly comedy series for American Home Products and Borden which currently sponsors "People's Choice." Negotiations for Hope to do the comedy anthology series apparently fell apart last week with McCann-Erickson picking up the ball for Buick.

NIX 'ELLERY QUEEN' AS CBS-TV SERIES

CBS-TV has dropped its plan to air a live hourlong "Ellery Queen" series from New York next season. Web had originally intended to slot the "Queen" series at 7:30 to 8:30 p. m. Wednesdays as the competition to "Wagon Train," but changed its mind, leaving the time open for some other property.

Web hasn't decided yet what it will now pitch for the time, but is considering three or four choices, none of them far enough advanced for a decision yet. As to other hour properties, CBS is still riding with "Rawhide" 7:30 to 8:30 Monday, "Pursuit" 10 to 11 Monday (in the event "Studio One" folds) and Garry Moore 8 to 9 Tuesday.

Olds Likes Patti But for ABC-TV

Oldsmobile, which has been anxious to hold onto the talents of Patti Page even though it is not keen on its present "Big Record" Wednesday at 8:30 slot on CBS-TV, is going to put the singer-femcee in a variety show Tuesdays from 10 to 10:30 on ABC-TV next season.

Exact format of the new PP stanza was not spelled out, but it is understood that the contract with ABC was to be signed yesterday (Tues.). D. P. Brother is the agency for the automotive company.

Incidentally, another General Motors account, Buick, is not renewing Patrice Munsel's half-hour tv package for next season, it's reported.

CBS DICKERS FOR ED WYNN SERIES

CBS-TV is mulling purchase of the new half-hour Ed Wynn telefilm series being produced by Screen Gems. Series, a situation comedy titled "The Ed Wynn Show," depicts Wynn as the grandfather of a large family. Screen Gems has completed a pilot of the show.

Web doesn't know yet just where it will spot the series if it does go through with the deal. Screen Gems has been working on the property since last fall, when it was tentatively titled "My Old Man."

IT'S GETTING CLOSE....

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Banks Getting More Receptive To Financing Telepix Ventures

The money market for vidpix financing has eased up noticeably, compared to a year ago, when the tight money situation prevailed.

The ease-up should engender a number of significant consequences:

1. This upcoming September should see fewer, if any, station financing of syndicated properties. One reason for station financing was the difficulty in getting banks to put up the required dough. There appears to be plenty of greenbacks now from banks for such purposes.

2. There should be an upbeat of competition among banks for the privilege of financing (meaning interest earning loans for the bank). Syndicators, too, may be able to secure more favorable terms from their point of view by shopping around.

3. But banks aren't that free with their money at this stage, if ever they will be, to finance pilots. As one banking exec put it: "That's worse than investing in a Broadway show." That doesn't mean that banks haven't loaned producers or syndicators for pilots. They have, but the collateral received are more realizable assets than the negative rights to the pilot.

Reason for the relaxed money market is due partly to the recession, policies of the Federal Reserve Bank, and other factors. With the recession putting a crimp on requested bank financing of industrial and other business expansion, there's more bank money now available for vidpix.

Banks are in quite heavy on financing of vidpix production. One more recent trend is the growth in the number of off-network properties put into syndication in which bank financing features. In the latter instance, the syndicator buying the off-network show gets the financing.

Most banks traditionally engaged in vidpix financing, welcome the financing of syndicated product, as well as network shows, although the latter type is a much simpler deal.

In syndication, Bankers Trust, like others in the field, ideally will loan up to 80% of the sum of the syndicator's station contracts, but in a competitive banking situation, banks are known to have lent more, up to 100% of the sum of station contracts, with additional collateral put up by the syndicators.

Unlike five or so years ago, today there are very few vidfilm banking customers outside the regular channels, the syndicators and producers who have established themselves over the years. Five or six years ago, it was a comparative field day, with new vidfilmeries rising and folding.

Schubert Series On N.Y.'s Finest

Chalk up another vidfilm scheduled to have N. Y. as the backdrop. But this one, about the N.Y. Police Force, will be filmed in Hollywood at the Goldwyn Studios —or at least the pilot.

Deal was set by Bernard Schubert, Telestar Films topper, with Howard Koch and Audrey Schenck, to produce the skein, based on the exploits of the N. Y. Police Department. Coppers in N. Y. are getting a good ride on tv pilots and otherwise, this season. There's "Decoy," based on the adventures of a N. Y. policewoman; Official Films has a pilot based on the exploits of the N. Y. Detective Bureau. Additionally, CBS Film Sales has a "Firefighter" pilot, based on the activities of the N. Y. Fire Department, and there's Screen Gem's "Naked City."

Donato's Canada Post

Toronto, April 22.

Nat Donato has been appointed director of Canadian sales for Telepix Movies Ltd., according to Joseph B. Dunkelman, president.

Prior to joining the latter, Donato was Canadian sales manager for ABC Film Syndications Inc., New York. He has been in radio and tv for the past 20 years.

'Private Eyeful' Series Stars Maxwell, Randell

Hollywood, April 22.

Marilyn Maxwell and Ron Randell are stars of Desilu's newest vidseries, "Private Eyeful," being produced jointly by Desilu and Edward Buzzell Productions.

Miss Maxwell plays part of a femme private eye in the series. Buzzell is producing and directing the pilot from his own teleplay. Frederick Ford and Jolene Brand have stet roles.

Cal Nat's 3-Mo. Peak on Sales

Sales on three telefilm series were given by California National Productions as the chief reasons why in the first quarter of this year the syndication house capped its previous peak sales record by 11.4%. Series were the new "Union Pacific," the second 39 of "Silent Service" and the reruns of "Medic."

CNP's 1958 first quarter ended at the end of the first week in April, and nearly all of the sales on the three skeins were consummated before then.

"Union Pacific," since it broke on Jan. 1, racked up inkings in 84 markets, all but one of which came before April 5. Railroad show's biggest single regional deal was with Lee Optical for 11 tv markets, mostly through the southwest, and four Rocky Mountain markets for Union Pacific R. R. Consumer Cooperative Assn. took four stations in the farm belt. In all 43 of the 84 "UP" sales were to bankrollers, rest directly to stations.

The second string of "Silent Service" was released roughly a month ago, and since then CNP inked 24 renewals, mostly all, according to the firm, falling in time for first-quarter counting.

"Medic," former network series, began its syndication spree about the time of "UP," and later fell under the aegis of Victory Program Sales, the new Cal Nat library subsid. Show now has 62 markets signed via the syndication route.

200 More Features For Kerman's Governor TV

Arthur Kerman's Governor Television Attractions has added another 200 feature films, 26 of them completely new to the tv distribution route. This concentration of acquisitions in the past few weeks brings Governor's catalog up to 300 flicks or thereabouts.

Eros Films in London supplied the 26 first-runners and various indie producers, big among them being Hal Roach, and producers' rep Del Randel sold Kerman the remaining films, all of which have had some degree of previous tv coverage but not throughout the entire U. S., according to Governor. In some markets, as many as 100 first run flicks are available.

Kerman has already inked deals on the new package with WOR-TV, N. Y., and KNXT, L. A.

ABC Film Latino Payoff

ABC Film Syndication has tallied up the sale of 672 half-hour episodes of Spanish-dubbed properties, Raul C. Conangla, co-ordinator of Latin American sales for the company, who recently returned from a trip through Central and South America, reported.

Series involved in the deals included dubbed versions of "26 Men," "Code 3," "Racket Squad," "Sheena, Queen of the Jungle," "Passport to Danger," and "The Three Musketeers."

Conangla in his trip visited Argentina, Brazil, Columbia, Cuba, El Salvador, Guatemala, Peru and Venezuela. He also appointed new representatives in markets not previously covered by the firm.

'Medal of Honor' Series

Hollywood, April 22.

"Congressional Medal of Honor" vidseries gets away May 5, produced by Med Mandour in association with Lou Sherman. Series of 52 episodes deals with exploits of medal winners.

Winners themselves will be brought to Hollywood, some to portray themselves. Others will be played by actors in individual segments.

Fred Coe's Brace Of Telefilm Series

Hollywood, April 22.

Fred Coe will produce two hour-long telefilm series for CBS.

Producer's first series is called "Front Office," is a dramatic series with a continuing character, who will play part of a top exec in big biz. Pilot is due to roll in May.

Second Coe-produced series is tentatively labeled "Keyhole," and is a murder mystery anthology. In addition to the film series, Coe will produce seven "Playhouse 90's" for CBS next season, and for this stint has acquired as his first property, Ernest Hemingway's "The Undefeated," with A. E. Hotchener adapting.

MIRISCH, EDELMAN, NBC TEAM ON 'STAR'

Hollywood April 22.

The indie motion picture firm, the Mirisch Co., entering the telefilm field, has associated itself with Louis Edelman and NBC in its first venture.

The three-way deal involves two series, one "Five Cornered Star," based on the founding and early days of the U. S. Secret Service. The other project, untitled, is about a railroad detective in the days of the old west. Pilot for the latter was scripted by Leslie Stevens. W. R. Burnett scripted the "Five Cornered Star" pilot.

Walter M. Mirisch, v.p. in charge of production, will produce both series. Edelman, whose tv activities include "Wyatt Earp," "Jim Bowie," "The Danny Thomas Show," will act as exec producer. NBC will finance.

Meadow Ankling CBS For Own Vidpix Series

Hollywood, April 22.

Herb Meadow, under contract to CBS as a producer-writer-creator on a five-year ticket, has exited to produce his own vidfilm series, "Rafferty's Angels."

"Angels," an hour-long series dealing with a unit of the U. S. Cavalry, will be co-produced and co-packaged by Meadow and Frank Cooper Associates. Meadow has his own vidfilm production company, Film City Enterprises, and is planning three other series, but "Angels" may be shot under the aegis of a new company yet to be formed.

Meadow checked out of CBS after finishing the script on a new hour-long oater series, "Bonanza."

France-Video Sets CBS Newsfilm Deal

France-Video, the French tv network, is among the newest subscribers to CBS Newsfilm.

Howard L. Kany, manager of CBS Newsfilm, just returned from Europe, reported that a cooperative arrangement with Independent Television News of Britain makes it possible to supply service of world-wide coverage from London to Europe, North Africa and the Middle East. France-Video will make Newsfilm available to Monaco and Algeria as well as throughout France.

The Saar and Austria are new subscribers, also, following negotations in various western European countries.

Renaldo's Training Pix

Duncan Renaldo, star of Ziv's "Cisco Kid," finds himself not only making commercials for sponsors, but also sales training films.

He's doing both for Nichols Industries, Inc., which make Stallion Brand toy pistols.

Top 20 National Syndicated Shows

(Based on Pulse's Spot Film Report for April)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least six of the 22 markets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

		Distributor	Natl. Wght. Rtg.
1.	Boots and Saddles	NBC	20.8
2.	Highway Patrol	Ziv	20.3
3.	Honeymooners	CBS	19.4
4.	Sea Hunt	Ziv	18.6
5.	Annie Oakley	CBS	17.8
6.	State Trooper	MCA	17.0
7.	Death Valley Days	U.S. Borax	16.6
8.	Mike Hammer	MCA	16.6
9.	Silent Service	NBC	15.8
10.	Sheriff of Cochise	NTA	15.6
11.	Popeye	AAP	15.5
12.	Badge 714	NBC	14.7
13.	Captain David Grief	Guild	14.7
14.	Cisco Kid	Ziv	14.7
15.	Code Three	ABC	14.1
16.	Grand Ole Opry	Flamingo	13.9
17.	Whirlybirds	CBS	13.8
18.	Stories of the Century	Guild	13.3
19.	Dr. Christian	Ziv	12.7
20.	Sky King	Nabisco	12.7

Anti-Nazi Pix on TV Invite New Cries of 'Outrage' in Vancouver

Vancouver, April 22.

The sizeable German population of this city cries outrage again over local showing of tv films not flattering to Nazi ideologies, and this time the sponsors and immigration office are backing the German embassy plea not to air sensitive flickers.

CBUT-TV, coast's CBC outlet, is recipient of the squawks this time, but it was KVOS-TV, Bellingham, Wash. station which offended Germany colony last Feb., a spat which simmered down after station/embassy talks. CBUT-TV has received other protests in the past, and early this month had pencilled out the 20th release, "Purple Heart," as a potential offender of area's numerous Japanese. Late night on Wednesday last (16), station aired Columbia's "Commandos Strike At Dawn," part of a Screen Gems package, which slopped fat into the race-biased telefilm smoulder and severly embarrased at least one advertiser.

At present stage, it's a fraught affair full of name-calling by German populace, some 65,000 to CBUT's spot-availability buying ABC-TV & Appliances, whose president, Colin Ryan, told VARIETY, "For two days after, feeling ran high I can tell you. And this is the second time around the hoop for us." Topper means as-

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'International Police' Series on Warwick Sked

London, April 22.

Warwick Television Productions, a subsidiary of the film producing outfit controlled by Irving Allen and Albert R. (Cubby) Broccoli, is embarking on a vidpic series based on material collected from the files of Interpol. The skein, which will be made in two parts, will be entitled "Interpol" and "International Police," both of which titles are slated to be the exclusive property of Warwick Television.

Negotiations are now in hand for a team of directors to work on the series and six scripts have already been completed, some by Stanley Mann and others by Edward Strachan. Production is due to start within the next two months.

Lupino & Duff's New Telefilmery

Hollyyood, April 22.

Ida Lupino and Howard Duff, who now co-helm Bridget Productions in affiliation with Don Sharpe, are setting up a new telefilmery and already have packaged four vidfilm series for near-future production.

Duff will topbill "The Green Peacock," suspense-action series being scripted by William Spier, and Miss Lupino is pencilled in to star in an untitled anthology package. Other two, still to be definitely formatted, include a situation comedy western series and a comedy drama, "The Fleep." Latter will be partially animated.

Schulke's Par Post

Hollywood, April 22.

Jim Schulke, vp-general manager of Paramount Sunset Corp., has been appointed vp in charge of Paramount Television Productions Inc. (KTLA). He will also retain former duties.

New appointment is part of Paramount's broad expansion program in tv field. George G. Gallantz also has been set as assistant treasurer and a director of KTLA.

Film Censors For British Com'l TV

London, April 22.

Public opinion, strongly backed up by the press, has resulted in commercial tv programmers forming a body of censors to scan filmed programs during top viewing times. All films are to be examined whether from America or any other source. Programs will only be permitted for screening if they have been awarded a tv censorship certificate.

In the past, matters of good taste and suitability have been left to the programmers' discretion, but because each company operates as an individual unit, difficulty has been encountered in maintaining a standard level. Under the new setup anything likely to be objectionable will be cut.

PACKAGE FEATURES TO THEME

MCA's Asking Prices for Par Pix

MCA is demanding nearly $27,000,000 from CBS-TV in negotiations to sell its 700-pic Paramount backlog to the web for its seven o&o markets. However, CBS figures the MCA demands are way out of line, and the negotiations at present are stalemated.

Network paid something like $12,000,000 for rights in its seven o&o markets for the Metro backlog. That deal was in several respects similar to the one proposed by MCA. For example, Metro library consisted of slightly over 700 films, with M-G holding back some for theatrical rerelease or remake purposes. Similar situation obtains with MCA-Paramount, total of 700 having been cleared. Metro license was for seven years; MCA is talking a five or six-year deal. Stations would pay American Federation of Musicians royalties and print costs.

But CBS doesn't see enough difference (if any) between the Metro and Par library to justify paying more than twice for the latter than the former, even if the Par library is the last of the major backlogs to become available. Hence, situation is at a standoff. At the same time, MCA feels it should get half its purchase price of $50,000,000 back from a major o&o deal which covers nearly half of the country's sets.

City-by city breakdown finds MCA demanding $8,400,000 for New York (WCBS-TV), $7,000,000 for Los Angeles (KNXT), $5,250,000 for Chicago (WBBM-TV), $3,500,000 for Philadelphia (WCAU-TV), $910,000 for St. Louis (KMOX-TV), $910,000 for Milwaukee (WXIX) and $910,000 for Hartford (WHCT).

Syndication in Swan Song At NAB Meet; Won't Deter Hoopla

Film syndicators are putting their best foot forward at the National Assn. of Broadcasters convention in Los Angeles, which opens Sunday (27), despite NAB's "we don't want you" attitude — an attitude which was finalized in disbarment of film syndicators from future conventions.

National Telefilm Associates has planned a good deal of hoopla for the meet and the visit of various telefilm stars. CBS Film Sales also will have stars on hand. Metro TV will be conducting tours of the Metro studios for broadcasters. Other activities are planned by various companies.

Additionally, many of the top brass from each of the syndication companies will be on hand. Milton Gordon, prez of Television Programs of America, and George Shupert, ABC Film Syndication topper, will represent the film companies in the annual film panel discussion.

On the feature front, MCA TV will begin talking turkey to broadcasters on the release of the Paramount library. NTA also is expected to unwrap a new feature package. Execs of RKO Teleradio also will be there with a new group of post-'48's, a package of 18 pix.

Ironically, all this activity will be the swan song for the syndicators. At NAB's Phoenix board of directors meeting, it was voted to prohibit film syndicators and other groups from participating in NAB's annual conventions. That board ruling was put up for a membership endorsement, or rejection, in a referendum, the results of which were announced at the virtual eve of the convention.

Feeling of the NAB board was that extraneous activities stemming from such non-broadcasting groups as filmeries interfered with the

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Storer Stations Buy WB Bundle

Storer Broadcasting made a substantial feature film buy last week by inking in behalf of two of its outlets for the entire Warner Bros. library. WJW-TV, in Cleveland, and WSPD-TV, Toledo, are each getting over 700 features in the deal, meaning that some 200 of the features recently "retired" by distributor Associated Artists Productions were brought off the shelf for Storer.

Previously, WSPD inked with AAP for the "Popeye" cartoons. Distrib also signed with four other tv stations last week for parts of the Warner library: WOOD-TV, Grand Rapids and WDAF-TV, Kansas City, both of which bought the 52 Warners in the "Vanguard" package, and WHDH-TV, Boston, and WBBM-TV, Chicago.

Kieran Pix to WRCA-TV

Twenty-six quarter-hour films from the "Kieran's Kaleidoscope" have been bought for Ray Forrest's "Children's Theatre," WRCA-TV, N. Y.

"Kaleidoscope" films to be programmed on the show cover a variety of subjects including, animal habits, the atom, weather, chemistry and sports.

Metro Readies Short Subjects Bundles for TV

Metro, which has been holding off on its release of short subjects to tv, finally has prepped three packages, consisting of "Our Gang Comedies," the "Crime Does Not Pay" series, and John Nesbitt's "Passing Parade."

They will be offered to stations for the first time at next week's National Assn. of Broadcasters convention.

Metro is biding its time on its cartoons, the "Tom and Jerry's" and others, in the hope of latching on to a network deal.

The "Our Gang Comedy Package" is made up of 52 Hal Roach one-reelers which were produced for Metro from '38 to '44. Interstate Television has been distributing a large block of "Our Gang's," owned by Roach, under the title of "Little Rascals."

The 48 "Crime Does Not Pay" subjects run about 21 minutes, and Metro will market the series under a plan that will permit stations to program them in a half-hour format, by padding each episode with "live" tieups with local law enforcement agencies. The 65 John Nesbitt series have an average running time of 11 minutes each.

Packages will be offered to stations on a multiple run or library basis.

ROD SERLING PILOT TO ROLL IN MAY

Hollywood, April 22.

Pilot of Rod Serling's new hour-long film series for CBS will roll the early part of May, probably at UI, and negotiations are on for Jack Warden to essay the lead in the initialer, "The Time Element."

Bob Parrish, theatrical film director-writer, will make his tv debut directing the segment which will be co-produced by Serling and Charles Russell. Format of the series is scientification and fantasy.

EXTRA MILEAGE ON CINEMATICS

As the feature pool continues to diminish, more and more syndicators, as well as stations throughout the country, are hopping aboard the "thematic" approach to get extra mileage out of cinematics.

There's "Shock!" peddled by Screen Gems; National Telefilm Associates Shirley Temple pix binge; Associated Artists Productions' thematic packaging of its rerun library, and Metro's "Andy Hardy Theatre" for smaller markets.

The method of selling and programming via the "thematic" gambit has won many ardent supporters from stations. In fact, there's an open question in the trade, as to whether the stations or the syndicators initiated the idea.

One station in Miami, Niles Trammell-helmed WCKT, got so hot on the idea that Metro had to call in its lawyers to nix the proposition. WCKT, which has bought Metro pix, wanted to stage a filmed spec unduplicated on tv, utilizing the simple method of cutting different musical numbers from a variety of Metro song and dance pix. It would have been a star-studded affair, with numbers by Judy Garland, Fred Astaire, Mickey Rooney, et al. Metro lawyers quietly and firmly informed the station that any such action by WCKT would be a copyright infringement on each of the pix.

It's okay to take clips out of a pix for trailer purposes, but excising any sizable segment becomes a copyright infringement.

The thematic approach, utilized this past season rather freely by the networks ("Panic," "Suspicion," etc.) got its biggest shot in the arm with Screen Gems monster pix, released under the banner of "Shock!" It had socko results, lending itself readily to promotion and exploitation, as opposed to a group of unrelated pix.

But even prior to the "Shock!" debut, stations buying the libraries, especially the indies, showed a good deal of resourcefulness in programming. They had bought a lot of pix, investing a good deal of dough, and results had to be shown. AAP found stations buying the Warner cinematics putting groups under the banner of the "Errol Flynn Theatre" or the "Bette Davis Theatre," one-a-week affairs that had extra pull because of the packaging.

Metro in selling off to the smaller markets has come out with three packages, 26 Academy Award pix; 26 action-adventure, and 15 "Andy Hardy" theatre. KTTV, Los Angeles, one of the film station sparkplugs in the nation, soon after it bought the Metro library, began an "Academy Award Theatre," as well as one

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QUINTET OF 'TARGET' SPONSORS IN CLEVE.

Cleveland, April 22.

First there was sole sponsorship. Then alternate. And now quintuplet.

Spartan Grocers, Cleveland wholesale grocery suppliers, and four supermarket chains in the area have joined hands for the sponsorship of Ziv's "Target" series on WJW-TV, in this city. This marks the first tv use for each company and their first cooperative advertising venture. Other members of the quintet are Square Deal, Payfair, Savmor of Cleveland, and Food Fair, Lorain.

Additionally, Adolph Menjou, host and occasional star in the series, will make a serious of personal appearance here.

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Syndicators Got That Network Gleam As Stations Cool Heels On New Half-Hr. Vidfilm Shows

The Untruth Will Out

Los Angeles, April 22.

Mickey Rooney is defendant in suit filed in Superior Court by Brent Hart of Fort Lauderdale, Florida, demanding return of $20,000 invested in telepix series, "Dateline Tokyo," produced by Rooney.

Hart claimed that series was represented to him as based upon actual secret files of Tokyo police, whereas material later was found by him to be fictional. Deal, according to suit, called for Hart to receive 25% of profits, of which there were none.

Can a Feature Be Used as Pilot? RKO Dubious

RKO Teleradio, which has been experimenting with a number of ways to reduce the risk of pilot making, still hasn't come up with the definitive answer, if there is one.

RKO's latest venture was to produce a feature, "Heidi," with an eye to using it as a pilot for a telefilm series. The feature, produced in Germany by Bill Cruikshank, former prez of Four-Star Films, was filmed in three parts, each of which could be an episode in a series. However, the results do not show off the potentialities of the series as well as a 30-minute episode would have, if made strictly for tv, according to an RKO exec. Not that it hasn't been met with some very favorable reception at ad agencies, where it has been screened.

But as the RKO exec explained it, the footage is better geared for a feature production, being more slowly paced than its tv counterpart. Even if not sold to tv RKO feels that it will be off the hook on the production. It cost about $160,000 and it soon will be released theatrically in the overseas market. If not sold to tv—an eventuality which will be answered by the end of the current selling season—there's also the theatrical market in the U. S.

RKO Teleradio also attempted

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AAP NOW SPRINGS IT'S 'JUPITER' GROUP

Having released the 52 Warner features in the "Vanguard" package a few months ago, Associated Artists Productions is now ready with the second 52, classed under the title of the "Jupiter" group. The tv distributor initially removed all 700 odd Warner flicks from the tv market, after a couple of years of selling, and broke them down into 52-pic packages to be released periodically. Two hundred of the over 700 were permanently removed by the company.

"Casablanca," "Key Largo," "Angels With Dirty Faces," "G-Men" and "Captain Blood" are in the new "Jupiter" bundle. Meantime, AAP made five new tv sales of the "Vanguard" group—to KNAC-TV, Ft. Smith, Ark.; WSB-TV, Atlanta; KGBT, Harlingen, Tex.; WWTV, Cadillac, Mich., and WBOC-TV, Salisbury, Md.

Femme Robin Hood TV'er

Hollywood, April 22.

Guy Madison-Helen Ainsworth indie, Romson Productions, will move into telepix production with series, "Mark of the Eagle," revolving around a femme Robin Hood.

The continuing advance in the national buying season for telefilm properties has had its effect on syndication, resulting in a consequent delay of fresh properties being put into syndication for fall release.

Right now there are only a few fresh first-run properties being offered for syndication. The holdoff is partially attributed to the expected late buying season for the networks. Many syndicators are showing station buyers properties, but only to whet their appetites, explaining that the properties will be available in the fall if a national sale is not consummated. Some station buyers are doing a burn about being put in the role of a poor relation, but sardonically they say many of the properties they're interested in won't get a network berth and they'll be around for market-to-market selling—and for some hard bargaining.

Currently, these are the properties being offered for first-run syndication: "Target," Ziv; "Tugboat Annie," and "It Happened in Spain," Television Programs of America; "George Jessel's Show Business"; National Telefilm Associates; "Union Pacific," California National Productions, and a few others.

For fall, TPA is inking deals on "N. Y. Confidential," and Ziv is showing "Dial 999" around, while Screen Gems and other syndicators are prepping additional properties. But in previous years, when the shakedown on the national level was earlier in the spring, as to which shows would win network berths, there was more noise in the current period on what properties will be forthcoming for syndication airing in the spring.

One seeming effect of the late selling approach in syndication is the growing number of off-network properties being introed in the spring.

Here are some of the latest off-network entries: "Navy Log," "Mr. Adams and Eve," "You Are There" and "The Eve Arden Show"; CBS Film Sales; "Jeff's Collie," (Lassie), TPA; "Robin Hood," Official Films; "Jim Bowie," ABC Film

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NTA's Courtship With Publishers

In an offbeat but highly effective promotion, National Telefilm Associates has set up a hospitality suite and screening room at the current American Newspaper Publishers Assn. convention at the Waldorf-Astoria, N. Y. NTA is holding daily screenings of its new "Man Without a Gun" vidpix series, which depicts the adventures of a frontier newspaper editor.

Campaign is directed at the country's top publishers, who are attending the conclave, and whose newspapers can naturally lend heavy promotional support to the series. NTA kicked off the campaign last month with a piece in Editor & Publisher, then followed this up with printed invitations and tickets to the screenings to some 1,500 publishers throughout the country.

Apart from the film itself, NTA is having its top brass in attendance at the Waldorf, with the delegation headed by Spyros P. Skouras, 20th-Fox prexy who's also a director of the NTA Film Network, on which "Man" will be aired. In light of the fact that the NTA Network operation usually takes some explaining in individual markets, the screenings will enable NTA execs to tell their stories direct to the publishers, besides getting some support for the show itself.

TV's 'Hidden Persuader,' SP, All But Buried As Selling Medium —On Other Ad Agency Fronts

By JACK BERNSTEIN

Subliminal perception, television's own hidden persuader, which at the tailend of '57 and the beginning of '58 was getting about as much attention as Casey Stengel's Yankees in the stretch drive, has all but been buried as a selling medium on tv.

The grave was dug approximately two months ago when NBC, CBS and ABC proclaimed they would not allow either national or local sponsors to air any hidden messages. At this point any sponsor or agency who was even toying with the idea of conning the public via subliminal perception, tossed in the towel.

While the networks dug the grave, the Television Code Review Board of the National Assn. of Broadcasters all but lowered the body when at the beginning of this month they went on record proposing an amendment to the code which would ban SP. The amendment, which would nix the use of subliminal perception or any attempt to use a similar technique by way of "transmitted messages below the normal threshold," will come up for a vote before the NAB tv board at its Los Angeles conclave.

While the television field has declared itself on the matter of subliminal perception, two other mediums have not. Theatres, which are having a recession of their own, and radio, which has made a comeback in the last year without the Administration's help, are still toying with the idea, which for these mediums is still in the experimental stage.

There is a difference of opinion as to whether the hidden sell can make the customers make a beeline to the popcorn stand and coke machine in the local theatres and if so most exhibitors would appear to be all for any method that would increase the take.

What is most surprising is radio's claim of a sound which registers in the subconscious. Two stations at the tail end of '57 stated they had successfully developed a means of reaching the audiences' conscious. WCCO-Minneapolis-St. Paul and KLTI, Longview, Texas, tried the approach of slipping brief announcements over music or into continuity pauses, reportedly hitting the listener at the lowest level of response, with the stations claiming that the message is received a few seconds later.

Agency Brushoff

Most Madison Ave. ad agencies claim not to have even experimented with subliminal perception. The only agency that went on record as stating it was interested in the hidden sell was Guild, Bascom & Bonfigli, which claims the "phantom appeal to the consumer's subconscious can be heard on current radio and television commercials for Nucoa Margarine.

Creator of the technique at G, B&B is Glen Hurlburt, musical director of the agency. Hurlburt points out the proponents of subliminal projection hold that it is possible to reach the subconscious of an audience by means of a number of techniques. "They assume that any impression which is not consciously grasped can be said to be registering as a 'subliminal' or below threshold approach."

In the current Nucoa commercials Hurlburt claims the conscious ears hear in them an unusual treatment of the principle of product identification while the hidden persuader is revealed in a contrapuntal fashion. "That is to say the conscious ear is engrossed with the obvious, while the subconscious is aware of the secondary musical line."

There is a great deal of doubt about the use of a hidden sound in radio however, and be it radio or tv, the phantom use of advertising is about to come under trade regulations and what two months ago was the talk of the advertising world is in itself about to become subliminal.

Mogul Speaks Up

Emil Mogul, prexy of the agency of the same name, which bills in the neighborhood of $10,000,000, says that medium-sized agencies can and have competed with the agency giants and in most instances fared as well if not better. Mogul takes a dim view of those who feel that to compete with J. Walter Thompson and McCann-Erickson and other giants of the ad world, you have to be a large-sized agency.

As defender of the medium-sized shops, Mogul says, "There isn't anything different or any extra services being offered at the bigger agencies that small shops aren't doing. We offer the same services and we have the personal advantage of not having to go through the chains of command at either the clients end or here at our agency. We have made almost on-the-spot decisions with our clients for tv spots and shows.

"The caliber of men in the small and medium-sized agencies is just as good if not better than ad giants and, when you have a limited number of men in a department, you try to select the best."

Mogul goes on to say the medium-sized agencies continually outdo the larger shops in creativity, with offbeat campaigns based on humor, inmagination, and simply good copy.

"We have as good if not better marketing facilities as the larger agencies and we spend months on a campaign to see how we're going to market our client's products to his best advantage.

"What applies to the Mogul Agency applies to other medium-sized shops. They offer the same services as the largest agencies and fare just as well in buying network tv shows, in media buying and strategy as well as in copy."

SHORTS: The Madison Ave. rumor mill is at it again, word being that McCann-Erickson and Coca-Cola will part ways. Bill Robinson, prexy of the soft drink firm stated, "We have never discussed the possibility of switching from McCann-Erickson to Leo Burnett and we have not any inclination to switch agencies." The rumor that Coke will drop McCann has popped up periodically since the first of the year.

Donahue & Coe has formed a new corporate and international division in "marking further diversification in the agency's services." The new division will be under the direction of veepee Stuart Cowan in New York and, in Chicago under the direction of v. p. Arthur Decker. The agency currently bills $30,000,000, about 12% of which is in industrial billing.

Atherton & Currier has published an analysis of the basis of "high television costs and how this advantage can be overcome for both large and small budget advertiser."

Charles E. Courtney, prexy of the agency of the same name in Mobile, which bills in the neighborhood of $250,000, said that one of the problems small, local agencies find themselves doing is adding local color to national ads to give it the personal touch.

Nick Keesely, Lennen & Newell's veep in charge of radio-tv, last Thursday, (16) coproduced with Lou Walters a revue, Around World" for National Assn. of Tobacco Distributors.

SWITCHES: Gilbert Lea, former ad manager of McCall's will join Ogilvy, Benson & Mather on May 1 as veepee and assistant to the president.

Lee Currlin, assistant media director, has been upped to associate media director on the Procter & Gamble account at Benton & Bowles.

William E. Dempster, formerly associated with Roy S. Durstine, named to the executive staff of Calkins & Holden.

William J. Peterson, head of Cunningham & Walsh's Hollywood office, has earned veepee stripes.

Vincent Tutching, v. p. of McCann-Erickson (International), elected president of the International Ad Assn.

David Echols, formerly exec veepee of Grant, named as new on-the-air editor of tv show, "Ad World."

LOST & FOUND: Foote, Cone & Belding has been named to handle the $500,000 advertising account of Air-Wick line of deodorizers. The award was made by Lever Bros. Norman, Craig & Kummel formerly serviced the account but was removed because it handles Colgate products which are competitive with Lever.

Emil Mogul has landed the ad account of the Regal Shoe Co., a division of Brown Shoe Co. Billings last year were estimated at $200,000 but plans call for the doubling of the ad budget.

H. W. Kastor & Sons has been appointed agency for the Berry Refining Co.

O. S. Tyson picked to handle billings of Union Carbide Chemicals Co. fluoro-carbons.

Chi Agencies

By LES BROWN

Chicago, April 22.

Ivan Hill, exec veepee of Cunningham & Walsh Chi office, and Charlie Lubin, prez of Sarah Lee Kitchens, are off to the Brussels Fair in hopes of finding a blue-ribbon chef for exploitation purposes here.

John H. McComb upped to vice-prez and production director of Erwin Wasey, Ruthrauff & Ryan.

H. W. Kastor agency plucked Berry Hy-Test 303 fuel oil for Berry Refining Co.

BBD&O named T. Neal Wilder to group head for Schenley Industries and Frederick J. Edwards to account exec of Du Pont plastics.

William J. Narup got veep stripes at Marvin E. Trench Advertising.

Harry Burrell of McCann-Erickson here elected prexy of Advertising Agency Production Men's Club.

American Assn. of Advertising Agencies named James G. Cominos chairman of the board of governors for the central region. Cominos is a director and veep of Needham, Louis & Brorby. New vice chairman is Larry Wherry of Wherry, Baker & Tilden and new secretary-treasurer Alexander H. Gunn of J. Walter Thompson.

Keyes, Madden & Jones snared the Congoleum-Naird Inc. business that for the past three years had been Dancer-Fitzgerald-Sample's.

George F. Stanton, former v.p. of Bali Products Co., joined Leo Burnett agency as media group supervisor.

William S. Wheeler back at Campbell-Mithun as account exec for the American Dairy account.

London Agencies

By BARRY BARNETT

London, April 22.

Douglas M. Saunders, chairman of the J. Walter Thompson Agency, has been reelected prez of the Institute of Practitioners in Advertising. This will be his second year in office.

More than 100 regular 30-second tv spots on TWW, the indie tv outfit serving South Wales and the West, are part of a high pressure campaign for a new enamel and undercoat paint named Azeotropic. The campaign is being handled by Glovers Advertising Ltd. and, from the end of August when they go on the air Southern Television will be included in the campaign schedules.

Arthur Cardin, one of the first research executives at Television Audience Measurements and a key figure in setting up that organization, has joined the Foote, Cone and Belding agency as a marketing executive.

B'CAST PIONEERS AWARD FOR PALEY

William S. Paley, chairman of the board of CBS, will get the Broadcast Pioneers' gold pin special award at its annual shindig at the Statler-Hilton Hotel in L. A. Tuesday, April 29.

Awards for distinguished achievement in various fields of broadcasting also will be made to Bing Crosby, Bob Hope, Rosel H. Hyde, FCC; Earle C. Anthony, West Coast broadcaster, and Dr. W. R. G. Baker, prexy of the Electronics Industry Assn. and retired veepee of General Electric Co.

In addition, the Pioneers Awards Committee will present its annual posthumous Hall of Fame Award to John U. Reber, who was veepee of the J. Walter Thompson Co. pioneer in the network variety show formula for radio and tv.

Cecil B. De Mille, as previously announced, will receive a special citation for his contribution to the fifth estate.

TV-Radio Production Centres

IN NEW YORK CITY .

Jack Paar vacations in Nassau for the month of May, with **Jonathan Winters** spelling him for two weeks and **Johnny Carson** taking over the other fortnight . . . **Prof. Charles A. Bucher** of the Dept. of Physical Education at New York U. will be consultant on program material for Wilton Productions' upcoming "Free for All" tv all-male brawn show . . . **Stan Freeman,** already doing a morning strip on WCBS, also takes over the Saturday 1:30 to 3:30 p.m. block at the station . . . **Phil Reisman Jr.** set to adapt "The Outcasts of Poker Flat" for "Kraft Theatre," via the Frank Cooper office . . . **Galen Drake** and his CBS cast to Watertown, N.Y., next week for two days of personal appearances as guests of WWNY . . . **Bob McFadden** did voice-overs on six Oakite tv spots . . . CBS Radio sales v.p. **John Karol** and sales development exec **Lou Riggio** back from the tobacco business convention at Miami Beach. Same web's ad-promotion veep, **Lou Hausman,** received a silver cocktail shaker from the Brand Names Foundation this week for his contribution to the organization as treasurer over the past five years . . . **Eugene O'Dougherty** to the WRCA traffic dept. . . . **Jane Warren,** the registered nurse featured on WRCA-TV's "Hi. Mom" strip, doing personal appearances at Macy's this week . . . Three correspondents have been assigned to give regular Mutual coverage of the International World Fair at Brussels, **Eddy Gilmore** of AP, **William Sunderland,** UP, and **Edmund Stevens,** headquarted in Moscow. MBS newsman **Les Higbie** will travel with vice-president Richard Nixon on his South American goodwill travel mission . . . Indie WPIX copped the local "Emmy" for the time it's devoting to edueational tv, programmed by the Metropolitan Educational Television Assn. (META) . . . **Walter Kiernan** and **Bob Considine** will headline the spring dinner of the Society of Silurians at the Manhattan Hotel on Monday, May 5. **Barry Faris** is chairman of dinner committee.

William Holden, Brian Donlevy and **Marie McDonald** front "Boomer Jones," half-hour radio drama, which was directed by **Mel Ferrer** for the International Assn. of Machinists' 70th anniversary celebration, and will be heard Sunday, May 4 on ABC . . . Video-motion picture scribe **Budd Arthur** married to Joan Pugsley on Thursday (17) . . . WBAI--FM airing exclusive coverage of International Home Show (from the Coliseum) this week . . . **Ruth Hunter,** original Ellie May of "Tobacco Road," and spouse, **Philip Hunter,** who once teamed on "Uncle Don," are now heard every Saturday afternoon via WHLI (Hempstead) with a show called "Let's Go."

Michael Sklar, producer of "Conquest," to Europe for a seven-nation looksee at possible filming sites for upcoming segments . . . **Ray Bolger** set for a "Big Record" stint next Wednesday (30), followed by **Bob Hope** on May 7 . . . **John Forsythe** in from the Coast Sunday (27) for "Bachelor Father" promotion . . . CBS maestro **Alfredo Antonini** set for guest conducting stint with the Canadian Broadcasting Corp. Symphony in Toronto in May . . . **Dick Pack,** Westinghouse Broadcasting programming v.p., named chairman of the summer workshop in radio-tv at New York U. . . . **Ed Lethen,** CBS-TV director of sales development, spoke before the Nashville Advertising Club last Thursday (17) . . . **Jessica Tandy** inked for an "Alfred Hitchcock Presents" stint, with filming starting next week.

IN HOLLYWOOD . .

Sydney Yallen quit as KFWB director of operations to team up with **Ted Bentley** as executive veepee of the firm handling trade shows, expos and serving as radio-tv consultants . . . NBC tied up "People Are Funny" for three more years and the personal services of **John Guedel,** producer, and **Art Linkletter,** emcee. Latter took off for Brussels as a rep of the State Department. His camera will be busy, too . . . **KFI,** L.A. affiliate of NBC, celebrated 36 years on the air last week with a two-hour program covering the music of that span . . . **Dorothy Stillman** was moved up as continuity acceptance editor for ABC-TV's western division . . . **Gene Raymond** set his hand to direction of "Matinee Theatre" after being starred in a half dozen plays on the NBC-TV daylight color strip . . . **Charles Correll's** nine-year-old son, took his first fling at acting on the Bob Cummings show . . . **Bill Thomas,** film producer, is getting back into the tv commercial field with **"Doc" Merman** and **Bill Goodwin.** Back in 1942 he filmed a jingly commercial that was shown on the Don Lee station, then experimental . . . TV brass **Tom McDermott,** Benton & Bowles; **Rod Erickson, Young & Rubicam,** and **Ed Ebel** General Foods, in town, to inspect the new crop of shows . . . **Brian Keith** will produce a teleseries in Hawaii if the island industries will stand the tab . . . "Queen For a Day" starts its 13th year on the webs April 29. **Raymond R. Morgan,** who owns the show, once said, "it was the toughest sale I ever had to make."

IN CHICAGO . . .

Growing wave of new "livies" on local tv has WBKB unveiling a new cross-the-board audience participationer with Capt. Stubby and the Buccaneers; WGN-TV readying a post midnight strip with Trib columnist **Herb Lyon** and **Wally Phillips** and **Bob Bell;** and WNBQ prepping a new format, possibly with **Barbara Becker** and **Mike Douglas,** to replace the **Howard Miller** show after May 16 . . . WTAQ (La Grange) deejay **Phil Lind** collected 3,000,000 pennies in a cancer drive . . . Sun-Times tv critic **Paul Molloy** off on another jaunt to the Coast . . . Broadcast Advertising Club has ARB director **James W. Seiler** tapped as guest speaker tomorrow (Thurs.) on subject of Arbitron . . . **Harry Ward,** continuity head of WNBQ-WMAQ, pressed into interview service last week for a tape with **Lotte Lehmann** . . . **Susie Heinkel,** WBBM-TV kidstar, added to regular panel of "In the Bag." Big name guests will henceforth be contestents on the show . . . "Ding Dong School's" **Dr. Frances Horwich** penning a series on children for the Tribune . . . WAIT deejay **Stan Dale** to address Music Operators of America conclave in May on the subject of Top 40 programming.

IN LONDON . .

Breakfast-time tv was tried out on the commercial web last week via Associated-Rediffusion, which networked the opening ceremony of the Brussels Universal Exhibition. The show ran from 8:30 a.m. to 11:15. It's expected that viewing figures will be closely watched by the indie outfits who have long been eyeing the possibilities of early morning transmissions . . . **Liberace** headlined the bill of Associated Television's "Sunday Night at the London Palladium" (20) . . . Scripters **Frank Muir** and **Denis Norden,** along with tv personality **Josephine Douglas,** will shortly be joining the panel of BBC-TV's long-running quiz "What's My Line?" They'll be temporarily replacing **David Nixon, Barbara Kelly** and **Eamonn Andrews.** Andrews is quiz master and will be replaced by **Gilbert Harding** from the panel . . . ATV will shortly begin a new quiz show designed to tax the knowledge of complete families. The show is titled **"Keep It in the Family."**

IN SAN FRANCISCO . . .

KPIX all shook up, with deejay Ted Randal (Rogers) taking over as bossman for a new, daily, 90-minute teenage show, starting April 28. Saturday show will run two hours and move into **Del Courtney's** "Showcase" slot, with latter either becoming a feature film "host" or depart-

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IT DOESN'T HAVE TO BE A HIT

TV Skyrocketing Overseas

Washington, April 22.

Television is booming overseas at a rate fast exceeding all estimates, according to latest figures published by U.S. Information Agency. Dark cloud in the bright sky of this fast expanding world-wide tv industry is expanded use of medium for Communist propaganda.

Biggest spurt to date, according to the government agency, was addition of 21,000,000 tv receivers in use for first quarter of year in countries outside of Canada, U.S., and territories. Of these, 1,500,000 receivers were put in use in free world, and 600,000 were added in Iron Curtain countries. Japan, which boasts the world's largest motion picture production, became the fourth country, outside this hemisphere, to cross the 1,000,000 mark in tv sets.

In same three-month period, 57 new tv stations went on air overseas, 11 of which were in Commie countries. The Soviet alone added nine new stations.

Concerning stepped up use of tv for Red propaganda, USIA states that "new potentials for penetrating across free world boundaries may be developing opposite northern Iran." Conversion of East German tv to western standards means that Commie telecasts can be viewed by an estimated 200,000 set owners in W. Germany sans any mechanical adjustment.

Information Agency also reports wide exchange and sale of tv films by Commie countries with those in free world, as well as amongst themselves. Russia, report states, claims to have agreements for exchange of radio and tv material with 30 foreign countries.

Supplementing U.S. commercial output, USIA is now regularly supplying tv stations in 34 countries with program material, including documentaries, special filmed news events, and tv featurettes.

TOP 10 OR FLOP 10 'SELLS' THE THING

New values are creeping into television. A Top 10 rating isn't necessarily the be all and end all. A major hit on the Nielsen and Trendex charts can add up to a big fat nothing for the sponsor and, conversely, a tv personality who isn't exactly setting the video world on fire can be precisely what the sponsor doctor ordered in terms of product identification and racking up enviable sales records.

Over the past couple of weeks some client-agency negotiations aimed at resolving '58-'59 program schedules have brought to light two distinct illustrations of the new you-don't-have-to-have-a-hit-to-be-a-success era in network television. Take, for example, the case of Warner-Lambert, which is walking away from NBC-TV's highly successful and Top 10 Monday night "Restless Gun" entry. It's one of the more enviable program additions to the present season's sked insofar as Trendex-Nielsen payoffs and share-of-audience are concerned. But Warner-Lambert had been trying desperately to unload half of the show. It's been pitched up to all the agencies with no takers, with result that the sponsor is dumping the show. (Procter & Gamble has subsequently bought half the show but too late to save the Warner-Lambert billings.) Despite its lofty rating status, there's no product identification. On the sales charts it's been doing nothing for W-L.

On the other hand there's the case of Eddie Fisher, whose alternating Tuesday night hour showcase with George Gobel hardly merits a success tag either in the rating sweepstakes or as a major qualitative entry. Yet as far as Liggett & Myers is concerned "Eddie's our boy" and he's been renewed for next season. He's selling cigarets, regardless of what Nielsen or Trendex say. L & M cites the personality factor, the over-and-above-the-program values that a Fisher lends to the sales boys.

These are by no means isolated instances. The implicit salesmanship in an Ed Sullivan, regardless of program content, or a Dinah Shore in moving those Chevrolets have long been recognized. It doesn't necessarily mean you gotta go "live" to be a success (although sponsors are recognizing the increased values of the live commercial for increased impact). It has more to do with hitching your product to a personality and if possible getting exclusive identification, rather than playing around with a vague format.

Local Rank-&-File May Quit IBEW as Climax to CBS Strike Settlement; Bitter Over Terms

CBS Bonus to Staffers

The 280-odd CBS executives who kept the network on the air during the IBEW strike last week received bonus checks of $200 for their services. Actually, the bonus amounted to more, since each employee received a flat $200 after deductions for withholding taxes. Cost to the web was about $240 each.

Checks came in special delivery letters with personal thank-you notes from CBS prexy Dr. Frank Stanton. Most of the letters were formal in nature, but in the case of personnel known personally to Stanton, they were on a first-name basis including Stanton's own signature.

Local 1212 of the International Brotherhood of Electrical Workers is headed toward a rank-and-file blowoff as a result of the IBEW strike settlement with CBS last week. Though no dissident organization has yet been formed, some rank-and-filers are already discussing the possibility of ankling the union and joining either IATSE or NABET, the rival technicians unions.

If such a movement gained strength and a switch did take place, its consequences could be far-reaching. In the end, it might put IBEW out of the broadcasting business altogether, since the 800 CBS employees constitute the bulk of Local 1212 membership and Local 1212 itself represents the pivotal local in IBEW's broadcast jurisdiction.

Grievances of the Local 1212 members, a majority of whom voted against the strike settlement (it was the votes of the out-of-town locals which swung the settlement) are directed against the International and basically are these:

1. Negotiations toward a settlement were taken over by the International, and the local's reps were shut out of the dickerings.

2. Members didn't know what they were voting on in the referendum which settled the strike. All the knowledge of the settlement they had were the wage details listed in the telegram from the federal mediator, but were not informed (and still don't know) the details of the settlement on videotape, for example.

3. Some members feel the final CBS offer and the one accepted was not even as favorable as the original. Thinking is that the final offer which has the same initial salary increase as the pre-strike

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CBS to Meany: 'Come In'

Now that CBS technicians have put away their picket signs, it is safe for George Meany, prexy of the AFL-CIO, to speak over CBS Radio.

Labor's chieftain will sound off on the workingman's point of view on foreign affairs in an exclusive over CBS Radio today (23) when he speaks at a luncheon of the Commonwealth Club in Frisco. Program will be broadcast at 10:05 p.m.

Settling of CBS Strike to Hasten NBC, ABC Pacts

A contract closing by ABC and NBC with National Assn. of Broadcast Employees & Technicians is expected to happen without any further serious obstacles. Weighing heavily in favor of a new agreement, according to union executives, is the fact that late last week CBS finalized a pact with the International Brotherhood of Electrical Workers.

A meeting is slated for 10 a.m. today (Wed.) between NABET and the two networks, but it shapes up as strictly a formality. ABC and NBC will hear the reasons why the union's 2,200 member rank-and-file marginally rejected previous company offers for a new contract. NABET recently finished polling the national membership about why the offers were unacceptable.

As certain spokesmen have pointed out for both sides, the reasons for rejection won't count as importantly as the actual contract received by IBEW from CBS. The three networks and the two unions tend to reach similar accords on wages and working conditions even though the pacts are negotiated separately.

Officially, according to NABET, NBC and ABC have given no indication that they will begin new negotiations, but the union didn't think it likely that ABC and NBC would repeat CBS' action of 17 days ago (just prior to IBEW's 12-day strike) and say that the last offer, which included a $185 weekly top minimum wage, was the "final offer."

CBS-TV Affils Come to the Aid Of Their Network in Barrow Blast

Washington, April 22.

Affiliates of the CBS tv network last week made a strong appeal to the Federal Communications Commission to reject the Barrow Report proposal to eliminate option time. In the interest of effective networking operations and consequent benefit to the public, they urged that the practice be preserved.

As Chairman of a Special Affiliates Committee, John S. Hayes, prexy of the Washington (D. C.) Post Broadcast Division, told the Commission that if option time were dropped enough affiliates in top markets could reject enough different programs to start an "erosion" process which would "raise havoc" with the network schedule.

Testifying for CBS affiliates on other aspects of the Barrow report were F. Van Konynenburg of WCCO-TV in Minneapolis; F. E. Busby of WTVY in Dothan, Ala.; H. Moody McElveen Jr., of WNOK-TV in Columbia, S. C., and Murray Carpenter of W-TWO in Bangor, Me.

While the loss of one program segment might not kill CBS, Hayes declared, the same problem would arise every time an existing program terminated. "Where would it all end?" he asked. "The three networks and almost all of the tv broadcasters believe the entire future of networking would be gravely threatened. We do not

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Felix Jackson Exits 'Cimarron City'

Hollywood, April 22.

Felix Jackson has been removed as producer of "Cimarron City" series at Revue, after helming the first two episodes of series which will be on NBC-TV next season.

Dick Lewis is producer on the hour-long oater until a replacement is selected.

R.A. Moore: Option Time & Must-Buy Must Be Abolished

Washington, April 22.

Option time and must-buy are illegal and "cannot be rendered lawful by any contentions of business convenience or necessity," Richard A. Moore, president of KTTV in Los Angeles, told the Federal Communications Commission today (Tues.) at hearings on the Barrow Report.

But aside from legal questions, Moore testified, the practices should be abolished in the public interest, as recommended in the Report.

First major witness to back Barrow proposals, Moore sailed into network arguments that option time is required to assure advertisers sufficient circulation for programs. The economic argument, he contended, is "irrelevant" un-

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Klug's WBC FM Nod

Pittsburgh, April 22.

Charles Klug, veteran KDKA musician and producer, has been named FM program coordinator for Westinghouse Broadcasting Co. He'll do the FM planning for four stations, KDKA here, WBZ in Bostond, KYW in Cleveland and KEX in Portland.

Klug will make his headquarters in Pittsburgh.

Emerson Foote Back to McC-E

McCann-Erickson, which for the past few months has been pulling off surprise after surprise in account changes switched over to the field of personnel and caught the ad industry flatfooted by announcing that Emerson Foote, who resigned from McCann-Erickson in February last year, was returning to the agency.

Foote, who was executive vice president at the agency at the time of his retirement, will rejoin McCann-Erickson as a director, senior vice president and member of the operations committee, effective May 1. Since his resignation from McCann-Erickson, Foote, after a brief vacation, part of which was forced by his termination agreement with McCann-Erickson, has been serving as chairman at Geyer Advertising.

Foote stated, "My decision to re-

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The Long Hot Summer on TV

It's going to be a quiz-happy summer on NBC-TV, with no less than five new audience-participation or quiz entries slated to bow during the dog-days, in addition to those already on the network. As the web's tentative summer lineup looks now, the entire replacement pattern will consist of filmed repeats, some shows continuing live, the five new quizzers and one new western and one new mystery.

The mystery, as previously reported, fills in for the George Gobel-Eddie Fisher Tuesday night hour as a live-from-New York color hour under MCA production auspices and tentatively titled "The Investigator." The western, not 100% sure yet, is slated to replace Tennessee Ernie Ford on Thursdays. It's a Revue Productions package in which Ford himself owns an interest and bears the working title of "Jodie."

But apart from these, it's a plethora of new quizzers. Mondays at 7:30, replacing "Price Is Right," which switches to Thursdays at 10 for the summer, will be "The Big Game," a Coast originating audience-participationer which a couple of months ago had been the runnerup contender to replace Arlene Francis in the daytime. Tuesdays at 7:30, replacing "Treasure Hunt," will be Joe Cates' "Haggis Baggis" package.

On Thursday at 7:30, vice "Tic Tac Dough," will be "Pick a Winner," a Gotham-based Wyn Elliott package. "Brain or Brawn," the French import just purchased by L&M Filters, may go in for a summer stint replacing "Dragnet" Thursday nights, latter moving to another time. Also on Thursdays, "Dough Re Mi" may be converted into a nighttimer to replace the Jane Wyman show. On Fridays, web is planning a quizzer at 7:30 to replace "Truth or Consequences," but hasn't selected one yet.

Some key areas not decided are replacements for Perry Como (decision on that will come out of GAC-TV, which packages the Como hour), and the Polly-Bergen-Club Oasis segment following Como, for which the "Dragnet" reruns are a possibility.

P&G's Skip-Week On 'Restless Gun'

After months of going begging, NBC-TV this week sold off the alternate-week of "The Restless Gun" but not before Warner-Lambert had already notified the web it will pull out next season because of NBC's inability till now to sell off the skip-week.

New sponsor is Procter & Gamble, which will probably start its skip-week sponsorship in August. Warner-Lambert is due to expire the following month, but NBC may let it go before the termination date, at the time P&G moves in. Warner-Lambert has had the show all of this season, starting on an alternate-week basis, then picking up every-week, but waiting for NBC to bring in relief as an alternate. NBC never did find an alternate, and Warner last week filed its cancellation notice.

Couple of days later, but too late for Warner's satisfaction, NBC inked P&G, out of the Leo Burnett agency, for the fall. Ironic part of the entire situation is that "Restless Gun" has been a top 10 entry on all the rating lists for most of the season (see separate story).

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

MINNEAPOLIS

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH, 1958 TOP COMPETING SHOWS		ARB RATING
1. **HIGH NOON**— Gary Cooper, Grace Kelly; United Artists; 1952; NTA	Your 9 O'Clock Movie Sun. Mar. 2 9:00-10:30 p.m. KMGM	28.1	29.5	25.6	44.6	$64,000 Challenge	WCCO	18.2
						Loretta Young Presents	KSTP	21.1
						What's My Line	WCCO	23.2
						Today's Headlines	KSTP	19.6
2. **MY DARLING CLEMENTINE**— Victor Mature, Henry Fonda, Linda Darnell; 20th-Fox; 1946; NTA	Command Performance Sun. Mar. 2 2:00-3:45 p.m. WCCO	14.7	15.6	13.6	51.8	Wide Wide World	KSTP	11.2
						Sunday Playhouse	KMGM	6.8
3. **RACHEL AND THE STRANGER**— Loretta Young, William Holden, Robert Mitchum; RKO; 1948; C&C	Your 9 O'Clock Movie Mon. Mar. 3 9:00-10:30 p.m. KMGM	12.7	13.6	11.6	21.9	Suspicion	KSTP	19.0
						Studio One	WCCO	13.4
						Today's Headlines	KSTP	31.1
						Weather; Sports	KSTP	21.3
4. **KING KONG**— Bruce Cabot, Robert Armstrong, Fay Wray; RKO; 1933; C&C	Your 9 O'Clock Movie Wed. Mar. 5 9:00-10:30 p.m. KMGM	12.6	13.4	11.1	23.0	Circle Theatre	WCCO	15.9
						This Is Your Life	KSTP	23.6
						Today's Headlines	KSTP	27.6
						Weather; Sports	KSTP	18.5
5. **ROARING TWENTIES**— Humphrey Bogart, James Cagney, Priscilla Lane; Warners; 1939; AAP	Your 9 O'Clock Movie Fri. Mar. 7 9:00-10:30 p.m. KMGM	12.1	14.2	10.8	21.4	Lineup	WCCO	22.3
						Person to Person	WCCO	32.1
						Cavalcade of Sports	KSTP	15.9
						Today's Headlines	KSTP	22.4
						Weather; Sports	KSTP	16.2
6. **THE WOLFMAN**— Claude Rains, Ralph Bellamy; Universal; 1941; Screen Gems	Shock Theatre Sat. Mar. 1 10:30-12:00 a.m. WTCN	10.9	11.6	9.4	61.9	Sheriff of Cochise	KSTP	11.4
						All Star Bowling	WCCO	8.5
7. **MR. BLANDINGS BUILDS HIS DREAM HOUSE**— Cary Grant, Myrna Loy; RKO; 1948; C&C	Your 9 O'Clock Movie Tues. Mar. 4 9:00-10:30 p.m. KMGM	10.6	11.1	10.2	18.6	$64,000 Question	WCCO	26.6
						The Californians	KSTP	19.2
						State Trooper	KSTP	23.2
						Today's Headlines	KSTP	30.4
						Weather; Sports	KSTP	19.9
8. **PURPLE HEART**— Dana Andrews, Farley Granger, Richard Conte; 20th Fox; 1944; NTA	Your 9 O'Clock Movie Thurs. Mar. 6 9:00-10:30 p.m. KMGM	9.0	9.9	8.8	15.9	Playhouse 90	WCCO	29.4
						Harbor Command	KSTP	14.5
						Today's Headlines	KSTP	29.3
						Weather; Sports	KSTP	17.0
9. **HONEYMOON**— Shirley Temple, Guy Madison; RKO; 1947; C&C	Hollywood Matinee Sun. Mar. 2 4:00-5:30 p.m. KMGM	8.9	9.9	8.5	26.3	The Honeymooners	WCCO	11.4
						Tales of the Texas Rangers	WTCN	10.8
						See It Now	WCCO	7.8
10. **CEILING ZERO**— James Cagney, Pat O'Brien, June Travis; Warners; 1935; AAP	Your 9 O'Clock Movie Sat. Mar. 1 9:00-10:30 p.m. KMGM	7.7	9.7	5.4	11.9	Gunsmoke	WCCO	42.0
						Death Valley Days	WCCO	23.0
						Today's Headlines	KSTP	26.4
						News—Dave Moore	WCCO	18.5
						Your Hit Parade	KSTP	15.9

KNOXVILLE

1. **DARK COMMAND**— John Wayne, Claire Trevor; Republic; 1940; Hollywood-TV	Early Show Fri. Mar. 14 5:00-6:00 p.m. WBIR	20.8	21.7	19.0	55.2	Comedy Time	WATE	15.9
						Capt. David Grief	WATE	10.4
						Cisco Kid	WATE	20.0
2. **TULSA**— Susan Hayward, Robert Preston; Eagle Lion; 1949; Screen Gems	Early Show Thurs. Mar. 13 5:00-6:00 p.m. WBIR	18.9	19.7	17.3	49.1	Comedy Time	WATE	18.6
						Kingdom of the Sea	WATE	11.2
						Lone Ranger	WATE	28.1
3. **GUNG HO**— Randolph Scott, Noah Beery Jr.; Universal; 1943; Screen Gems	Big Show Sun. Mar. 9 1:30-3:00 p.m. WBIR	17.6	19.0	16.3	34.1	Championship Bowling, News	WATE	16.5
						Gene Autry Feature	WATE	14.3
4. **FLYING TIGERS**— John Wayne, Annabella; Republic; 1942; Hollywood-TV	Early Show Mon. Mar. 10 5:00-6:00 p.m. WBIR	16.9	17.6	16.3	44.3	Comedy Time	WATE	17.1
						Waterfront	WATE	15.6
						Superman	WATE	26.4
5. **DEAD RECKONING**— Humphrey Bogart; Lizabeth Scott; Columbia; 1947; Screen Gems	Early Show Wed. Mar. 12 5:00-6:00 p.m. WBIR	16.3	17.3	15.3	49.4	Comedy Time	WATE	14.9
						Flatt & Scruggs	WATE	8.2
						Woody Woodpecker	WATE	22.4
6. **YOU CAN'T TAKE IT WITH YOU**— James Stewart, Jean Arthur; Columbia; 1938; Screen Gems	Late Show Sat. Mar. 8 10:30-12:30 a.m. WBIR	15.8	20.9	9.2	60.1	Your Hit Parade	WATE	19.0
						News; Academy Theatre	WATE	7.5
7. **GALLANT LEGION**— Bill Elliott, Joseph Schildkraut; Republic; 1948; Hollywood-TV	Top Gun Sat. Mar. 8 5:00-6:30 p.m. WBIR	15.4	16.3	14.2	47.2	Movie Matinee; News	WATE	12.2
						Wrestling	WATE	18.8
8. **HER HUSBAND'S AFFAIRS**— Franchot Tone, Lucille Ball; Columbia; 1947; Screen Gems	Early Show Tues. Mar. 11 5:00-6:00 p.m. WBIR	13.8	14.2	13.6	43.0	Comedy Time	WATE	17.4
						Ramar of the Jungle	WATE	12.2
						Mickey Mouse Club	WTVK	5.5
9. **DOLL FACE**— Vivian Blaine, Perry Como, Donald O'Keefe; 20th-Fox; 1945; NTA	Movie Matinee Sat. Mar. 8 4:00-5:30 p.m. WATE	12.4	12.9	11.5	57.3	Dance Party	WBIR	8.8
						Top Gun	WBIR	14.2
10. **SUDDEN FEAR**— Joan Crawford, Jack Palance; RKO; 1952; Flamingo-TV	Late Show Fri. Mar. 14 11:00-1:00 a.m. WBIR	11.9	15.9	6.1	65.1	Your Esso Reporter	WATE	11.5
						Jack Paar Show	WATE	5.6

Tele Follow-Up Comment

Ceiling Unlimited

Life in outer space was depicted with complete absorbtion in "Ceiling Unlimited" as a special edition of "The Twentieth Century" series over CBS-TV (20). The full-hour production both live and on film from N. Y., a spellbinder in any language, presented the knowledgeable views of such satellite and space-travel experts as Dr. Wernher von Braun, chief scientist at Army's Redstone Arsenal and designer of the Redstone and Jupiter ballistic missiles; Major Gen. John B. Medaris, head of the Redstone Arsenal and top man of the entire Army Ballistic Missile program; Dr. James A. Van Allen, head of the Physics Dept., State U., Iowa and member of the U. S. International Geophysical Year satellite committee; James R. Dempsey, manager of Convair-Astronautics, San Diego, and director of the "Atlas" intercontinental ballistic program; Krafft A. Ehricke, rocket expert and designer of the "Atlas" ICBM, and Capt. Ivan C. Kinchelee Jr., holder of altitude record for ascent in the X-2 rocket plane to over 126,000 feet.

These were the soaring individuals interviewed by CBS reporter Walter Cronkite, a clear-thinking, clear-speaking, camera-wise personality. One gathered from Cronkite's interviews with the experts that man was making considerable progress in conquering space but that he wouldn't land on the moon for at least seven or eight years, or possibly a little longer. One of the numerous highspots of the program was the first showing in this country of a portion of a Russian-made film called "Blazing a Trail to the Stars," a highly imaginative, and apparently carefully documented picture of how the Soviets expect to construct their space stations in outer space and reach the moon. It would be vastly interesting and decidedly worthwhile if American exhibitors were to latch on to the complete version of the Russian-made film and display it hereabouts. A distressing item on the program was Dempsey's statement that official Washington does not inform our civilian technicians at work on space problems what is happening in Soviet space circles.

Highly significant too was the point made that a trip to the moon should be a joint endeavor of Russia and the U. S. Perhaps in this manner could the two great powers solve one of mankind's most awesome scientific undertakings.

Leslie Midgley, with wisdom and showmanship, produced this CBS News Unit job. John Sharnik rates a big hand for the scripting, as does Vern Diamond for direction. These men put "Ceiling Unlimited" into excellent orbit. *Rans.*

Jerry Lewis Show

Jerry Lewis was sincere, restrained and funny in his outing over NBC-TV last Tuesday (15). The sincerity came at the windup with a moving plea for muscular dystrophy while the restraint and comedics pervaded throughout to make it all a happy hour.

It was all Lewis and he worked hard at making it all come across with proper values. In the musical department he got an assist from Helen Traubel, with whom he dueted on "You're Just In Love" and "You Gotta Have Heart" for lotsa fun. And when La Traubel gives out with the guffaw, it's difficult not to get with her. She also was effective in a solo spot on "Autumn Leaves."

The show was loaded with Lewises midway in the hour when Jerry's dad, Danny Lewis, and son, Gary Lewis, got together on a workover of "Rock-a-bye My Baby." And even the youngest Lewis' demonstration of rock 'n' roll for the oldsters had a nice spirit.

In the straight comedy department, Lewis had some fun with "The Bridge On The River Kwai," via his Japanese impresh, with Perry Como via a takeoff on crooner's "We Get Letters" segment, record miming, Ed Murrow, orch conducting, piano playing, etc.

It was a busy evening for him but it was rewarding. *Gros.*

Face the Nation

Television's penchant for making headline news was underscored again Sunday (20) when "Face the Nation" over CBS-TV carried an interview with David Ben-Gurion, Israel's sturdy old prime minister. It was an eye-opener as much as a news-producing show, for Ben-Gurion was quite frank on a number of points. Unfortunately, the film's recorded sound left much to wish for and the Israeli's remarks were frequently hard to understand.

Many of the questions on the show were of the type that could be expected. And then there were some that revolved around some touchy points, such as Ben-Gurion's definition of what is a Zionist. He didn't hedge on that one, stating very plainly that a Zionist was only a person who desired to come to Israel. Had there been more time, the program might have delved into the question of dual-loyalty, which has been bothering some Jews outside Israel. However, it was only briefly touched upon.

Stuart Novins was the moderator on the Ted Ayers-produced show. Newsmen asking questions included Winston Burdett, CBS' Rome man, and Seth King, Israel correspondent for the N. Y. Times. Both fired some pertinent queries at the Prime Minister, and they elicited some provocative answers. For instance, said Ben-Gurion, he's perfectly willing to accept an arms-inspection program, provided there's complete disarmament on both sides. He disclosed that he was about to send a letter bearing on the disarmament question to another head-of-state.

Interview veered in many directions, all more or less tied in with the future of Israel, now marking its 10th anni. Asked whether peace was any nearer, Ben-Gurion simply replied: "Mathematically, yes." At the same time, he cited Israel's need to take precautions against its hostile neighbors. Over and over again, Ben-Gurion's theme was: When the Arabs sit down with us to discuss peace, then we're willing to discuss anything else.

Poor sound on the Ben-Gurion dialog was probably due to bad microphone placement since Burdett and King came through fine. Lensing concentrated—properly—on the prime minister's impressive face, framed two shocks of white hair. Show had an aura of spontaniety and came across as part of history in the making. *Hift.*

Comment

It's tough to make an explosive subject like the "Free World vs. Russia" into a dull show, but the NBC-TV's "Comment" stanza last Sunday (20) succeeded. Program, one of two filmed in Europe, presented a discussion of Russian problem by Edward Crankshaw, of the London Observer; Stephen Potter, author and originator of "gamesmanship"; Irving R. Levine, NBC's Moscow correspondent; and Joseph C. Harsch, NBC's senior European correspondent.

The show's format was deadly. Each of the four participants first delivered a five-minute lecture with the camera lens fixed in disturbing closeups on the speaker's face. During the last 10 minutes, the four experts were brought together for a more informal discussion under Harsch's direction. Harsch, unfortunately, was too obsessed with the dilemma of dealing with the "palpable evil" of Russia to permit any serious probing of the practical political problems.

Levine offered some pointed, on-the-spot observations of Russian progress since Stalin's death and voiced the belief, seconded by Crankshaw, that Russian communism will continue to survive as a world power and that America must learn how to deal with that fact. Potter, not specifically a Russian expert, discussed Russian-American diplomacy in his own special jargon of trojan horsemanship, one-upmanship, lifemanship, deathmanship, brinkmanship, etc. This sort of thing becomes monotonous very quickly.

Herm.

Shirley Temple's Storybook

A mishmash, part fairy tale, part burlesque, punctuated by songs and dances, was served up by "Shirley Temple's Storybook" Friday (18) night by NBC-TV, at 7:30 p.m.

The sequel to "Aladdin's Lamp," titled "Tales of the Land of Green Ginger," preemed by Noel Langley, had a number of imaginative concepts, but more than that was needed to put the one-hour film across. What was sorely lacking was a dominant approach which possibly could thread the various facets together—a touch, perhaps of fairy tale magic.

The plot concerned the adventures of Aladdin's son to find his true love. That beaten up old lamp was utilized for a number of rubs. There was the genii, the son of the genii, a magic carpet which the viewer saw take off, and other abacadbra hoopla.

Songs by Mack David and Jerry

(Continued on page 44)

THE LONG TIME BETWEEN
With Julie Harris, narrator; others
Writer: Edward Gilmore
Producer: Marilyn Kaemmerle
Director: Frank Pacelli
30 Mins., Sat. (19), 1 p.m.
NBC-TV, from New York

How cancer affects a patient, his family, his doctor and his friends was dramatically told in a half-hour semi-documentary Saturday (19) via NBC-TV. Presented by the net in cooperation with the American Cancer Society, "The Long Time Between" was intended to focus public attention on a disease which ranks as one of today's top killers.

At the same time this live production also aimed at removing some common misconceptions and fears about cancer. In those respects the program may or may not have succeeded. For while there was an abundance of facts about cancer served up in the half-hour, nevertheless they were somewhat clouded by a script that tended to become too theatrical.

Here we had an actual case history reenacted by a onetime patient and her friends and relatives. "How does it begin? What is it like for the family . . . ?" In this instance the recovered patient was Barbara Z. Weise, a Chicago resident who was diagnosed and successfully operated upon some 12 years ago. Her experiences at that time and since then were recounted by herself and her real life associates with exception of narrator Julie Harris and three AFTRA members.

While Miss Harris' narration could not have been more sincere, occasionally some over-dramatic phrases in Edward Gilmore's script along with her emotional reading threw too much emphasis on cancer's frightening aspects. Tending to heighten the effect, especially during such passages as "Why did it have to happen to me?" were monotonous closeups of the narrator. A choral background also was distracting at times.

Very touching was the finale when Mrs. Weise came on screen with her two adopted children. Hers was an operation which meant that she would be childless. But, waving toward her boy and girl, she said quietly, "when God takes something away He replaces it." Value of checkups and research was stressed by Miss Harris who urged viewers to "remember Barbara's story because cancer can be cured." *Gilb.*

'Emmy' Stubs Her Toe; Telecast Bogged Down By Too Many Awards

Annual Emmy Awards telecast last Tuesday (15) should have driven home the fact to the Academy's toppers that there are just too many awards. Quibbling over an awards slate in private is one thing, but when a plethora of prizes tends to damage the industry's annual publicly televised showcase, that's another. If for no other reason, the showmanship on which the Academy members pride themselves should make a trimming a must for next year.

Set in marked contrast to the plodding procession of presenters, nominations and winners were some of the show's bright spots, namely, the best comedians in the business at the top of their standup form, with Milton Berle leading the pack in a solid 10-minute quipalog that just couldn't be topped. But Berle, who said he'd been given eight or nine minutes, put the pressure on the rest of the gang, with the result that those who followed had to cut whatever routines they had planned short, a "cavalcade" of television through the years was cut after the first year ('48) and it was a rush job the rest of the way through.

All because there are just too many awards, apart from the obvious silliness of some of the categories (like the one which Dinah Shore took, covering musical, variety, audience participation and quiz shows). If logic doesn't pervade in the future, showmanship ought to, and the Academy toppers must realize that putting the industry's best foot forward means making more use of the starpacked potential of an Awards telecast instead of turning it into a series of Teleprompter readings.

This apart, and forgetting for the moment a horrendous four-way-split-screen musical number and a squeaky Teleprompter that must have driven the Hollywood "presenters" nuts, it was a night for the comedians. Berle, in a trady mood, gave rise to the "where have been keeping him all these years" wonderment with gag after gag like his topper, "in the

(Continued on page 44)

THE RED MILL
(Du Pont Show of the Month)
With Donald O'Connor, Shirley Jones, Harpo Marx, Evelyn Rudie, Elaine Stritch, Edward Andrews, Mike Nichols, Elaine May; Don Walker, conductor; Eugene Loring, choreography
Executive Producer: Richard Lewine
Producer: Fred Coe
Director: Delbert Mann
Adaptation: Robert Alan Aurthur
90 Mins., Sat. (19), 7:30 p.m.
DU PONT
CBS-TV, from Hollywood (tape)
(BBD&O)

Robert Alan Aurthur's adaptation of "The Red Mill" will probably find a place in contemporary video history as the first major production done almost entirely on videotape and as Fred Coe's first effort for CBS-TV after all those years of identification with NBC. But there its claim to fame will end.

Decision by Coe and Aurthur to "jazz it up" with a modern touch (the Brussels Fair yet) gave the production a split personality which it couldn't overcome. It combined the worst of two worlds. Briefly, Donald O'Connor was cast as the lackey to two Hollywood stars whose car breaks down in the Dutch village. There O'Connor falls in love with the local miss (Shirley Jones) who runs the hotel, and after a struggle of some 75 minutes, finally declares his independence. In the side situations, the stars gain some measure of self-reliance, the mayor marries the innkeeper's sister, and the Red Mill, which had stopped turning until "true love" comes to the village, started going again. And everybody was off to Brussels.

All of which is something like casting the Prince Charming in "Cinderella" as "Pal Joey." The gears don't mesh, for one thing. For another, to bring in a basically unsympathetic group of characters into a serene and gentle setting and make it all come out honey-like in the end seems like a waste of effort and premise. For a third, the sorry situation of O'Connor got just plain dull after awhile, and even the sometimes inventive choreography of Eugene Loring and O'Connor's dancing couldn't cover up the barren stretches.

O'Connor did as well as he could by his improbable role, and his singing and dancing were topflight. Miss Jones was sweetness and light, which was about all the effort her role called for, and her singing was up to its customary excellent standard. Mike (Nichols) & Elaine (May), the bright new comic team, contributed a honey of a caricature of a pair of Hollywood stars, but like all caricature when overdone, it got wearing through a 90-minute stretch. Elaine Stritch and Edward Andrews probably came off best of the entire cast as the sister and the mayor—certainly Miss Stritch showed the rest how to put some life into a song. Harpo Marx and Evelyn Rudie were the narrators, an unnatural pair if there ever was one, but sufficient unto the purpose.

It, as aforenoted, there were longish and dull stretches, blame it more on the book than on director Delbert Mann. Latter managed to get some excellent camerawork out of CBS' emergency crews (web's regular technicians still hadn't come back to work). Show was about 90% videotape, and most viewers didn't know it wasn't live, so excellent was the tape quality. *Chan.*

SPORTS UNLIMITED
With Jack Drees, guests
Producer: Jack Drees-Jack Goggin
Director: Dale Juhlin
Writer: Frank Korch
30 Mins., Sat., 9:30 p.m.
SQUIRT BOTTLING CO.
WGN-TV, Chicago
(Fletcher D. Richards)

Even forgiving the in-depth pretentions, Jack Drees' new Saturday nighter rates minor league as a combination interview session and recap of the week's events. His script is literate and colorful but is read from sheets on the desk, so there's no feeling of spontaneous man-to-manness about the commentary. And the wisdom of conducting two interviews at once is dubious, since it's a neat enough trick to do well one subject at a time.

Debuter (19) had him popping unpointed questions back and forth between Chicago Cubs manager Bob Scheffing and figure skater Hayes Allen Jenkins, who had nothing in common. This made for a diffuse, confusing and unenlightening double chinfest.

Drees is certainly no "Mike Wallace of the Sports World," not on the opening show anyway, and the pressagentry that touted him such did the vet sportscaster no service. It's no substitute for "depth" to state a frank and/or shocking opinion on tv. Not only has that been

(Continued on page 44)

KRAFT TELEVISION THEATRE
(Three By Tennessee)
With Ben Gazzara, Lee Grant, Thomas Chalmers, Gene Saks, Zina Bethune, Martin Huston
Executive Producer: David Susskind
Producer: Robert Herridge
Director: Sidney Lumet
Writer: Tennessee Williams
60 Mins., Wed., 9 p.m.
KRAFT
NBC-TV, from New York (color)
(J. Walter Thompson)

"Kraft Theatre," having incepted the hour live drama pattern for television nearly 11 years ago only to see it fall into a state of disrepute and neglect in the past couple of seasons, is making a valiant attempt to revitalize the form and lift it out of its senile status.

J. Walter Thompson agency, which heretofore nelmed the long-running Wednesday night NBC-TV showcase, has turned production reins over to David Susskind and his Talent Associates. As the initial offering last week Susskind resuscitated three 1938-vintaged one-act plays by Tennessee Williams, with a couple of tv pros, Sidney Lumet and Robert Herridge, slotted in as director and producer, respectively. But it was hardly worth all the effort.

The three plays, in the order presented, were "Mooney's Kid Don't Cry," with Ben Gazzara and Lee Grant; "The Last of My Solid Gold Watches" with Thomas Chalmers and Gene Saks, and "This Property is Condemned," featuring Zina Bethune and Martin Huston. Unfortunately, all come under the heading of "embryonic Williams," all flagrantly stamped as the thinking and the philosophy of the '30s, embodying all the dross, all the mediocrity and all the ugliness of the depression era—a trio of sordid chants without hope.

"Mooney's Kid" is a pitiful cry by an inarticulate, immature male animal with a hobby horse used as an obvious but trite symbol. Whatever merit it possessed was the opportunity it afforded Gazzara and Miss Grant to sink their teeth into a bit of melodramatic hijinks, both vastly superior to their material.

"Solid Gold Watches" (no stranger to tv, having been done on "ANTA Playhouse" back in '47) might have been labelled, with due apologies to Arthur Miller, "Death Of A Southern Salesman" with Chalmers engaging in a virtual monolog on his waning world. Now, as in '47, it's hardly a dramatic event; just talk that elicits no sympathy.

"This Property Is Condemned" was notable primarily for Miss Bethune's performance, with the controlled hysteria of a strange old child portrayed without bathos. Whatever historic value it has stems from the fact that the girl is a seedling of what later grew into the Blanche DuBois of "Streetcar Named Desire," even as the Gazzara vignette in "Mooney's Baby" preordained the evolvement of Stanley Kowalski.

Unfortunately, this "Three By Tennessee" only served to reaccent that one does not only have to write for tv, as a medium unto itself, but for the day and the age. Even current Williams hasn't achieved the rank of the classic to be revived, certainly not the pieces upon which he cut his eye teeth.

Susskind, Herridge and Lumet have the capacity to vitalize a play when they put it on tv. It moves, involves the viewer and sparks. They know their craft; their ideas, methods and modes are fresh and new. From this standpoint there's no denying the plus virtues of the Kraft change. But sad little wisps of hopelessness are not adequate backbone for a play, even three little one-acters by an embryonic talent. *Rose.*

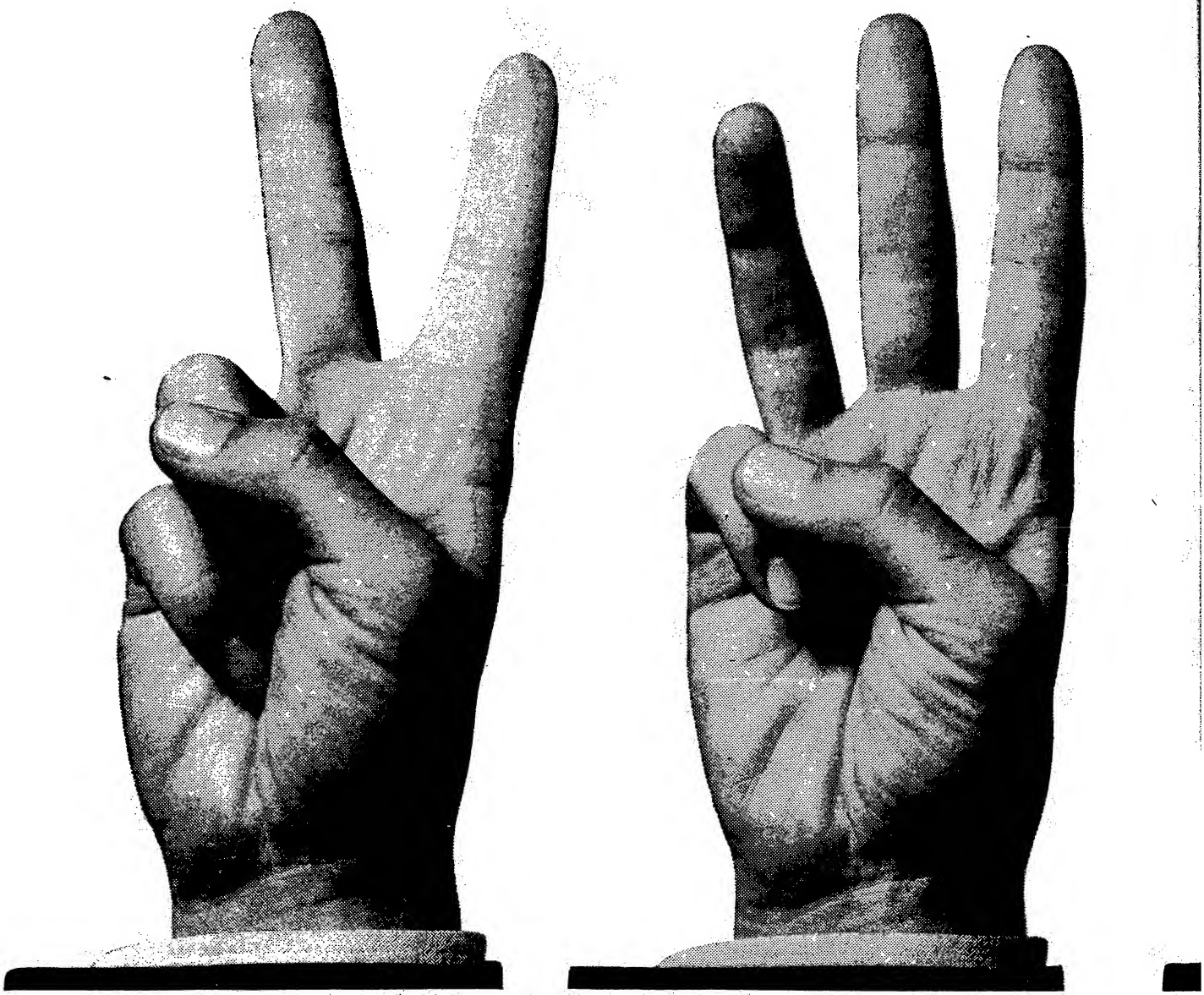
'Vera's' Not Very Vivid

London, April 22.

The BBC publicly showed off its new taped television apparatus, popularly known as "Vera" (Vision Electronic Recording Apparatus) during normal transmission time last week. But the demonstration was somewhat of a disappointment when the pictures played back proved to be little better than normal telerecordings.

Richard Dimbleby, in the weekly news feature program, "Panorama," conducted the experiment by having the first few minutes of the program recorded by the new system. When the tape was played back, the picture proved to be fuzzy and slightly distorted. However, the advantage of "Vera's" speed in reproduction is obvious. Later the same evening a similar demonstration was staged during the newscast, with the same result.

"Vera" is similar to a normal tape recorder but, through a new process, retains not only the sound but the picture.



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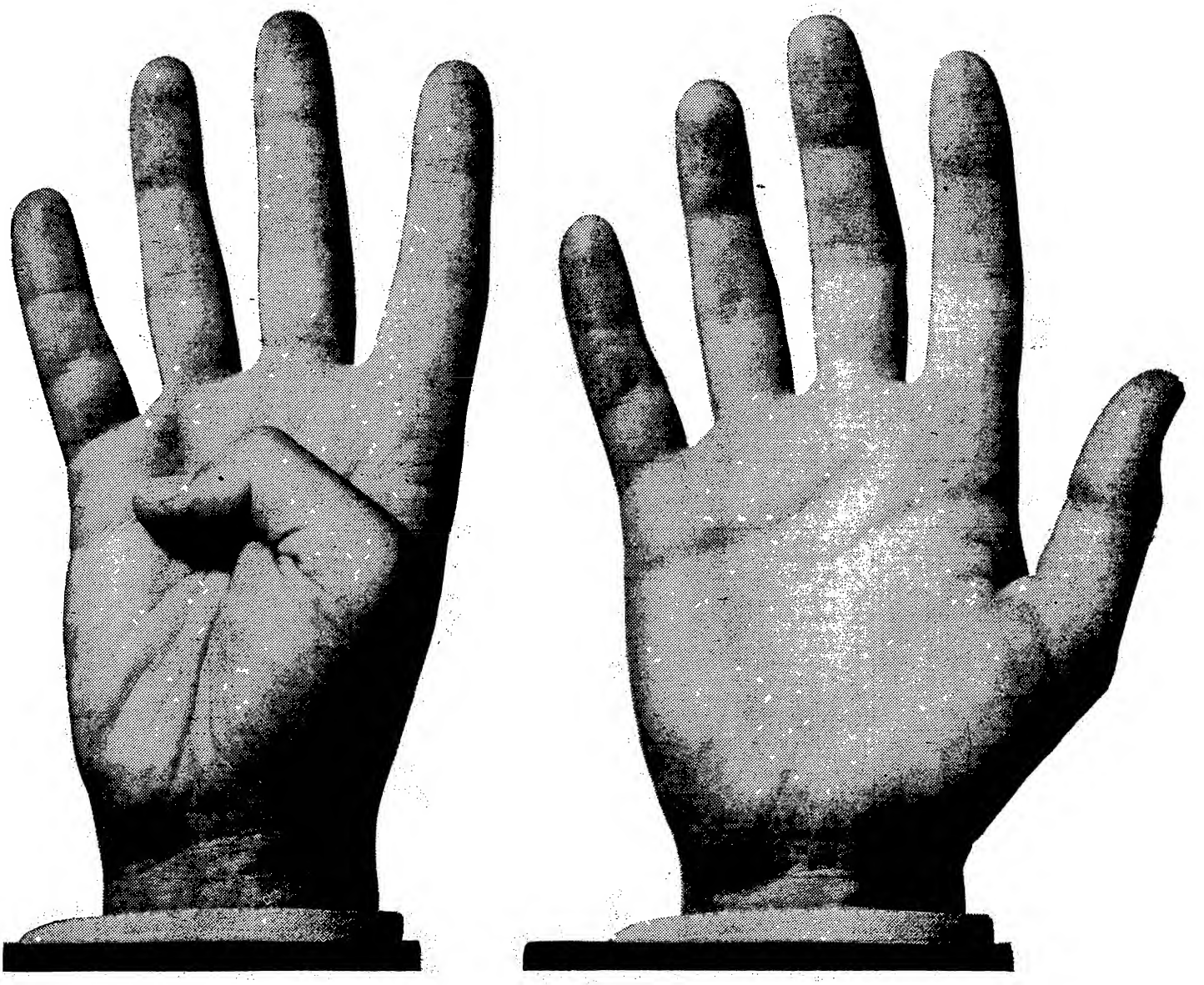

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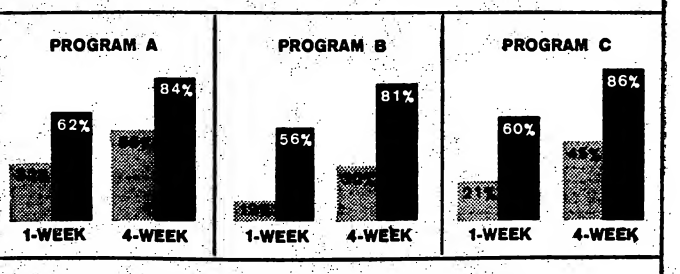


Cumulative audience delivered by network program
Cumulative audience delivered by network + 14/50 Spot TV Plan
*Percent of total television homes. Source: NSI, New York, December 1957

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

WASHINGTON

Station: WMAL, WRC, WTOP, WTTG. TV Homes: 512,500. Survey Dates: March 1-8, 1958

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WRC	37.8
2.	Gunsmoke (Sat. 10:00-10:30)	WTOP	36.2
3.	Tales of Wells Fargo (Mon. 8:30-9)	WRC	29.5
4.	Bob Hope (Sun. 9:00-10:00)	WRC	29.4
5.	Wyatt Earp (Tues. 8:30-9:00)	WMAL	28.9
6.	Have Gun Will Travel (Sat. 9:30-10)	WTOP	28.5
7.	Restless Gun (Mon. 8:00-8:30)	WRC	28.4
8.	Loretta Young (Sun. 10:00-10:30)	WRC	27.9
9.	Alfred Hitchcock (Sun. 9:30-10:00)	WTOP	27.2
9.	Groucho Marx (Thurs. 8:00-8:30)	WRC	27.2
9.	Playhouse 90 (Thurs. 9:30-11:00)	WTOP	27.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†11 P. M. Report (M-F 11:00-11:15)	WTOP	18.4
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WMAL	16.3
3.	*Queen for a Day (M-F 4:00-4:45)	WRC	15.2
4.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WTOP	14.7
5.	†Late Show (M-F 11:15-Signoff)	WTOP	13.7
6.	†News (M-F 11:00-11:15)	WRC	13.5
7.	†Milt Grant (M-F 5:00-6:15)	WTTG	13.4
8.	*Modern Romances (M-F 4:45-5:00)	WRC	12.7
8.	†Popeye (M-F 6:30-7:00)	WTTG	12.7
9.	†Ranger Hal (M-F 8:45-10:00 a.m.)	WTOP	12.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Gray Ghost (Sat. 10:30)	WTOP	CBS	22.0	36
2.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	21.7	44
3.	Mike Hammer (Tues. 10:30)	WRC	MCA	21.5	37
4.	Sheriff of Cochise (Thurs. 7:00)	WRC	NTA	18.9	36
5.	Honeymooners (Tues. 7:00)	WRC	CBS	17.9	35
6.	Silent Service (Tues. 10:30)	WTOP	NBC	17.5	30
7.	Whirlybirds (Fri. 9:30)	WTTG	CBS	16.9	24
8.	Twenty Six Men (Sun. 6:30)	WMAL	ABC	15.9	34
9.	Last of the Mohicans (Wed. 7:00)	WRC	TPA	15.5	32
10.	Errol Flynn (Wed. 10:30)	WTTG	Official	15.2	29
11.	Capt. David Grief (Mon. 7:00)	WRC	Guild	14.7	33
12.	Annie Oakley (Fri. 7:00)	WTOP	CBS	14.5	29
12.	Badge 714 (Fri. 7:30)	WTTG	NBC	14.5	24
12.	Waterfront (Fri. 10:00)	WTTG	MCA	14.5	22
13.	Science Fiction (Sun. 6:00)	WMAL	Ziv	14.2	30
14.	If You Had a Million (Fri. 10:30)	WTTG	MCA	13.9	22
15.	Mr. District Attorney (Tues. 10:00)	WTTG	Ziv	13.5	23
15.	Sea Hunt (Fri. 10:30)	WMAL	Ziv	13.5	21
15.	The Falcon (Wed. 10:00)	WTTG	NBC	13.5	20
16.	Grand Ole Opry (Sat. 8:00)	WTTG	Flamingo	13.4	21

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Ticket-Hollywood	WTTG	16.5
Grand Ole Opry	WTTG	14.2
Silent Service	WTOP	17.5
White Hunter	WTTG	11.5
7:00 Final	WMAL	11.3
News—John Daly	WMAL	12.0
Mike Hammer	WRC	21.5
Playhouse of Stars	WTOP	21.5
Outlook	WRC	11.2
San Francisco Beat	WTTG	11.5
Circle Theatre	WTOP	17.9
City Assignment	WTTG	11.9
Buckskins Jamb	WTTG	13.2
Leave It to Beaver	WTOP	16.2
Lineup	WTOP	24.2
Meet the Press	WRC	12.2
Person to Person	WTOP	24.9
Californians	WRC	19.9
Person to Person	WTOP	24.9
This Is Your Life	WRC	23.5
Perry Como	WRC	35.0

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 419,900. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	43.8
2.	Sugar Foot (Tues. 7:30-8:30)	WJZ	40.3
3.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	39.8
4.	Alfred Hitchcock (Sun. 9:30-10:00)	WMAR	35.3
4.	Have Gun Will Travel (Sat. 9:30-10)	WMAR	35.3
5.	Broken Arrow (Tues. 9:00-9:30)	WJZ	34.8
5.	Danny Thomas (Mon. 9:00-9:30)	WMAR	34.8
5.	Oh Susanna (Sat. 9:00-9:30)	WMAR	34.8
6.	Playhouse 90 (Thurs. 9:30-11:00)	WMAR	34.6
7.	Lineup (Fri. 10:00-10:30)	WMAR	33.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M-F 4:45-5:00)	WJZ	28.9
2.	†Buddy Deane (M-F 2:30-4:45)	WJZ	26.7
3.	*Mickey Mouse Club (M-F 5:30-6)	WJZ	26.1
4.	†Date Line, Misc. (M-F 7:15-7:30)	WJZ	25.8
5.	†Early Show (M-F 6:00-7:15)	WJZ	23.2
6.	†10:30 News, Misc. (M-F 10:30-10:45)	WJZ	22.1
7.	†7:00 Final, Wea. (M-F 7:00-7:15)	WMAR	21.8
8.	*CBS News (M-F 7:15-7:30)	WMAR	21.7
9.	†Amos 'n' Andy (M-F 6:00-6:30)	WMAR	20.7
10.	†Late Show (M-F 10:45-Signoff)	WJZ	19.6

1.	Popeye (M-F 4:45)	WJZ	AAP	28.9	70	Edge of Night	WMAR	6.3
2.	Waterfront (Mon. 6:30)	WMAR	MCA	26.3	52	Early Show	WJZ	18.8
3.	Popeye (Sat., Sun. 5:30)	WJZ	AAP	25.1	56	Legionnaire	WBAL	11.3
						Sabor of London	WBAL	11.3
4.	Man Behind the Badge (Fri. 6:30)	WMAR	MCA	24.0	44	Early Show	WJZ	18.8
5.	Brave Eagle (Sat. 6:30)	WMAR	CBS	23.3	52	Early Show	WJZ	13.5
6.	Honeymooners (Sun. 10:00)	WJZ	CBS	22.3	32	$64,000 Challenge	WMAR	24.3
7.	Amos 'n' Andy (M-F 6:00)	WMAR	CBS	20.7	44	Early Show	WJZ	22.4
8.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	20.5	40	Early Show	WJZ	18.3
9.	I Search for Adventure (Sun. 7:00)	WMAR	Bagnall	20.3	34	Early Show	WJZ	26.3
10.	City Detective (Wed. 6:30)	WMAR	MCA	19.5	37	Early Show	WJZ	24.3
11.	Casey Jones (Mon. 7:30)	WJZ	Screen Gems	19.3	32	Robin Hood	WMAR	28.8
12.	Studio 57 (Wed. 10:00)	WJZ	MCA	18.3	32	This Is Your Life	WBAL	21.3
13.	If You Had a Million (Tues. 6:30)	WMAR	MCA	17.3	37	Early Show	WJZ	25.3
14.	Public Defender (Thurs. 6:30)	WMAR	Interstate	17.3	32	Early Show	WJZ	28.5
15.	Gray Ghost (Thurs. 10:00)	WJZ	CBS	17.0	24	Playhouse 90	WMAR	34.8
16.	Sea Hunt (Wed. 10:30)	WBAL	Ziv	16.3	33	10:30 News	WJZ	17.5
						Late Show	WJZ	18.0
17.	Soldiers of Fortune (Sat. 4:30)	WBAL	MCA	16.3	36	All Star Golf	WJZ	23.0
18.	Sky King (Sat. 11:30 a.m.)	WMAR	Nabisco	14.8	39	Action Triple Feature	WJZ	14.0
19.	Sheriff of Cochise (Sat. 10:30)	WBAL	NTA	14.0	22	First Run Theatre	WMAR	27.3
20.	Mama (Sat. 8:30)	WJZ	CBS	13.3	20	Perry Como	WBAL	30.8

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 309,800. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKRC	38.2
2.	Wyatt Earp (Tues. 8:30-9:00)	WCPO	36.9
3.	Sugar Foot (Tues. 7:30-8:30)	WCPO	35.7
4.	Loretta Young (Sun. 10:00-10:30)	WLW-T	35.5
4.	Perry Como (Sat. 8:00-9:00)	WLW-T	35.5
5.	Bob Hope (Sun. 9:00-10:00)	WLW-T	32.9
5.	Danny Thomas (Mon. 9:00-9:30)	WKRC	32.9
5.	Restless Gun (Mon. 8:00-8:30)	WLW-T	32.9
5.	Zorro (Thurs. 8:00-8:30)	WCPO	32.9
6.	Maverick (Sun. 7:30-8:30)	WCPO	32.6

TOP TEN MULTI-WEEKLY SHOWS

1.	†50-50 Club (M-F 12:00-1:30)	WLW-T	21.9
2.	†News—Grant, Wea. (M-F 11-11:15)	WLW-T	20.5
3.	*Mickey Mouse Club (M-F 5:30-6)	WCPO	19.7
4.	†News, Wea. (M-F 11:00-11:15)	WKRC	17.2
5.	†Al Lewis Show (M-F 9:10 a.m.)	WCPO	14.3
5.	*Tic Tac Dough (M-F 1:30-2:00)	WLW-T	14.3
6.	†Our Gang Comedy (M-F 4:00-5:00)	WCPO	13.3
7.	†Al Wanda Lewis (M-F 11-12 noon)	WCPO	12.5
7.	*NBC News (M-F 6:45-7:00)	WLW-T	12.5
7.	†Sohio Rptr., Wea. (M-F 6:30-6:45)	WLW-T	12.5

1.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	27.9	51	Your Hit Parade	WLW-T	18.5
2.	Dr. Christian (Mon. 7:00)	WKRC	Ziv	26.5	51	Mama	WLW-T	15.2
3.	Kingdom of the Sea (Wed. 7:00)	WLW-T	Guild	24.9	50	Pantomime-Parade	WCPO	13.2
4.	Sheriff of Cochise (Thurs. 7:00)	WKRC	NTA	22.9	42	26 Men	WLW-T	20.2
5.	Annie Oakley (Fri. 6:00)	WCPO	CBS	20.5	53	Gold Cup Mat	WLW-T	10.9
5.	Harbor Command (Sun. 10:30)	WLW-T	Ziv	20.5	39	What's My Line	WKRC	24.9
5.	State Trooper (Wed 9:00)	WKRC	MCA	20.5	30	Ozzie and Harriet	WCPO	28.9
6.	Twenty Six Men (Thurs. 7:00)	WLW-T	ABC	20.2	37	Sheriff of Cochise	WKRC	22.9
7.	Last of the Mohicans (Wed. 10:00)	WCPO	TPA	19.2	31	This Is Your Life	WLW-T	25.2
8.	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	18.9	40	Outdoor Guide	WLW-T	15.5
8.	Studio 57 (Wed. 10:30)	WLW-T	MCA	18.9	35	Circle Theatre	WKRC	19.9
9.	Code Three (Tues. 10:30)	WKRC	ABC	17.9	36	Playhouse 30	WLW-T	18.9
9.	Silent Service (Fri. 7:30)	WKRC	NBC	17.9	30	Rin Tin Tin	WCPO	24.9
10.	Cisco Kid (Sun. 6:00)	WCPO	Ziv	17.2	38	Gold Cup Mat	WLW-T	22.0
11.	Donovan, West. Marshal (Tues. 6:30)	WKRC	NBC	16.9	41	Pantomime-Parade	WCPO	12.5
12.	Sky King (Thurs. 6:00)	WCPO	Nabisco	16.5	49	Ladies-Theatre	WKRC	8.9
12.	Star and the Story (Thurs. 10:00)	WCPO	Official	16.5	27	Playhouse 90	WKRC	29.5
13.	Men of Annapolis (Sun. 6:30)	WCPO	Ziv	16.2	35	Gold Cup Mat	WLW-T	21.5
14.	Legionnaire (Wed. 6:00)	WCPO	TPA	15.9	47	Gold Cup Mat	WLW-T	10.9
14.	O. Henry Playhouse (Wed. 10:30)	WCPO	Gross-Krasne	15.9	29	Circle Theatre	WKRC	19.9

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 287,000. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Perry Como (Sat. 7:00-8:00)	WTMJ	36.6
2.	Gunsmoke (Sat. 9:00-9:30)	WXIX	32.9
3.	Bob Cummings (Tues. 8:30-9:00)	WTMJ	30.5
3.	Loretta Young (Sun. 9:00-9:30)	WTMJ	30.5
3.	Wells Fargo (Mon. 7:30-8:00)	WTMJ	30.5
4.	Bob Hope (Sun. 8:00-9:00)	WTMJ	30.4
5.	Shirley Temple (Wed. 6:30-7:30)	WTMJ	29.7
6.	Restless Gun (Mon. 7:00-7:30)	WTMJ	29.5
7.	Californians (Tues. 9:00-9:30)	WTMJ	29.2
8.	Lawrence Welk (Sat. 8:00-9:00)	WISN	28.5
8.	Wyatt Earp (Fri. 7:30-8:00)	WISN	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6)	WISN	19.4
2.	†Gretchen Colnik (T, Th. 4:00-4:15)	WISN	17.5
3.	*NBC News (M-F 6:15-6:30)	WTMJ	15.6
4.	†News, Wea. (M-F 6:00-6:15)	WTMJ	15.2
5.	*Price Is Right (M-F 10:10:30 a.m.)	WTMJ	14.2
6.	†News (M-F 10:00-10:15)	WTMJ	14.0
7.	†News, Wea.-Sprts. (M-F 10:10:15)	WXIX	13.9
8.	†Uncle Hugo (M-F 4:00-5:00)	WISN	13.3
9.	*Queen for a Day (M-F 3:00-3:45)	WTMJ	13.0
10.	†Late Show (M-F 11:15-Signoff)	WXIX	12.1
10.	*Modern Romances (M-F 3:45-4:00)	WTMJ	12.1

1.	Whirlybirds (Sun. 9:30)	WTMJ	CBS	26.5	42	What's My Line	WXIX	26.9
2.	State Trooper (Tues. 9:30)	WTMJ	MCA	21.5	37	Waterfront	WXIX	20.2
3.	Boots and Saddles (Thurs. 8:00)	WTMJ	NBC	20.5	31	Climax	WXIX	20.9
4.	Annie Oakley (Sun. 6:00)	WTMJ	CBS	20.2	42	Lassie	WXIX	20.5
4.	Waterfront (Tues. 9:30)	WXIX	MCA	20.2	35	State Trooper	WXIX	21.5
5.	Doug. Fairbanks (Wed. 9:30)	WTMJ	ABC	19.9	34	Circle Theatre	WXIX	20.2
6.	Capt. David Grief (Fri. 7:30)	WTMJ	Guild	19.5	29	Zane Grey	WXIX	22.2
7.	Harbor Command (Thurs. 9:30)	WTMJ	Ziv	18.4	28	Playhouse 90	WXIX	23.5
8.	Dr. Christian (Sun. 10:00)	WTMJ	Ziv	18.2	36	Sun. News Spec.	WXIX	16.7
						Late Show	WXIX	14.3
9.	Frontier Doctor (Sat. 9:30)	WXIX	HTS	16.9	28	Sat. Night Theatre	WXIX	35.2
10.	Silent Service (Fri. 9:30)	WISN	NBC	16.5	28	Person to Person	WXIX	20.5
11.	Last of the Mohicans (Sat. 5:30)	WTMJ	TPA	14.2	33	20th Century	WXIX	11.5
12.	Studio 57 (Thurs. 9:00)	WISN	MCA	12.5	18	Playhouse 90	WXIX	24.9
13.	Three Musketeers (Sat., 5:00)	WITI	ABC	11.9	29	Meet the Press	WTMJ	12.2
14.	Sky King (Sat. 5:30)	WTMJ	Nabisco	11.2	27	Lone Ranger	WISN	11.7
14.	Victory at Sea (Sun. 5:30)	WITI	NBC	11.2	25	Last of the Mohicans	WTMJ	14.2
15.	Highway Patrol (Sun. 10:00)	WISN	Ziv	10.5	21	Dr. Christian	WTMJ	18.2
16.	Sheena, Queen of Jungle (Mon. 6:00)	WITI	ABC	10.2	24	News, Wea.	WTMJ	15.3
						NBC News	WTMJ	16.3
17.	Flash Gordon (Sun. 12:00)	WXIX	Guild	10.0	35	Bowling Champs	WTMJ	15.2
17.	Sea Hunt (Fri. 10:30)	WTMJ	Ziv	10.0	28	Late Show	WXIX	13.5

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BOSTON

Stations: WBZ, WHDH, WNAC: TV Homes: 873,200. Survey Dates: 4 Weeks Ending March 15.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	43.2
2.	Playhouse 90 (Thurs. 9:30-11:00)	WNAC	42.6
3.	Perry Como (Sat. 8:00-9:00)	WBZ	40.2
4.	Climax (Thurs. 8:30-9:30)	WNAC	37.9
5.	Groucho Marx (Thurs. 8:00-8:30)	WBZ	36.4
6.	Have Gun Will Travel (Sat. 9:30-10)	WNAC	35.7
7.	Danny Thomas (Mon. 9:00-9:30)	WBZ	35.2
8.	Red Skelton (Tues. (9:30-10:00)	WNAC	33.7
9.	I've Got A Secret (Wed. 9:30-10:00)	WNAC	32.9
9.	Restless Gun (Mon. 8:00-8:30)	WBZ	32.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. (M-F 6:45-7:00)	WBZ	17.5
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WNAC	16.6
3.	†News, Wea. (M-F 7:00-7:15)	WNAC	16.4
4.	†News, Wea., Misc. (M-F 11:00-11:15)	WNAC	16.1
5.	†Patti Page, Misc. (M,W,F 7:15-7:30)	WNAC	15.9
6.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	15.6
7.	†Boston Movie Time (M-F 4:45-6:45)	WBZ	15.3
8.	*Captain Kangaroo (M-F 8-8:45 a.m.)	WNAC	14.5
8.	*Guiding Light (M-F 12:45-1:00)	WNAC	14.5
9.	*Search Tomorrow (M-F 12:30-12:45)	WNAC	14.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Tues. 7:00)	WBZ	CBS	27.4	56
2.	Honeymooners (Sat. 10:30)	WNAC	CBS	25.8	50
3.	Gray Ghost (Wed. 7:00)	WBZ	CBS	24.9	54
4.	Code Three (Tues. 10:30)	WNAC	ABC	24.5	51
5.	Twenty Six Men (Sun. 7:00)	WBZ	ABC	23.9	43
6.	Harbor Command (Sun. 7:00)	WNAC	Ziv	23.5	42
7.	Frontier (Sun. 4:30)	WNAC	NBC	23.0	52
8.	Topper (Fri. 6:30)	WNAC	Tele Star	22.9	54
9.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	22.5	44
9.	Silent Service (Fri. 7:00)	WBZ	NBC	22.5	49
10.	Highway Patrol (Sun. 7:00)	WBZ	Ziv	22.2	45
11.	Official Detective (Mon. 7:00)	WBZ	NTA	21.9	50
12.	Last of the Mohicans (Fri. 6:00)	WNAC	TPA	21.2	52
12.	State Trooper (Sun. 10:30)	WNAC	MCA	21.2	39
13.	Decoy (Sun. 10:30)	WNAC	Official	21.0	39
14.	Dr. Hudson's Secret Jour. (Fri. 10:30)	WNAC	MCA	20.5	37
15.	Count of Monte Cristo (Wed. 6:30)	WNAC	TPA	20.3	45
16.	Sky King (Wed. 6:00)	WNAC	Nabisco	20.2	47
17.	Annie Oakley (Thurs. 6:00)	WNAC	CBS	19.5	50
18.	Man Behind the Badge (Thurs. 6:30)	WNAC	MCA	18.9	48

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
News, Wea.	WNAC	13.7
Comedy Theatre	WNAC	13.0
Your Hit Parade	WBZ	17.5
News, Wea.	WNAC	15.7
Patti Page	WNAC	15.3
Studio 57	WBZ	15.0
Harbor Command	WNAC	23.5
26 Men	WBZ	23.9
Omnibus	WBZ	14.5
Boston Movietime	WBZ	16.3
News, Wea.	WBZ	17.3
Movie	WBZ	19.2
News, Wea.	WNAC	18.7
Patti Page	WNAC	17.7
Lassie	WNAC	23.9
News, Wea.	WNAC	16.0
Story, Patti Page	WNAC	14.7
Boston Movietime	WBZ	16.5
Decoy	WBZ	21.0
State Trooper	WNAC	21.2
Boxing	WBZ	21.7
Sports	WBZ	20.3
Boston Movietime	WBZ	18.3
News, Wea.	WBZ	19.3
Boston Movietime	WBZ	18.4
Boston Movietime	WBZ	16.5
Boston Movietime	WBZ	16.0
News, Wea.	WBZ	16.7

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 234,500. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Sugarfoot (Tues. 7:30-8:30)	KING	38.9
2.	Maverick (Sun. 7:30-8:30)	KING	38.1
3.	Wyatt Earp (Tues. 8:30-9:00)	KING	37.3
4.	Ozzie and Harriet (Wed. 9:30-10:00)	KING	31.8
5.	Bob Hope (Sun. 9:00-10:00)	KOMO	30.3
5.	Groucho Marx (Thurs. 8:00-8:30)	KOMO	30.3
6.	Perry Como (Sat. 8:00-9:00)	KOMO	30.0
7.	Colt 45 (Fri. 8:30-9:00)	KING	28.8
8.	Boxing (Wed. 7:00-7:45)	KING	28.7
9.	People Are Funny (Sat. 7:30-8:00)	KOMO	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Early Edition (M-F 6:30-7:00)	KING	25.7
2.	*Mickey Mouse Club (M-F 5:30-6)	KING	20.5
3.	†World Today (M-F 10:30-10:45)	KING	18.6
4.	*Our Miss Brooks (M-Thurs. 6-6:30)	KOMO	18.5
5.	*American Bandstand (M-F 4-5:00)	KING	16.4
6.	†Stan Boreson (M-F 3:30-4:00)	KING	15.8
7.	†Cartoon Festival (M-F 8-8:30 a.m.)	KING	15.5
8.	*NBC News (M-F 6:45-7:00)	KOMO	15.1
9.	†Shell News (M-F 6:30-6:45)	KOMO	15.0
10.	†Wunda Wunda (M-F 8:30-9:00 a.m.)	KING	14.0

1.	Honeymooners (Sun. 6:30)	KING	CBS	30.8	58	Mama	KTNT	8.3
2.	Sea Hunt (Sun. 7:00)	KING	Ziv	29.8	48	Lassie	KIRO	13.8
3.	Gray Ghost (Sun. 6:00)	KING	CBS	27.3	62	Meet the Press	KOMO	9.3
4.	Sheriff of Cochise (Sat. 7:00)	KING	NTA	27.3	45	Perry Mason	KIRO	17.3
5.	Highway Patrol (Thurs. 7:00)	KOMO	Ziv	27.0	41	Thriftway Crva	KING	21.8
6.	I Search for Adventure (Mon. 7)	KING	Bagnall	26.3	37	26 Men	KOMO	17.8
7.	Last of the Mohicans (Mon. 6:00)	KING	TPA	24.0	45	Our Miss Brooks	KOMO	18.3
8.	Death Valley Days (Thurs. 9:00)	KOMO	U. S. Borax	23.8	33	Pat Boone	KING	25.0
9.	Studio 57 (Fri. 7:00)	KING	MCA	23.3	36	Boxing	KOMO	23.8
10.	Silent Service (Mon. 7:30)	KING	NBC	22.3	32	Price Is Right	KOMO	26.0
11.	Annie Oakley (Thurs. 6:00)	KING	CBS	21.8	44	Our Miss Brooks	KOMO	16.5
12.	Sky King (Thurs. 6:00)	KING	Nabisco	19.3	37	Our Miss Brooks	KOMO	20.3
13.	Kit Carson (Wed. 6:00)	KING	MCA	18.3	37	Our Miss Brooks	KOMO	19.0
14.	Twenty Six Men (Mon. 7:00)	KOMO	ABC	17.8	25	Search for Adventure	KING	26.3
15.	Decoy (Sat. 8:30)	KING	Official	16.3	22	Perry Como	KOMO	29.8
16.	Big Story (Sat. 9:30)	KIRO	Official	15.8	24	Lawrence Welk	KING	29.8
17.	Little Rascals (M-F 3:30)	KING	Interstate	15.8	52	Dotto	KIRO	6.2
18.	Cowboy G Men (Sat. 5:00)	KING	Flamingo	14.3	40	Wild Bill Hickok	KIRO	9.8
19.	Kingdom of the Sea (Tues. 7:00)	KOMO	Guild	14.3	23	Mr. Adams & Eve	KIRO	14.3
20.	Frontier Doctor (Mon. 7:00)	KTNT	HTS	13.3	19	Search for Adventure	KING	26.3

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 213,900. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WWL	42.2
2.	Shirley Temple (Wed. 6:30-7:30)	WDSU	41.6
3.	Bob Hope (Sun. 8:00-9:00)	WDSU	41.0
4.	Perry Como (Sat. 7:00-8:00)	WDSU	40.3
5.	Loretta Young (Sun. 9:00-9:30)	WDSU	37.5
6.	Ernie Ford (Thurs. 8:30-9:00)	WDSU	36.2
6.	Father Knows Best (Wed. 7:30-8:00)	WDSU	36.2
6.	Twenty One (Mon. 8:00-8:30)	WDSU	36.2
7.	Groucho Marx (Thurs. 7:00-7:30)	WDSU	35.9
8.	Thin Man (Fri. 8:30-9:00)	WDSU	35.7

TOP TEN MULTI-WEEKLY SHOWS

1.	*NBC News (M-F 6:15-6:30)	WDSU	32.2
2.	†Esso, World-Sports (M-F 6:00-6.15)	WDSU	31.7
3.	†Little Rascals (M-F 5:00-5:45)	WDSU	19.9
4.	†Wea., Esso Rptr. (M-F 5:45-6:00)	WDSU	18.4
5.	†My Little Margie (M-F 4:30-5:00)	WDSU	18.2
6.	*Price Is Right (M-F 10-10:30 a.m.)	WDSU	17.4
7.	*Queen For A Day (M-F 3:00-3:45)	WDSU	16.9
8.	†Esso, Sports & Wea. (M-F 11-11:15)	WDSU	16.1
8.	*Truth or Conse. (M-F 10:30-11 a.m.)	WDSU	16.1
9.	*Matinee Theatre (M-F 2:00-3:00)	WDSU	15.7
9.	*Treasure Hunt (M-F 9:30-10 a.m.)	WDSU	15.7

1.	Death Valley Days (Sat. 10:00)	WDSU	U. S. Borax	29.9	59	African Patrol	WWL	15.7
2.	Honeymooners (Wed. 9:30)	WDSU	CBS	29.5	43	Circle Theatre	WWL	22.9
3.	Sky King (Sat. 11:00 a.m.)	WDSU	Nabisco	28.9	82	Young-Concert	WWL	6.5
4.	Crusader (Tues. 9:30)	WDSU	MCA	27.9	43	Frontier Doctor	WWL	26.7
4.	Highway Patrol (Fri. 10:00)	WDSU	Ziv	27.9	50	Captain David Grief	WWL	20.5
5.	Boots and Saddles (Fri. 7:00)	WWL	NBC	26.9	41	Court of Last Resort	WDSU	30.5
6.	Frontier Doctor (Tues. 9:30)	WWL	HTS	26.7	41	Crusader	WDSU	27.9
7.	State Trooper (Tues. 10:00)	WDSU	MCA	26.2	49	Trackdown	WWL	21.7
8.	Studio 57 (Tues. 10:30)	WDSU	MCA	25.0	57	News	WWL	13.7
						Wea., Sports	WWL	13.0
9.	Charlie Chan (Sat. 9:30)	WWL	TPA	24.9	41	Your Hit Parade	WDSU	29.2
9.	Looney Tunes (Sat. 9:00 a.m.)	WDSU	Guild	24.9	71	Captain Kangaroo	WWL	10.2
10.	26 Men (Fri. 10:30)	WDSU	ABC	24.5	51	News	WWL	17.7
						Wea., Sports	WWL	17.0
10.	Whirlybirds (Mon. 10:00)	WDSU	CBS	24.5	48	Waterfront	WWL	20.2
11.	Men of Annapolis (Thurs. 9:30)	WDSU	Ziv	24.4	39	Playhouse 90	WWL	33.2
12.	Tracer (Sun. 10:00)	WDSU	Minot	23.5	49	Play of the Week	WWL	17.9
13.	Gray Ghost (Thurs. 10:00)	WWL	CBS	23.2	50	Decoy	WDSU	18.7
14.	Annie Oakley (Sat. 5:30)	WDSU	CBS	22.9	49	2 Gun Playhouse	WWL	19.2
15.	Dr. Christian (Wed. 10:00)	WDSU	Ziv	22.5	49	Official Detective	WWL	16.7
16.	Harbor Command (Sun. 6:00)	WDSU	Ziv	21.5	44	Lassie	WWL	23.9
17.	Cisco Kid (Sat. 6:00)	WDSU	Ziv	21.2	44	Sgt. Preston	WWL	21.5

DAYTON

Stations: WHIO, WLW-D. TV Homes: 149,900. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	51.8
2.	Danny Thomas (Mon. 9:00-9:30)	WHIO	45.3
3.	I've Got A Secret (Wed. 9:30-10)	WHIO	44.8
3.	What's My Line (Sun. 10:30-11)	WHIO	44.8
4.	Climax (Thurs. 8:30-9:30)	WHIO	43.5
5.	Lineup (Fri. 10:00-10:30)	WHIO	42.0
6.	Have Gun Will Travel (Sun. 9:30-10)	WHIO	41.8
7.	Playhouse of Stars (Fri. 9:30-10)	WHIO	41.3
8.	Bob Hope (Sun. 9:00-10:00)	WLW-D	41.0
9.	Millionaire (Wed. 9:00-9:30)	WHIO	40.3
9.	Phil Silvers (Fri. 9:00-9:30)	WHIO	40.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Little Rascals (M,T,Th 6:00-6:30)	WHIO	29.1
2.	†Front Page, News (M-F (11-11:15)	WHIO	28.4
3.	†Sohio Rptr, Sports (M-F 6:30-6:45)	WHIO	27.5
4.	*Mickey Mouse Club (M-F 5:30-6:00)	WLW-D	22.9
5.	*NBC News (M-F 6:45-7:00)	WLW-D	19.6
6.	†50-50 Club (M-F 12:00-1:30)	WLW-D	17.7
7.	†News, Wea., Spts (M-F 6:30-6:45)	WLW-D	17.3
8.	*Art Linkletter (M-F 2:30-3:00)	WHIO	16.5
9.	†Dayton Final (M-F 11:00-11:15)	WLW-D	15.3
9.	†Eve. The., Misc. (M-F 11:15-Signoff)	WHIO	15.3

1.	Dr. Hudson (Fri. 7:00)	WHIO	MCA	33.8	64	Outdoor Guide	WLW-D	19.3
2.	Highway Patrol (Tues. 9:00)	WHIO	Ziv	31.8	50	Adventures of McGraw	WLW-D	31.8
3.	Whirlybirds (Wed. 7:30)	WHIO	CBS	31.3	48	Disneyland	WLW-D	33.3
4.	Badge 714 (Sat. 10:30)	WHIO	NBC	30.8	59	Your Hit Parade	WLW-D	21.8
5.	City Detective (Fri. 10:30)	WHIO	MCA	29.8	59	Boxing	WLW-D	20 8
5.	State Trooper (Tues. 7:00)	WHIO	MCA	29.8	52	Twenty Six Men	WLW-D	27.3
6.	Captain David Grief (Thurs. 7:00)	WLW-D	Guild	29.3	52	Charlie Chan	WHIO	26 8
7.	Little Rascals (M,T,Thurs. 6:00)	WHIO	Interstate	29.1	66	Annie Oakley	WLW-D	21.3
8.	Silent Service (Sat. 7:00)	WHIO	NBC	28.3	57	Midwest Hayride	WLW-D	21.3
9.	Twenty Six Men (Tues. 7:00)	WLW-D	ABC	27.3	48	State Trooper	WHIO	29.8
10.	Charlie Chan (Thurs. 7:00)	WHIO	TPA	26.8	48	Captain David Grief	WLW-D	29.3
11.	Death Valley Days (Mon. 7:00)	WLW-D	U. S. Borax	25.3	52	Gray Ghost	WHIO	23.3
12.	Harbor Command (Tues. 10:30)	WLW-D	Ziv	23.8	45	Thin Man	WHIO	28.8
12.	Sea Hunt (Wed. 10:30)	WLW-D	Ziv	23.8	44	Circle Theatre	WHIO	30 8
13.	Gray Ghost (Mon. 7:00)	WHIO	CBS	23.3	48	Death Valley Days	WLW-D	25.3
14.	Annie Oakley (Tues. 6:00)	WLW-D	CBS	21.3	44	Little Rascals	WHIO	26.8
14.	Stories of the Century (Tues. 7:30)	WHIO	Hollywood	21.3	35	Sugarfoot	WLW-D	39.8
15.	Kingdom of the Sea (Fri. 6:00)	WHIO	Guild	20.3	45	Price Is Right	WLW-D	24.8
15.	Sky King (Wed. 7:00)	WLW-D	Nabisco	20.3	37	Ozzie & Harriet	WHIO	34.3
16.	Championship Bowling (Sun. 2:00)	WHIO	W. Schwimmer	20.0	53	Gold Cup Theatre	WLW-D	17.5

BEST TELEPLAY WRITING, HOUR OR MORE:
Rod Serling for *The Comedian*
Playhouse 90

BEST DRAMATIC SERIES WITH CONTINUING CHARACTERS:
Gunsmoke

BEST LIVE CAMERA WORK, THE ENTIRE SERIES:
Playhouse 90

BEST CINEMATOGRAPHY FOR TELEVISION:
Harold E. Wellman, *Hemo the Magnificent*
Bell Telephone Science Series

BEST NEW PROGRAM SERIES OF YEAR:
Seven Lively Arts

FIRST "SPECIAL TRUSTEE" AWARD:
Jack Benny
on *The Jack Benny Show*

BEST TELEPLAY WRITING, HALF-HOUR OR LESS:
Paul Monash for *The Lonely Wizard*
Schlitz Playhouse of Stars

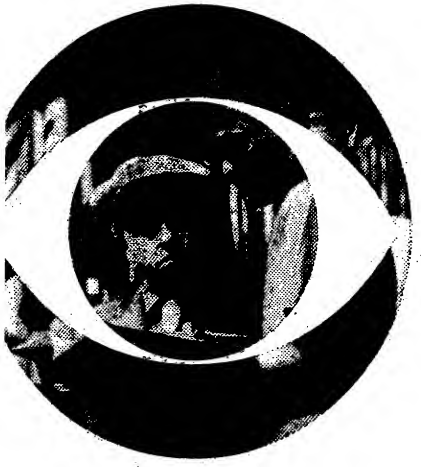
BEST COVERAGE OF UNSCHEDULED NEWSWORTHY EVENT: Feb. 3, Rikers Island (N.Y.) plane crash on *World News Roundup*

BEST DIRECTION, HALF-HOUR OR LESS:
Robert Stevens, *The Glass Eye*
Alfred Hitchcock Presents

BEST COMEDY SERIES:
The Phil Silvers Show

BEST EDITING OF A FILM FOR TELEVISION:
Mike Pozen for *How To Kill a Woman*
Gunsmoke

BEST SINGLE PERFORMANCE BY ACTRESS:
Polly Bergen on *Helen Morgan Story*
Playhouse 90



BEST SINGLE PROGRAM OF YEAR:
The Comedian
on *Playhouse 90*

BEST CONTINUING PERFORMANCE, MALE, PERSON WHO PLAYS HIMSELF:
Jack Benny on *The Jack Benny Show*

BEST COMEDY WRITING:
Nat Hiken, Billy Friedberg, Phil Sharp, Terry Ryan, Coleman Jacoby, Arnold Rosen, Sidney Zelinka, A. J. Russell and Tony Webster
The Phil Silvers Show

BEST NEWS COMMENTARY:
Edward R. Murrow
for *See It Now*

BEST DRAMATIC ANTHOLOGY SERIES:
Playhouse 90

Thanks

—for giving your best!

Last week the talented and creative people who are attracting to television the largest audiences in the history of show business honored the outstanding achievements of a number of their colleagues. That so many were able to do their best work on

THE CBS TELEVISION NETWORK

helps explain why this network was able to win the largest average nighttime audiences in each of the 66 consecutive Nielsen Reports since July 1955.

IBEW Post-Strike Strife

Continued from page 25

CBS offer (which was rejected) but calls for a $5 weekly escalator next year, was unfavorable because it's a three-year contract, compared with the original's two-year term. Under a two-year deal, the members feel, the union could have gotten a fat increase and better working conditions in January of 1960, whereas the $5 raise they receive in mid-'59 under the new pact must carry over until January of 1961.

4. Since their return to work, CBS has cracked down with tighter enforcement of working procedures, e.g., technicians must complete their working day with time in the maintenance shop after cleaning up their show, whereas they used to leave after having finished in the studio.

First impact of the rank-an-file bitterness probably won't be felt in any tangible way for a couple of weeks, until the next general membership meeting of the local. At that time, however, it's expected to come out in full force.

In the vote which ended the strike at 12:01 a.m. Saturday (19) morning at CBS, the Gotham local failed to accept the latest offers by a vote of 357 against to 302 for. But Hollywood agreed to the contract 241 members to 42. Also, Chicago voted 83 for and 23 against. Other IBEW locals working at CBS shops are located in St. Louis, Milwaukee, Hartford, Boston and Frisco. The outcome of their voting will be given from Washington, but it's understood they each accepted CBS's offer.

Union got a 6% immediate pay rise and another 3% after 18 months, but Local 1212 was militant about the receipt of certain "job security" advantages, among them the retention of several technicians in the employ of CBS Laboratories in New York and a clarification of mealtime hours, which would have resulted at the network in a lowering of the number of working hours.

As it is, 1212 will lose 37 men, by its own count, on Sept. 1 of this year, when the CBS lab setup moves to Stamford, Conn. Attitude is that even if the 37 men decide to move with the company to Stamford, they will be working not for the original technical union but for a "manufacturing union," which allegedly receives a "lower wage rate" and "poorer working conditions."

Retroactive Pay Hike

In return, however, CBS reportedly promised in contract language to maintain the remaining IBEW strength in New York for at least two years and possibly for three, which is the duration of the new contract. Pact is retroactive on all pay increases (save for the 12-day strike time) to Feb. 1 and will continue until Jan. 31, 1961.

Wages for all IBEW rank-and-filers at CBS, some 1,300 of them, go up 6% under the contract. The great majority of men are classified as technicians and their wages jump immediately from a top minimum of $175 to $185.50 a week. Then, on Aug. 1, 1959, 18 months from the start of the new contract, all technical wages go up another 3%, to a base of $190.

Other pay increases fall into the following categories: Technical directors, who go from the current $197.50 to $209.50 weekly; assistant supervisors from $190 to $201.50, and supervisors from $200 to $212 a week. Each of the three groups go up another $4.50 a week after 18 months. There are 40 to 50 men in these classifications in New York.

"The clause concerning meal periods is still the vague thing its always been," a member of 1212 said the other day. Union wanted a clear-cut hour off for eating, but it stays as it was, it's reported, with "45 minutes the norm and periodically some crew getting shortchanged." Contract calls for an eight-hour day including eating time.

Lew Parker, Betty Kean Forego Summer Dates For Iffy 'Bickersons'

Pittsburgh, April 22.

Possibility of Phil Rapp's new "Bickersons" tv series being sold cost Lew Parker and his wife, Betty Kean, two top al fresco dates this summer here and in St. Louis. Civic Light Opera Association in Pittsburgh and St. Louis Muny wanted both of them to co-star in "On the Town" but Parker and Miss Kean agreed to accept only if they could have a six-week cancellation clause.

Couple wanted protection in case "Bickersons," for which they made a pilot film in Hollywood only a few days ago, made a quick sale, in which case they'd have to be available for filming in a couple of months.

Neither William Wymetal, managing director of the CLOA, nor Harold Kennedy, of the Muny, was willing to go along with that kind of a deal and negotiations with the Parkers were dropped. Wymetal immediately signed Helen Gallagher and Tim Herbert for the parts.

Tex & Jinx

Continued from page 21

which was originally written as a five-year contract overall, with two years firm and yearly options thereafter. Web picked up two options, closing out the five-year term, but would have to write a new pact to continue the relationship.

Thus far it's made no effort to do so. Understood it feels that the $200,000 a year doesn't leave much margin for profit, even when the McCrarys are SRO in their radio and tv stanzas. They are on television in the daytime for an hour a day, cross-the-board, and on radio five nights a week, for two hours a night. Both shows originate from the Waldorf-Astoria.

McCrary, it's reported, has already begun talks with other New York stations about a possible deal.

NBC's Fall Sked

Continued from page 21

for the food company (see separate story); Tuesday at 9, where a quizzer will replace "McGraw."

Still not firmed up is the Eddie Fisher show, which has been renewed by Liggett & Myers but for which time & format haven't been set. If Fisher continues as an alternate-week hour (in preference to a weekly half-hour), he'll alternate either with George Gobel or a new Jimmy Durante show. Monday at 10 is the best guess on this.

Night-By-Night Sked

This is the way the NBC schedule shapes up:

Sunday: "Northwest Passage" at 7:30; Steve Allen at 8; Dinah Shore "Chevy Show" at 9; Loretta Young at 10.

Monday: "Dragnet" at 7:30; "Restless Gun" at 8; "Wells Fargo" at 8:30; "Twenty-One" at 9; "Alcoa-Goodyear Theatre" still a mebbe at 9:30; 10-11 still open.

Tuesday: "Cimarron City" at 7:30; "Bat Masterson" at 8:30; quiz show at 9; "Bob Cummings Show" at 9:30; "The Californians" at 10.

Wednesday: "Wagon Train" at 7:30; "Price Is Right" at 8:30; Milton Berle at 9; new Kraft show at 9:30; "This Is Your Life" at 10.

Thursday: Probably "Tic Tac Dough" at 7:30; 8 o'clock open; probably "Brain or Brawn" at 8:30; probably "People's Choice" at 9; Tennessee Ernie Ford at 9:30; Groucho Marx at 10; 10:30 still open.

Friday: 7:30 still open; probably "Jefferson Drum" at 8; "Ruditsky" at 8:30; "M-Squad" at 9; probably "The Thin Man" at 9:30; Gillette fights at 10.

Saturday: "People Are Funny" at 7:30; Perry Como at 8; "Steve Canyon" at 9; "The Man from Tallahassee" at 9:30 to 10:30; probably "Hit Parade" at 10:30.

Fort Worth—Warren Hull, m.c. of "Strike It Rich" will take over as master of ceremonies for the 17 and a half hour telethon planned for Saturday (26) here on KFJZ-TV. Telethon proceeds will go to Cerebral Palsy.

IBEW Wins Tape Jurisdiction At Gould Indie Shop

Although IATSE is expected to grab jurisdiction over videotape production in most independent commercial and program production companies, the International Brotherhood of Electrical Workers appears to have beaten it to the punch at the first indie to put tape into use.

That indie is George Gould's Telestudios Inc. in New York, which plans to go into tape production immediately. Telestudios, which currently produces commercials but primarily devotes itself to closed circuit auditions, operates a live camera setup which is manned by Local 1212, IBEW personnel. There's little doubt that the IBEW crews will continue to have jurisdiction over Gould's tape activities.

While this situation will pertain at Telestudios, it's extremely doubtful that it will happen elsewhere, since most indie producers currently use IATSE film crews. IBEW would like to take over jurisdiction of these plants—in fact, one of the key issues in the IBEW strike of CBS was its demand that the web guarantee IBEW jurisdiction over all outside-produced tape programs, a jurisdiction which CBS maintained it had no power to grant. IA has stated it intends to retain jurisdiction wherever it currently has it.

Ironically, it was Telestudios which trained the 280-odd CBS executives who manned the cameras at CBS during the strike. Training took place under IBEW teachers at Telestudios; the union raised no objections at the time because it figured if CBS couldn't hold the training program at Telestudios, it would go elsewhere anyway, and the Telestudio union personnel would lose that much business.

Congratulations

PETER USTINOV

On the Emmy Award for

THE BEST SINGLE PERFORMANCE BY AN ACTOR

ASHLEY-STEINER INC.

NEW YORK - BEVERLY HILLS

My Sincere Thanks To
The Academy
Of Television Arts and Sciences

PETER USTINOV

Best Single Performance—Actor

"The Life of Samuel Johnson"

OMNIBUS

Barrow's 'Never Never Land'

Washington, April 22.

Failure of the Barrow report to go into programming was "a fatal omission" which prevented consideration of the effect of the recommendations upon quality of programs available to the public, Federal Communications Commission was told last week by Jack Harris of KPRC-TV in Houston. Harris testified before the Network Study hearings as chairman of a special committee of NBC affiliates.

Also testifying for the affiliates were Lawrence H. Rogers of WSAZ-TV in Huntington, W. Va.; Harold Essex of WSJS-TV in Winston-Salem, N. C.; William C. Grove of KFBC-TV in Cheyenne, Wyo.; Edward C. Lambert of KOMU-TV in Columbia, Mo.; and Bernard C. Barth of WNDU-TV in South Bend, Ind.

Harris said that if the Network Study Staff had determined that dropping of option time would reduce availability of high quality programs from networks, it would have "thought twice" before making the recommendation. "Then how," he asked "can a speculation be indulged in that the elimination of option time will encourage the development of more syndicated programs without knowing whether there is not already more than enough Class A time available for such programs and insufficient programs of adequate quality for that time?"

For the Barrow Report to make its proposals without knowing what programs might be available to replace affected network shows, said Harris, "appears to us like diving into a swimming pool without knowing how deep it is."

Testifying on the Report generally, Harris urged "special caution" on the part of the Commission in making changes in the tv industry. "Any changes you make," he said, "will be largely in the dark as far as programming is concerned."

He also urged the agency to carefully scrutinize the "theories" on which the Report based many of its proposals. "This care," he said, "should be exercised not so much because the theories are bad as because merely to state them is not to solve the Commission's regulatory problems."

Harris testified that many of the recommendations, including option time, which are made to increase competition "would instead have anti-competitive effects." He contended that certain of the multiple ownership proposals designed to diversify station ownership "would so restrict entry to tv ownership as to decrease diversification." He further declared that proposals to give sponsors discretion to place programs on other stations when the affiliate has not cleared would "seriously reduce licensee freedom to exercise responsibility."

Addressing himself to option time, Harris took issue with the Report's expectation that its abolition would increase opportunities for syndicated program producers to compete with networks.

"It is the experience of the NBC affiliates," he said, "that there is ample time available, including Class A time, for syndicated programs of a quality equivalent to that of network programs carried in that time.

"The trouble is that there is a shortage of such programs now, and the elimination of option time would not increase the number of high quality programs but rather would merely tend to create a vacuum into which lower quality syndicated programming would fall.

"The Staff seeks a never-never land in which non-network program suppliers would mysteriously blossom because abolition of option time would give them new opportunities but, the networks, whose programs had been displaced to provide these opportunities, would not suffer. We feel that no such fine balance is either possible or necessary, and the many advantages redounding to the public from the present high quality and considerable quantity of network programs should not be jeopardized in this vain pursuit."

Dean Martin Unhappy With Present Pattern

Hollywood, April 22.

Dean Martin, who starred in two hour-long specs and four half-hour shows (Club Oasis) on NBC-TV this season, will tell the network he wants a different pattern for next semester, when he begins talks with NBC in a couple of weeks.

Martin disclosed he wants to star in four hour-long specs, but wants no half-hour shows next season, explaining anent the half-hours, "you just get started and it's over." Singer-actor has a five-year ticket with the web.

Dick Moore

Continued from page 25

less the networks are to be treated as common carriers and is "unsupportable" even if it were "relevant."

Option time, Moore asserted, is not necessary to support commitments for high quality programs. The Academy Award to "The Bridge on the River Kwai," Columbia's fourth winner since block booking was ruled unlawful in 1948, he said, is a case in point. Yet, he recalled, Columbia argued in the Paramount case that it needed block booking "to have some assurance of a market in order to hazard its capital in producing many pictures at a substantial cost."

Moore contended that tv "will reach its ultimate promise only when program clearance is based on merit. A program which does not deserve clearance on the merits should not be assured of clearance in advance. A good program can win clearance on the merits without needing advance assurances. Without option time networks can and will seek to develop high quality programs."

This is "conclusively" demonstrated, he said, by the networks themselves. Two important CBS programs, "Studio One" and "Playhouse 90," he noted, were planned, sold and cleared without options. And each of these shows, he declared, has probably involved as great or greater risks than any contemporary network program at any hour.

As to the "erosion" argument, Moore testified that this is contrary to the experience of the industry and to the American competitive system. Pointing to CBS testimony that stations would replace network programs in order to obtain higher returns from other shows, Moore contended that this amounts to CBS wanting "a shield" against program competition.

"The desire of the businessman for just such a shield," he said, "is what the antitrust laws are all about. The right of the American people to the best program service that a fully competitive tv system can develop is what the Communications Act is all about."

But even if the "erosion" argument could be accepted in principle, he asserted, it is "utterly insupportable" in fact. Every single CBS program now carried during Class A time and outside of option time, he said, has a successful clearance record.

Turning to must-buy, Moore testified that not only is it illegal but it is not necessary to the network and "its prohibition will stimulate competition and improve the opportunity for all elements of the industry and all American advertisers to the inevitable benefit of the public.

Barrow

Continued from page 25

see how the networks could survive without option time.

"Nationwide tv networks exist because no advertiser, no advertising agency, no spot representative, no one except the networks, can arrange effectively for the daily transmission of a comprehensive pattern of programs to a large number of stations throughout the U. S. We do not see how the advertiser can be persuaded to make the tremendous commitments necessary to finance network programming, especially the very high cost of nighttime programming, unless, through the option time provision, the networks are able to give them reasonable assurance that programs of good quality will be cleared in virtually all of the key tv markets. Without option time the strong network schedule would fall apart, the A. T. & T. interconnection facilities would go to other users and network operations, as we know them, would grind to a halt."

While conceding that "concrete proof" is impossible in dealing with "something that does not exist," Hayes emphasized that the opinions of the affiliates, a cross section of which he spoke for, have value since they "have lived and breathed this business and stand to loss the most if networking is weakened and made ineffective."

A United Stand

"Who in the industry disagrees with our opinion?" he asked. "Perhaps there may be a handful of unaffiliated stations which believe they might benefit financially from the elimination or modification of option time but the list of appearances in this proceeding shows that only one of these stations (KTTV, Los Angeles) is sufficiently interested to appear here. There may be some spot representatives who have watched their revenues skyrocket from the sale of adjacencies to popular network programs, but who are apparently willing to kill the goose that lays their golden egg because of a mistaken notion of what constitutes their own private interest. Certainly they do not speak for the stations whose agents they are."

The question, he said, is ultimately one of judgment. "There is a great deal at stake here—the future of the tv broadcasting industry." The collective judgment of tv affiliates who deal with the tv public from day to day and who believe option time essential to "quality television," he urged, should be regarded seriously.

Hayes said that broadcasters are becoming increasingly concerned and "bewildered" by attacks on tv broadcasting. Contentions that the networks are "overbearing" in relationships with affiliates are not true. The affiliates, he said, regard their relationships with networks as "a working partnership."

Congratulations

ROD SERLING

—Emmy Award Winner for the THIRD SUCCESSIVE YEAR:

"THE COMEDIAN" Playhouse 90
—Best Teleplay--one hour or more.
—Best Single program of the year.

ASHLEY-STEINER INC.
NEW YORK - BEVERLY HILLS

ASHLEY-STEINER INC.

welcomes with great
pride into its organization

THE MILTON GOLDMAN AGENCY

its staff and its many
distinguished clients
in the Theatre, TV and
Motion Pictures.

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579 Fifth Avenue

BEVERLY HILLS
449 South Beverly Drive

. . . And Then There Were None

Continued from page 21

already been renewed for a full year.)

But the Kraft people, from all accounts, were even more pleased with the manner in which Berle "stole the show" on the Emmy Awards telecast last week. As an "audition" for his potential sponsor, Berle practically wrapped it up, but Kraft and JWT want to "wait and see" what kind of legerdemain Susskind can inject into the drama showcase over the next couple of weeks before definitely committing itself.

Decision on both the Chrysler-sponsored "Climax" and the Westinghouse-sponsored "Studio One" is expected any day now, with all signs pointing to the dropping of both. Since its shift to the Coast, "Studio One" has been a major disappointment and CBS, anticipating the client axe and shift into other programming areas (in fact the network would welcome such a step) is already prepping a couple of alternative programs for the Monday night 10 to 11 slot.

Fadeout of "Kraft Theatre," "Climax" and "Studio One" (NBC-TV's cross-the-board "Matinee" dramatics is also getting bumped) would leave CBS flaunting the live drama banner with the hour and a half "Playhouse 90" and the alternating Wednesday night "U. S. Steel Hour" and "Armstrong Circle Theatre," but no single weekly sponsor would be left to call an hour of drama his own.

At a time when network tv is going "game happy," the decline and fall of the live drama showcase is one of the more significant and deplorable casualties within the medium. It would seem to reflect an indifference toward one of the more potent and creative aspects of television and an acceptance of the easy way out. (Which in turn accounts for the fact that the majority of the writers, directors and producers worth their salt have deserted tv for the more culturally-rewarding legit-pix pastures.)

While the drama demise takes precedence over all other activity in prepping for the '58-'59 season, several other "trends" appear to be shaping up, on the basis of current client-agency-network negotiations. For example:

1) As was anticipated, no sponsor is interested in committing himself beyond a firm 13-week or at the most 26-week deal. The day of the full year or even 39-week firm contract is over, regardless of whether it's a film or a live entry. Few if any are the sponsors who will risk any program extension into 1959 since they're all up a tree as to what the economy will invite beyond December.

2) Anticipated pacting of Berle by Kraft is seen as inviting a "return of the comics" into the tv arena. Along with Berle, Jackie Gleason is eyeing the '58-'59 video horizons and even if his projected series of six full hour musicals fails to materialize, he has no intention of making himself scarce. Red Buttons, his status considerably upgraded by virtue of his recent Oscar award, plans to "pick his spots" in circuiting the spectrum at proper intervals. Fact that the comics, notably Berle, Phil Silvers and Danny Thomas, ran off with last week's Emmy show honors, is indicative of a let's-yock-it-up-again temper on the part of the American tv audience.

3) Return of the automotive companies to tv in full force next season is regarded as virtually assured. Ford last week firmed up its plans, including a buy of 26 hours of "Wagon Train" at a cost of $4,000,000, plus a renewal of Tennessee Ernie Ford for next season (at an additional $2,500,000).

It's axiomatic in tv that "as Ford goes, so goes Detroit."

Houston—Frank Stewart, a veteran of more than 25 years on the Texas radio scene, has joined the staff of KTRH here as assistant station manager.

Pharma-Craft's 400G For Paar Show, 'Today'

Chicago, April 22.

NBC-TV picked up over $400,000 from Pharma-Craft's buy of nearly 60 participations for Fresh deodorant divided between "Jack Paar Show" and "Today."

Latter gets 12 of the blurbs and the Paar show the rest in a scattered schedule between now and Oct. 1.

Femme B'casters

Continued from page 20

relations, KWTV, Oklahoma City; Louise Morris, sales manager, WGBA, Columbus, Georgia, and Evelyn Vanderploeg, director, time buying, Arthur Meyerhoff, Chicago. Edythe Meserand, past prexy of AWRT, will moderate this general session.

Five simultaneous sessions will be conducted on April 26. "Resourcefulness in Radio Broadcasting" will be discussed by Helen Hall, NBC Monitor's roving reporter; Marjorie Riordan, speech coach; Psyche Pate, owner-operator, KPRS, Kansas City; Henry Untermeyer, gen. mgr., KCBS, San Francisco.

"Showmanship in Telecasting" will be examined by Ruth Geri Hagy, ABC-TV, Washington; Lee Hogan Cass, fashion director, Bullock's, Los Angeles; Robert Adams, ABC-TV, Hollywood; Norman Hagen, coordinator of information, U. S. Weather Bureau, Washington; Mercedes Bates, advertising food consultant, Hollywood.

"Showmanship in Salesmanship" will be discussed by Edith Ford, account executive, WLW, Atlanta; Charles J. Helfrich, media director, Donahue & Coe, Los Angeles; Saidie Adwon, account executive, KTUL-TV, Tulsa; Mrs. A. Scott Bullitt, prexy, KING, Seattle.

"Resourcefulness in Promotion Stations and Programs" will be tackled by Helen Murray Hall, Western Manager, Advertising and Promotion, NBC, Los Angeles; Florence Lowe, Washington correspondent, VARIETY; Dan Jenkins, West Coast editor, TV Guide; Charles Russell, director, Radio-TV, BBD&O, San Francisco.

Robert J. Burton, veepee of BMI will speak at a general session as will Donald McGannon, prexy of Westinghouse Broadcasting Co. A meeting on "Showmanship in Interviewing" will bring together Wanda Ramey, CBS, San Francisco; Alice Friberg, WCYB-TV, Bristol, Va.; Elbert Walker, director, "Queen for a Day," NBC, Hollywood; Grant Holcomb, news reporter, KNXT-CBS, Hollywood.

The topic "Resourcefulness in Promoting Products and Services" will be examined by Marjorie Dean, General Foods, White Plains, N. Y.; Rubye Graham, Communications Counselers, N. Y.; Ruth M. Glass, National Livestock and Meat Board, Chicago; Dene Ratermann, National 4-H Club, Chicago; Norma Young, KHJ, Hollywood; Margaret McDonald, WBAP-TV, Fort Worth and Dean Dickens, WAGA-TV Atlanta.

"New Resources for Educational Radio and TV" will be discussed by Gladys M. Lathan, Sacramento Unified School Dist., Sacramento; Stanley Donner, director of radio-tv, Stanford U., Palo Alto; David Parker, educational director, KPIX, San Francisco, and Lillian Allen, educational director, McClatchy Broadcasting Co., Sacramento.

Art Ford

Continued from page 21

agreed on the record content of "Ballroom." The lawyer said the performer wanted to program his own music but the station disallowed it, and that Ford sought to incorporate some rock 'n' roll and "other music with a beat."

Ford, who came to the station 15 years ago and has spent approximately the past 15 months as maestro on "Ballroom," had left for Brussels without knowledge that he was going to get bounced. Station said it feared that the Brussels' remotes would suffer if he went there knowing he was through.

Ford was accompanied by program manager Hal Moore on the junket. Though the final decision to fire Ford and revamp the lineup was made without Moore's knowledge, management said that Moore will remain the station's "No. 3 man."

Collins, who was with WNEW until he switched to WRCA, left the NBC flag last Sept. 15 to become a jock for KALL, in Salt Lake. He returned to WNEW as the voice for the 10 to midnight cross-the-board slot held through Friday (18) by Williams.

Another new man was signed to WNEW disk jockey ranks by Buckley and Jaeger, Dick Partridge who spun platters for the two execs at their privately-owned radio station, WHIM, in Providence. Partridge got the 4 to 6 p.m. strip.

Ford's contract, the station said, still had another four years to run at the $65,000 "take away" figure, which constituted a combination of salary and average commercial fees. The WNEW spokesman said that only the station had the right to abrogate the Ford pact.

A year ago, Jerry Marshall, who held down the "Ballroom" slot prior to Ford, parted ways with WNEW. But the hassle that time was whether Marshall, who purportedly made some $85,000 yearly, should continue handling all commercials live, thereby earning greater fees. Station won its point and "Ballroom" began taking "canned" spots. Marshall shifted to WMGM, N. Y.

Ford's WABD Status

Status of Art Ford's "Greenwich Village Party" on WABD is up in the air. WABD, New York tv station, is owned by the same group, DuMont Broadcasting, which also owns WNEW, the radio station from which Ford was fired.

Ford is returning from Brussels for Friday's (25) half-hour telecast on WABD, but he does not have a written contract with DuMont and his tv show is presently unsponsored. WABD likes the quality of the show, but Ford's position there has been colored by two things; the possibility of signing with either WNTA or WRCA, competitive radio outlets which have tv sisters; the obviously strained relationships with topbrass at DuMont because of the radio rift.

ABC-TV Springs A New Rate Card

Following shortly after the NBC-TV release of its new discount plan, ABC-TV has published its rate card No. 8, which has just become effective. Web is continuing to offer what it claims is the "largest maximum discount of the three networks," 32½%.

Moreover, the new ABC-TV cost chart accelerates discounts on each time period bought on a firm and non-cancellable 52-week (every week) basis. This discount goes from the past 5% to 7%, and continues the 5% discount on each time period inked on a firm alternate week basis over a full year.

Other big factors on rate card No. 8 are: founding of rates for one-minute participations at 22% of the 60-minute Class A time rate, and a 16½% discount in Class C and D time (four commercials per half-hour and 15% of the 60-minute rate in Class C and D time (six blurbs per half-hour).

New card is holding to past policy by requiring a continuation of $66,000 as the "minimum cleared gross" for Class A time buys rather than a establishing "must buy" lineup.

Network Gleam

Continued from page 23

Syndication; "Medic" "It's a Great Life," CNP; "O.S.S.," Flamingo Films.

Additionally, there has been "77th Bengal Lancers," Screen Gems; "Assignment Foreign Legion," CBS Film Sales; "Man Against Crime," (redubbed "Follow That Man"); another 39 episodes of "If You Had a Million," MCA TV.

Incidentally, CBS Film Sales is introing a new series of educational films produced by Mitchell Hamilburg, titled "Vignettes."

Mgt. William Morris Agency

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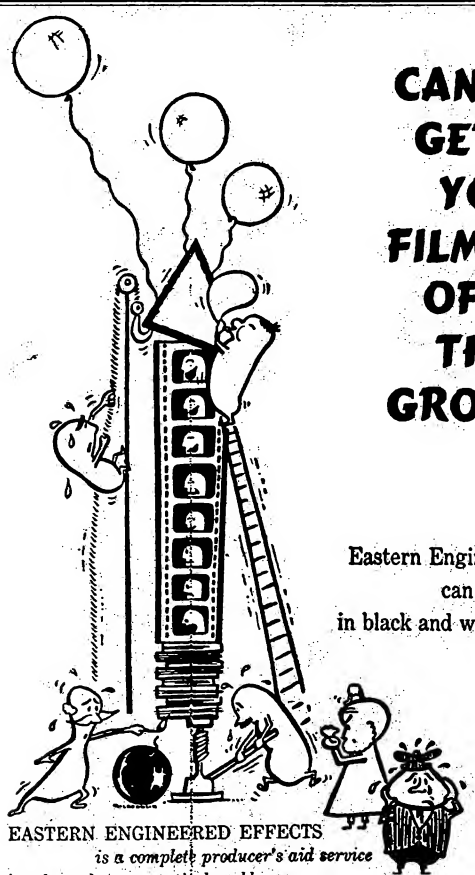

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HENRY JAFFE

Best Continuing Performance in a Series

Best Musical Variety Series

Best Direction—One Hour

1957

ACADEMY OF TELEVISION ARTS AND SCIENCES

From the Production Centres

Continued from page 24

ing the Westinghouse station altogether. **Sandy Spillman** leaves KPIX's "Money Tree" but the show continues, with a new emcee yet to be selected. It was right down to the wire between Randal and **Bobby Beers** for the teenage show job, with both the KOBY deejays wanting it. Randal will leave KOBY . . . **Jim Randolph** exiting KSAY, thus making it a clean sweep of the 10,000-watter's original jocks—**Willie Bryant, Ray Bruce** and now Randolph . . . **Gene Condon** station manager at San Mateo's KVSM, newly attuned to pops . . . **Richard Burns**, ex-KPIX national sales service co-ordinator, named an account exec.

IN BOSTON

WHDH-TV initialing series of half-hour jazz shows on "Dateline Boston" to start May 5 with **John McLellan**, WHDH "Top Shelf" jazz platter show host, emceeing and local plus w. k. jazz artists to be used . . . WBZ running anni party at Jug End Barn in Berkshires Friday (25) week-end with nationally known recording artists joining the station's disk jocks, among them **Ethel Smith** and **Eileen Rodgers**, and delegations from press and adpubs invited . . . WNAC-TV's **Louise Morgan** flies to Ft. Lauderdale to officiate at the Mrs. America Pageant . . . **Frank Luther**, WNAC-TV pub. affairs dir., special emcee of Patriot's Day ceremonies on green at Lexington kicking off "Yankee Homecoming," tourist attracter designed to bring more than 2,000,000 additional lookers into N. E. this summer . . . **Harold C. Case**, prexy B. U., addressed Broadcasting Execs Club of N. E. at University Club . . . **Gerry Kearney**, WMUR-TV, Manchester, N. H., had third nat. prize winner of Bold Journey teacher awards program on his show for interview during Manchester visit . . . **Jerry Williams'** WMEX show nabbing hefty fan mail with its billing "Comment and Controversy" attracting big flow of phone calls and caller's voices going out over air in 10:51-1 p.m. stint.

IN DETROIT

Don DeGroot, assistant general manager of WWJ, is chairman of the newly-organized Michigan Chapter of Broadcast Pioneers whose 40 members are veterans of at least 20 years in the broadcasting business. Other officers are **Les Biederman**, prexy of Midwestern Broadcasting Co. (Paul Bunyon Network), senior vice chairman; **Milton Greenebaum**, Saginaw, first vice chairman; **Carl Lee**, veepee and general manager, Fetzer Broadcasting Co., second vice chairman; **Harry Travis**, veepee of Gerity Broadcasting Co. third vice chairman; **Willard Schroeder**, veepee and general manager, WOOD-AM & TV, fourth vice chairman, and **William S. Siebert**, WJR secretary-treasurer, was named secretary-treasurer of the new chapter . . . WWJ-TV will present Thursday (25) a special film report "The Lonely Ones," giving viewers a view into the Pontiac State Hospital for mental patients . . . "Ladies Day," popular WJBK-TV feature, will introduce a new daily contest "Pick a Purse" in which the home viewer can win cash prizes merely by getting a phone call and repeating an answer given to a question during the program.

IN PHILADELPHIA

Ernie Shier, amusement editor and tv columnist of the Philadelphia Daily News, ankles sheet to take over as film critic for the Evening Bulletin . . . **Eddie Newman**, at one time carrying the heaviest local radio schedule, now broadcasting an all-night radio session on WILM, Wilmington, Del. . . . WFIL-TV's **Bill Badger** left for three-week stay in Europe and the Brussels Fair. **Bill Webber** and **Phil Sheridan** will take over his "Triangle Theatre" and "Movietime U.S.A." chores . . . **Norman Brooks** handling pre-game "Baseball Pressbox" weekends, before Phillies' telecasts on WRCV-TV . . . WIP kicking off baseball season with new quiz show, "Get a Hit." **Dan Curtis** will host . . . WRCV-TV hypoing newscaster **Vince Leonard's** debut with heavy schedule of ads, luncheons and personal appearances . . . **Ted Mack's** "Original Amateur Hour" to conduct auditions on three consecutive Wednesdays, beginning April 30, at the John Bartram Hotel.

IN WASHINGTON

Edwin Roberts, ex Newark, N.J. ad agency rep, is new advertising director of WTOP . . . Kal, Ehrlich & Merrick, town's oldest ad agency, and major time buyers in local market, moving into enlarged new h.q. . . . **John Panagos**, v.p. of United Broadcasting **Co.**, is sole nominee for vice president of local Ad Club . . . **William H. Johnson**, formerly of Associated Aerial Survey Co., is new sales service supervisor at WTTG . . . Another new staffer at WTTG (Channel 5) is director **Robert O'Connor** . . . **Steve Allison**, WWDC's nighttime personality, has debutted a new baseball tv quiz show, "Bat a Thousand," at WTTG . . . **Danny Scholl**, featured singer on Jack Paar Show, here past week to highlight "Bal de Paris."

IN MINNEAPOLIS

Financed by a Ford Foundation $65,000 grant, a 13-part program series on the Antarctic is being produced by Twin Cities' educational station KTCA-TV. It'll include 13,000 feet of on-the-spot film and 2,000 feet of Navy film, the latter showing the setting up of U. S. IGY bases in the area . . . **Jim Borman**, WCCO Radio news department head, appointed local civil defense public affairs director. His assistants will be KSTP news director **William McGivern** and his own news editor **Charles Sarjent**.

Radio Review

WHO KILLED MICHAEL FARMER?
With Edward R. Murrow, narrator; psychiatrists, social workers, educators, parents and teenage gangsters
Producer-writer: Jay L. McMullen
Associate producer: Arthur Rabin
60 Mins., Mon. (21), 8:00 p.m.
CBS-Radio, New York (taped)

This was a far from shrinking account of one of the most pressing problems confronting the American citizen. What is causing juvenile crime and why are our youngsters growing up with crime and violent passion in their souls? Taking the recent beating to death of 15-year-old Michael Farmer of Washington Heights, N. Y., by juvenile gangsters as a case in point, Unit One of the Public Affairs Dept. of CBS Radio, under Irving Gitlin's direction, did an astonishing microscopic study of what motivates such teenage behaviour.

Using the actual voices of the boys and adults involved in the Highbridge Park killing of the polio-crippled Farmer boy, "Who Killed Michael Farmer" on CBS Radio (21) minced no words in putting a good deal of the blame on the public itself.

This was one of the few times in recent radio history that broadcasters had turned in such a compelling, unvarnished case history of the story behind juvenile gang encounters and certainly far more terrifying in its impact than any crime story in fiction. Jay McMullen, the producer-writer and Arthur Rabin, associate-producer, of "Who Killed Michael Farmer?" not only reached out to capture the thoughts of the tragic participants in this tension-ridden drama but also sought the opinions of psychiatrists, judicial officers and school officials.

There were challenging remarks by such experts as Marion Cohen, head of the treatment service of Youth House; Dr. Marjorie Rittwagen, Children's Court staff psychiatrist; Deputy Police Commissioner Walter Arm; Clarence Leeds, chief probation officer of the Children's Court; John Warren Hill, chief justice of the Children's Court; Joseph Linda, in charge of youth parole workers; Murray Sachs, court liaison officer of the Board of Education; Criminologist Lewis Yablonsky of Columbia U.; Lloyd Johnson, a youth parole officer; Ralph Whelan, executive director of the City Youth Board, and Charles Klein, the worthy private citizen who set out to work with the young gangsters in an effort to rehabilitate them. One of Klein's observations should have struck listeners with the force of a baseball bat: "People would much rather worry about their own problems than take part in community activities."

But the tragedy in Highbridge Park was not at an end, as one could see. The stabbing and beating to death of young Michael would not end juvenile crime on the upper West Side, nor would it end in other parts of the country. At the conclusion of the hour-long tormenting study of the Farmer case, narrator Edward R. Murrow asked why these conditions continue to exist. What was accomplished by the verdict in the longest murder trial in New York City's turbulent history? The convicted ones were sentenced to institutions unable to rehabilitate them and from which they would return shortly to continue in the same savage manner. "The experts may list all sorts of causes," Murrow said. "But they agree on one answer to why these conditions continue to exist: We permit them to."

Perhaps this documentary would have been somewhat more fulfilling and considerably more valuable to the listener if it had told him how to alleviate the grim situation. Nonetheless, "Who Killed Michael Farmer?" proved a superb piece of radio journalism.

Rans.

Inside Stuff—Radio-TV

Television Bureau of Advertising board of directors, on the way out to the NAB conclave in L.A., stop over tomorrow (Thurs.) In Lubbock, Tex., for a one-day board powwow.

Conclave is in the home town of W. D. (Dub) Rogers, former TvB board chairman. Others at the board meeting will be: L. H. (Bud) Rogers, WSAZ-TV, Huntington, W. Va.; Campbell Arnoux, WTAR-TV, Norfolk; John P. Blair, Blair-TV; Otto Brandt, of KING-TV, Seattle, Wash.; Roger Clipp, TvB secretary of WFIL-TV, Philly; Gordon Gray, WOR-TV, N.Y.; Alexander W. Dannenbaum, sales veep at Westinghouse; Payson Hall, Meredith Publisher's broadcast chief; Craig Lawrence, CBS-TV; Glenn Marshall Jr., WMBR-TV, Jacksonville; Thomas McFadden, NBC-TV; Rogert Tincher, WHTN-TV, Huntington; Joseph Weed, Weed Television.

Nielsen Coverage Service No. 3, national survey on video network and station county-by-county coverage areas, is due to hit subscribers by late summer, research company said this week. Field work is currently being completed.

Final returns of somewhere over 150,000 "ballots" are being processed, and some weeks before the final report appears, Nielsen expects to give a county-by-county set ownership count. Last NCS, No. 2, appeared in the spring of 1956.

Addresses by John C. Doerfer, FCC chairman, and Harold E. Fellows, NAB prexy, next week before the annual NAB conclave in Los Angeles will be carried to the public at large over ABC Radio. Doerfer's talk, one of the principal speeches at the convention, will be aired live Tuesday (29) at 2:30 p.m. Fellows' will be taped the following afternoon for replay at 9:30 p.m.

The running feud between Steve Allen and tv columnist Jack O'Brian (N.Y. Journal-American and Hearst-syndicated) is still running, and in the same place. Allen, who last month launched a bitter attack at O'Brian in the Village Voice, a Greenwich Village weekly, penned a second attack on O'Brian in last week's edition of the Voice.

New attack on O'Brian was in the form of a rebuttal to a piece defending O'Brian in an earlier issue by freelance writer and critic Nat Hentoff.

The right radio spot can be a blessing in disguise for literary researchers. Leo Stein, editor of the ILGWU newspaper Justice, found that out in an appearance on WRCA, N.Y., recently. Appearing on the "Tex & Jinx" show for a discussion of the recent New York loft fire, he mentioned the Triangle fire in New York, which took 160 lives some 40 years ago. He also mentioned that he's doing a book on that fire, but the project has bogged down because he's succeeded in tracking down only a few survivors, despite other radio-tv appearances. Within a half-hour, 18 survivors had called in, and Stein figured he'd saved himself four to six months of detective work.

Station lineup for the late-night NBC-TV Jack Paar show continues to grow, with an increasing number of CBS and ABC affiliates carrying the stanza. Current overall total now stands at 114 stations, with nine non-affiliates, six of whom are CBS outlets and three of whom are ABC primaries.

CBS outlets carrying or signed to carry the show are WPRO-TV, Providence; WRVA-TV, Richmond; KRNT, Des Moines; KFMB-TV, San Diego; WWL-TV, New Orleans and WHIO-TV, Dayton (WHIO is the latest to sign for the show and will start carrying it early in May.) ABC outlets are WHDH-TV, Boston; WCPO-TV, Cincinnati; and WEWS, Cleveland.

Radio-TV Can't Depend On But Single Research Source, Sez Dr. Roslow

Syracuse, April 22.

Attributing a newspaper-magazine decline to "blind reliance" on circulation counts and a "similar reliance on one method of measurement," researcher Dr. Sidney Roslow told graduate students at Syracuse U. that radio and television might also suffer a like decline if the industry ever becomes dependent on a single research source. The president of Pulse Inc. said there is a definite need for more than one measurement "because no absolutely perfect system of measurement exists—or will ever be developed."

Roslow's audience was from the U.'s Radio & Television Center, where he was guest professor on tv last week. "The broadcasting industry uses its research to do more than just count heads. Where the Audit Bureau of Advertising provides a physical count—the number of papers sold—the broadcaster," he explained, "gets more than just numbers out of research.

"The researcher is radio and television gauges, as well as counts, the audience. We provide data on social, educational, financial, age and sex of the listener and viewer, and we also provide information of the effectiveness of programs and time segments and commercial."

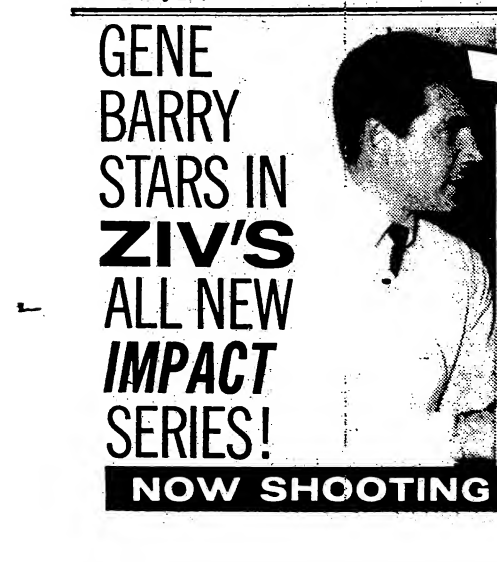
Schenectady—"Teen Age Barn," oldest continuously sponsored program on WRGB-TV, celebrated its 10th anni Friday (18).

Casals Festival For NBC or CBS-TV, Mebbe

San Juan, April 22.

Opener in Casals Festival long-hair series was kinescoped by WIPR-TV for possible Stateside programming. Concert will be considered by both CBS and NBC according to local spokesmen.

Entire concert series will be broadcast on government's WIPR-Radio, but tonight's (Tues.) opener was also on WIPR-TV.



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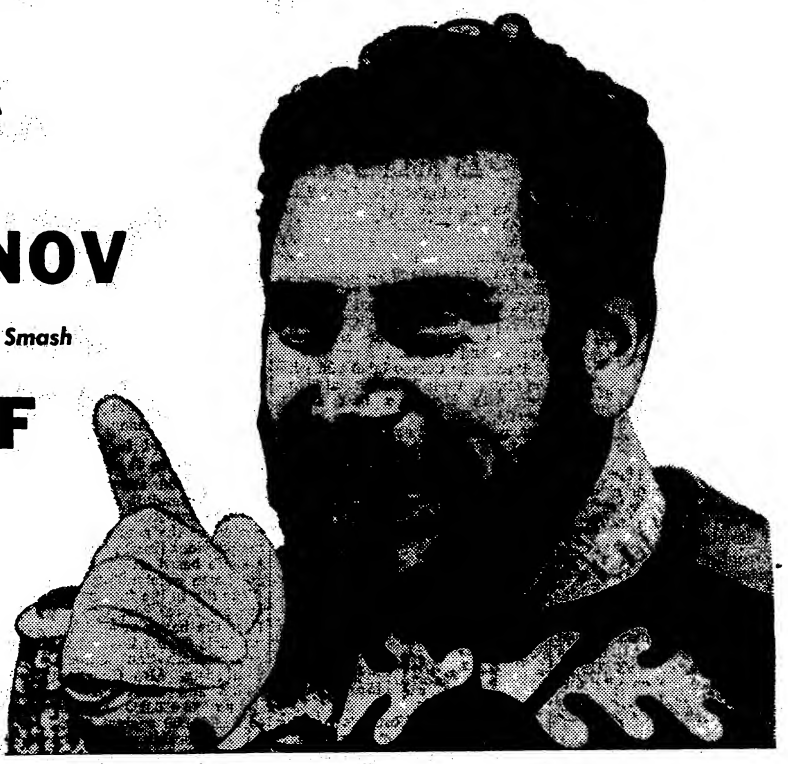

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"LIFE OF SAMUEL JOHNSON"

OMNIBUS NBC-TV

Lee SOLTERS, James O'ROURKE and Harvey SABINSON

Congratulate

PETER USTINOV

author-star of

"ROMANOFF and JULIET"

for winning the **EMMY** *as the best actor in a single performance*

("LIFE OF SAMUEL JOHNSON"
on OMNIBUS—NBC-TV)

Britain's ITP Mulls, a Broader Stake in U.S. Vidpix Ventures

Incorporated Television Programs, Ltd., the commercial UK telecasters in London at weekends and in Birmingham weekdays, which has had made numerous co-production deals with American telefilm companies, has an important policy-making decision upcoming next month in London.

Mulled will be alternative proposals (1) to continue the co-production arrangements with a multiplicy U. S. telefilm companies; (2) to set up an ITP subsid in the U. S. for distribution of ITP productions in the U. S.; (3) to buy into an existing U. S. telefilm distribution firm.

Michael Nidorf, exec v.p. of ITP, Inc., the American representative of ITP, Ltd., of England, is due to go to London for the important confabs.

It's reported that ITP made overtures to buy a major share of Official Films, but the overture was turned down by Official Films board of directors.

ITP recently concluded a deal with National Telefilm Associates on co-financing of "William Tell." It has made numerous similar deals with Official Films, the latest being "Invisible Man," in which ITP is partnered on the pilot. Others with Official have included "Robin Hood," "Sword of Freedom," "Buccaneers," and "Sir Lancelot," all out of Hanna Weinstein's Sapphire production outfit.

ITP also has made numerous deals with Television Program of America, the roster including "Count of Monte Cristo," "Charlie Chan," and "Last of the Mohicans."

The British outfit is in need of telefilm programming, and with the outlook dim for any lifting of the quota on strictly American made telefilms, it wants to expand its production activities. With the American market so important for any such expansion venture, a decision must be made as to direction, as indicated by the previously listed alternatives.

ALL PHILLY 'SHOCKED' AS 'ROLAND' EXITS

Philadelphia, April 22.

John Zacherle, the "Roland" of WCAU-TV's "Shock Theatre," has ankled station. Viewers are already squawking. "Cool ghoul" host of the Fri., Sat., late night horror pix. Zacherle had kited the series' ratings, with special appeal for teenager and collegiate viewers. He was in demand for fraternity parties and dances.

Under the Cameo label and with no station tie-in he recorded "Dinner with Drac," a best seller, locally.

A replacement came on cold past weekend (18) with a ditty declaring "There once was a ghoul named Roland, who thought he had things well in hand." "Shock" stanza now has a 'hostess," a femme with similar gory tastes, purporting to be Roland's formerly caged up frau, "My dear."

ABC 'Galaxy 20' Into 40 Markets

ABC Film Syndication's "Galaxy 20" package is now in over 40 markets with 15 new sales recorded.

New deals include: WBBM-TV, Chicago; WWJ-TV, Detroit; WKRC-TV, Cincinnati; WBNS-TV, Columbus; WBEN-TV, Buffalo; WISH-TV, Indianapolis; KHQ-TV, Spokane; WDSU-TV, New Orleans; WREC-TV, Memphis; WBTV, Charlotte; KGNC-TV, Amarillo and WDEF-TV, Chattanooga.

Helping sales is the recent Oscar awarded to Alec Guinness for his "Bridge on the River Kwai." "Lavender Hill Mob" and "The Promoter," both Guinness starrers, are in the off-network package.

RCA Buys 'N'west Passage'

Half-hour version of "Northwest Passage" is now definite for NBC-TV on Sunday nights next fall. RCA has bought in for alternate-week sponsorship on the show, which will be aired in color, at 7:30 to 8.

RCA deal and the decision to slot the show at 7:30 means that the network will forego the original one-hour concept of the series in favor of the half-hour. Metro-TV will produce the show. Web is airing "No Warning," the "Panic" reruns, through summer.

NTA Net Income In 6-Month Dip

National Telefilm Associates net income for six months ended Jan. 31, '58, dipped to $422,006 after taxes, equal to 41 cents a share on the 1,020,350 shares of common stock outstanding on that date.

This compared with $508,631 reported in the six-month period of the previous fiscal year, or 50 cents a share based on an equal number of shares outstanding.

The dip in the first half of NTA's current fiscal year was said to reflect the heavy acquisition of new products during the past two years, and amortization deductions for film costs. Also film distribution rights and print costs increased nearly $3,000,000 and amounted to $4,646,000 against $1,725,000 in the comparable period of the previous year.

However, total contracts written for the six month period ended Jan. 31, '58, totaled $8,528,651, an increase of 18% for the corresponding '57 period. Film rentals for the six-month period totaled $7,962,992, compared with $4,511,670 in the same period a year ago. Income before amortization and Federal income taxes more than doubled, totaling $5,588,639 for the six months ended Jan. 31, '58, againts $2,711,438 in the corresponding period of the previous year.

Syndication Followup

Boots and Saddles

California National Productions' syndication entry "Boots and Saddles," now in the midst of second year production, appears to have undergone some improvements in the scripting department.

While the series isn't the freshest thing in the world, dealing with the adventures and exploits of the Indian-fighting Fifth Cavalry, it has solid ingredients of good production and direction. The outing "Court Martial," seen on WRCA-TV Thursday night at 7 p.m., also carried surprises. It was exceptionally good.

While it was light on action-adventure, all the proceedings confined to a room, a craftsmanlike script by Sydney Morse proved interesting. The story concerned the defense of a patrol leader (Gardner McKay), accused in a court martial by his superior (John Hoyt) of cowardice and insubordination. Jack Pikard, one of the running characters, was the hero as the defense counsel. His antagonist was Barry Atwater.

All lent their talents to build an interesting situation, with the guts of the problem posed in an out of court dialog between the two counsels, one maintaining that the Army system must be upheld despite possible injustice to the accused, while the other contended that the system is no good if it must punish the innocent. The problem had a contemporary ring and it helped carry the episode.

Horo.

Target

After being off "Target" the first couple of weeks its been on, the Ziv series of the same name came through with an exciting, actionful episode, "Turn Of the Tide." Director Otto Lang's excellent work on characterizations and his fine pacing keep it moving all the time.

It all takes place aboard a freighter bound for the U.S., with a cop (Kent Taylor) bringing back a fugitive racketeer (John Beradino). A stowaway is found aboard, it develops he's also a fugitive—but from the Commies, he being a nuclear physicist who wants to help the U.S. Taylor foils a plan of escape by the hood, but a second attempt as they reach the U.S. is successful, the big-shot kayoing the prof and then posing as him to leave the ship at night. But it develops that the ship's radio operator, a Commie, has tipped his pals about the prof and the Russkies are waiting and knock off the hood. Naturally, they get theirs as Taylor guns 'em.

There are fine portrayals by Taylor, Beradino and John Wengraf, the latter the scientist. Morris Ankrum and Gene Roth provide good support. Teleplay by Jack Harvey and Peter Packer, from a Packer original, has plenty of meat for the half-hour course. *Daku.*

Vidpix Chatter

Sterling Television has inked fresh deals on "Abbott & Costello," "Bowling Stars" and "Bowling Time." Inking for "Abbott & Costello" were WAGA, Atlanta, Ga.; WBPZ, Lock Haven, Pa., and CKLW, Detroit, Mich. Lining up for "Bowling Stars" were WOOD, Grand Rapids, Mich.; WTVH, Peoria, Ill.; KOTA, Rapid City, S. D.; and KDUB, Lubbock, Tex. . . . **Sheila Morrell**, formerly of RKO Radio Pictures, has joined National Telefilm Associates.

Pete Roebeck, RKO Teleradio exec, on the Coast, slated to return next month . . . **Bernard Schubert**, Telestar Films topper, in Hollywood . . . **Babette J. Doniger**, prez of Editorial Films, leaves for a sales trip to Chicago, San Francisco and Los Angeles . . . **John Porterfield**, lately of ABC-TV, joins Gross-Krasne's Gotham office in sales.

Cleveland — WERE, for the eighth consecutive year, will broadcast the entire Cleveland Indians schedule for Central National Bank, Carling Brewing Corp. and Standard Oil. Jimmy Dudley and Bob Neal again doing play-by-play and Tom Manning handling the pregame Baselines stanza.

Congratulations

to

THE PHIL SILVERS SHOW

in winning the

Academy of TV Arts and Sciences Award

for "THE BEST COMEDY SERIES"

and to our client

Director—

AARON RUBEN

FCA

FRANK COOPER ASSOCIATES

NEW YORK HOLLYWOOD

FCA

NBC Spot Sales' Free Research To Prove Its Point

NBC Spot Sales is making an unusual offer to get network television advertisers to supplement their sponsorship with spot schedules. It's offering to foot the bill on Nielsen research which it insists will demonstrate to the advertiser how adding a spot schedule to his network program will multiply the number of homes he reaches in key markets.

Under the offer, the network sponsor submits an approximate spot schedule to NBC Spot Sales. Latter turns the information over to Nielsen, which on the basis of its already-collected city-by-city rating information, figures out the television homes reached by the additional spot schedule. NBC Spot Sales pays Nielsen, with the advertiser still under no obligation. NBC has restricted the offer to analysis in any of three cities, New York, Chicago and Los Angeles.

Offer came about through a Nielsen study conducted for NBC Spot Sales in New York, in which six prime time evening shows on all three webs with a rating ranging from low to high were selected and analyzed. To each of these, Nielsen added a schedule of 14 20-second announcements spread through daytime, weekends and late evening, all on WRCA-TV. Ratings for spots were added to those for the network shows, and one family comedy sponsor who ordinarily reached 12.4% of the N.Y. audience in a week jumped to a 56% reach, five times that of the network show alone and twice as much as the unduplicated four-week cumulative rating of the network show. That was the extreme case, but on the average, the average of the six shows combined with the spot schedule would have reached 60.2% in a single week, more than the average four-week unduplicated cumulative of 46.9%.

Emerson Foote

Continued from page 25

turn to McCann-Erickson is related not to my association with Geyer but my own background in advertising. I have concluded after deep reflection that my greatest personal usefulness is to a business with widespread operations such as those represented at McCann-Erickson." Those close to Foote felt that Geyer Advertising didn't offer enough of a workout for Foote and he realized he had made a mistake in leaving McCann-Erickson. When Marion Harper Jr. McCann prexy offered Foote the chance to "return home" he was delighted.

Harper said, "I am very happy to welcome Emerson back to McCann-Erickson. As previously, he will be concerned with creative advertising and marketing." Harper went on to say that Foote was a colleague with exceptional human and professional gifts and was highly regarded by both the personnel and clients at McCann-Erickson.

Insiders at McCann-Erickson state that Foote left originally because he was unhappy with the administrative detail he was involved with. With Mr. Harper stating that Foote will be concerned with creative advertising and marketing, the feeling is that both the strong willed Harper and Foote will be placated.

Foote was formerly associated with McCann from 1951 to until he left in 1957. Prior to his association at McCann-Erickson he was connected with Lord & Taylor where he was an executive veepee and a founder of Foote, Cone & Belding. He resigned from the latter agency in 1950.

Miami Review

Continued from page 20

the channel should be disqualified for "misconduct." Finally, it directs that the Dept. of Justice be called to sit in on the hearings.

Court order pointed to a key decision which requires that applicants before goveernment agencies appear with "clean hands."

With the restrictions imposed on handling of the case, the Court's order places the Commission in an unusual situation. When the time comes, agency will have to go back to the Court with its finding on the misconduct issue. Depending on the finding, the Court will have to decide whether the grant should be set aside. Then the question will arise as to what further proceedings, if any, should be held.

Under the circumstances, it's pointed out the case is still before the Court and the FCC is, in a sense, in the position of an examiner.

It's also considered significant that the Court order draws the Justice Department into the proceedings, although it is already looking into other aspects of the case.

NAB Convention

Continued from page 26

unable to install in 'Frisco because of union opposition.

Television-film industry will again be widely represented, and has been allocated the Monday morning space on the calendar for the now-annual panel sessions on syndicated and feature film. Telefilm boys will also hold an annual reception that night. As per usual, some of the companies will "break" with new product at the convention—MCA is expected to unveil its sales plan and start taking orders for the Paramount library, CBS-TV Film Sales will unveil four new packages, three of them newly-acquired reruns-off-network, "Mr. Adams & Eve," "You Are There" and "The Eve Arden Show." Vidpixers again will constitute the razzle-dazzle element of the convention, with a greater number of stars on hand because of the Coast locale.

Other sessions will include the annual FM meeting, the annual Code Review report, panel session on station use of color, several radio sessions and speeches by convention keynoter Frank Stanton, FCC chairman John C. Doerfer, McCann-Erickson prez Marion Harper Jr.

'Keep TV in N.Y.' Academy Bid Brews Tiff With Coast Chapter

New York chapter of the Academy of Television Arts & Sciences, at an open membership meeting Monday (21) unanimously passed a controversial motion. They moved to organize a committee "for the expansion and improvement of television in New York" and they accepted help that may be forthcoming from organizations "whose interests parallel those of the New York chapter."

The "keep tv in N.Y." motion is almost certain to alienate members of the Coast chapter of ATAS. Previous measures by ATAS members were curtailed through fear of alienating the Coast, which has been getting more and more of video's production largesse.

Film Producers Assn. of N.Y. was represented at the Academy annual open meeting. Yesterday (Tues.) the film group met with Mayor Robert F. Wagner to present demands, which according to a description given Monday, were going to be small. Wallace Ross of FPA said his group was going to ask "alleviation of the sales tax" and "less graft" from police during location shooting and from city inspectors concerning in-studio operations. Ross told ATAS members "will join with you . . . to help promote New York."

From the floor, Irwin Feldman, counsel for the scenic designers and other New York craft unions, began the potshots. The annual meeting of the Gotham chapter has become the traditional soundboarding for dissenters, and Feldman drew a round of applause for his comments directed at city officials. He said it was "legitimate political action to persuade candidates for office to do at least as much for the (television) industry as they were willing to do for professional baseball." He was referring to Mayor Wagner's last-ditch effort to keep the Dodgers in New York. And he added that hotel owners were able to get the tax-free Coliseum to draw convention goers by means of massing an impressive propaganda instrument pointing out that the Gotham potential from conventions constituted a "$1,000,000,000 business."

Feldman suggested that industry fact-finders substantiate the amount of business brought to New York by video, for the purposes of swaying city officials. There is no such figure available anywhere at present, according to the Academy.

Other ATAS members cautioned that the networks might not do anything about building a tv centre in N.Y. even if they received help from the city.

Producer David Susskind deplored working through the Academy to keep tv in New York, since, he said, "within the framework of the national Academy we cannot accomplish what we seek. Better than 50% of our membership belongs to the enemy. I think also there is very little hope to get the networks to accept the free land, if it were free, and then millions to build there."

"Only effective thing we can really do . . . is try to conceive new television shows, clearly superior to the junk being done in California, that have to be bought. Tape will do more to bring back live television than anything else—and live tv means New York," Susskind said. "The Academy cannot become an effective pressure group because a pressure group demands cohesion and we don't have that."

Lichtenstein to NTA

Irv Lichtenstein, whose last berth was with American Broadcasting Network, has signed on with National Telefilm Associates as exploitation director of the distribbery's owned & operated radio and tv stations.

Lichtenstein was promotion-exploitation director for ABN, having come to New York relatively few months ago from WWDC, Washington.

Congratulations

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THE PHIL SILVERS SHOW

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Academy of TV Arts and Sciences Award

for "THE BEST COMEDY WRITING"

and to our clients

Writers—

BILLY FRIEDBERG

ARNOLD ROSEN and COLEMAN JACOBY

SID ZELINKA and ANDY RUSSELL

PHIL SHARP TONY WEBSTER

FCA

FRANK COOPER ASSOCIATES

NEW YORK HOLLYWOOD

FCA

Anti-Nazi Pix Gripes

Continued from page 22

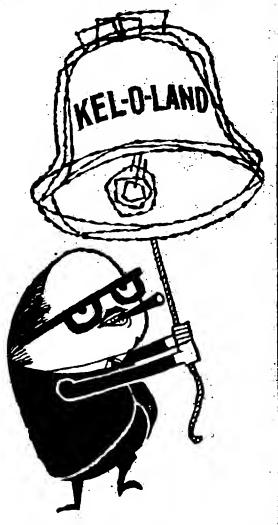
sociation with the KVOS-TV vs. embassy hassle, in February. "We have one store right in the center of them (German folk) where there's an eight blocks by four blocks concentration. We even have some German salesmen, who are unhappy about it. We have requested (to CBUT-TV) that this type of picture, hitting one group of people, should have our spots taken off for the occasion." Ryan said that he did not believe the press, meaning tv this case, should be restricted, but with regard to offending telepix, "If it were to continue, it's a very bad thing."

Dr. Liebrecht, German consul, said he met with video outlet's heads, "who seemed very concerned," and had appealed to Dr. W. G. Black, immigration citizenship liaison officer to aid his plea to drop objectionable pix from tv rosters. "Dr. Black is very unappy about the whole thing," he said.

Immigration officer told VARIETY, "Bellingham (KVOS-TV) showed four of these in one week, recently, which was a bit thick. I know it is all negative, destructive and harmful, instead of stressing constructive integration of ethnic groups. Of course, I realize the importance of civil liberties, especially with reference to the press—but I don't believe these are a license to foolishness.

"It seems to me that the trouble is fuzzy thinking by fuzzy film producers who fail to differentiate between good programs and propaganda," he continued, "and one should remember that most of our German citizens here were mostly children when Hitler was in power, and many of them suffered under the Nazis. I know many people who are bitterly anti-Nazi who are still shamed by (showing of) such films on television." Official stressed that "the major ethnic elements are working in very well here. They obey our laws, and are in all ways good people. Most of them are naturalized and are now Canadians."

While at this stage, CBUT-TV brass had no comment on consul's protests, Marce Munro, head of station's commercial dept., was fretting about German attacks on ABC-TV and was anxious to clarify advertiser's position in conflict, said film was "merely used as a vehicle for spot and flash availability," that store had no control over what film was aired or knowledge of program content.



That Floyd's a helluva bellringer too! His good times campaign has caught on like wildfire. Viewers are flooding Joe's KEL-O-LAND switchboards and mailrooms with "business is good" reports; and each item is beamed back to the KELO group's four-state audience.* The Bellringer campaign confirms two statistical facts—today's most lucrative market is KEL-O-LAND; and KELO-TV with its booster stations gets you there fast!

* a million plus people in South Dakota, Iowa, Minnesota, Nebraska.

CBS • ABC • NBC

KEL-O-LAND

KELO TV SIOUX FALLS 11

KDLO TV ABERDEEN HURON WATERTOWN 3

General Offices: Sioux Falls, S. D.
JOE FLOYD, President
Evans Nord, Gen. Mgr.
Larry Bentson, V.P.
REPRESENTED by H-R
In Minneapolis: Bulmer & Johnson, Inc.

'Theme' Packages

Continued from page 23

with Wallace Beery on top of the marquee.

NTA wrapped up a neat Christmas package on its film network with the four Shirley Temple specials, which garnered good sponsorship support.

As the pix pool grows smaller (Paramount's pre-'48 is the last library to be put on the video block), there's expected to be an upsurge in "thematic" packaging and telecasting, a la AAP's Gold Mine Library, reruns which AAP has broken down into packages of horror, comedy, dramatic anthology and westerns.

Feature as Pilot

Continued from page 23

to sell a number of properties via presentations, but found that other than engendering interest on the ad agency level, it could not cop a deal without a pilot. It will come in with a pilot on "El Coyote" next month for national sale.

As far as again attempting to use a feature film as a pilot for a projected telefilm series, RKO will reexamine that avenue more carefully before embarking on another "Heidi" venture. It's hard to come by the twin of having a tip top feature and telefilm show at the same time.

Emmy Awards

Continued from page 27

immortal words of William S. Paley, president (sic) of CBS, 'Get out of the way, Hubbell, you're blocking my camera shot'."

Silvers, too, got in his licks, as when eight of his writers trouped up for the best comedy writing award and he wailed, "But I'm a great ad libber," and reached over to one of the eight winners and with a handshake said, "I don't think I've ever had the pleasure." Earlier, referring to the shift of the New York origination from the 7th Regt. Armory to the NBC studios, Silvers pointed to the glamourous origination from the Coconut Grove on the Coast, then said, "And here we are in the NBC stock room."

Danny Thomas, who shared the emceeing chores with Silvers, had less luck. He managed to get off a story or two at the beginning of the evening, but thereafter wore a harried look because all he could do was to get the presenters and awards on and off as quickly as possible. Another reason for limiting those awards.

Evening had a couple of sour notes too. Couple of the comics made reference to Berle's running over, and they made it plain they weren't happy about the fact, something they should have kept to themselves and made a family, instead of a public, affair. Hardly received with enthusiasm, either, was CBS director of news John Day's comment when accepting the news commentary award for Ed Murrow to the effect that the Academy ought to create a new award for any news commentator "other than Ed Murrow."

Technically, the show was better than its predecessors, except for its four-way split screen number, the Teleprompter and the failure of the announcers to identify those accepting awards in lieu of the actual winner (or as in the case of a program award, name of the producer). Cameras caught the winners quickly, followed them smoothly up to the rostrum. Switches from coast to coast were clean and on cue. Producer William Kayden and his directors, Craig Allen and William Bennington, can take bows on that score. Commercials, for P&G's Lilt and Pontiac, were done via film but with live introes by Laraine Day (for Lilt) and Jayne Meadows for Pontiac. Copy was somewhat incoherent and didn't help the prestige of the occasion any.

Chan.

Tele Reviews

Continued from page 27

done before, it often betrays the not-so-profound. It's quite possible, for whatever the distinction is worth, that Drees was the first to dub the defunct St. Louis Browns unequivocally "the worst team in the history of the major leagues." Previous holders of that opinion, it's recalled, protected themselves with some qualifying adverb like "possibly" or "perhaps." It's this kind of forthright phrase presumably that separates the Drees commentary from the ordinary run.

Les.

Game Shows

Continued from page 21

programs—both have their fourth outings this week—may well mean a major shift of sponsor interest away from the game shows for next fall. Both entries were eyed in the trade as possible bellwethers, since "Dollar" involved a home giveaway while "Wingo" had as its potential top a prize of $250,000.

Idea of big money and the home-prize feature had intrigued the interest of sponsors, the latter in particular because of the spectacular daytime successes of "Price Is Right" and "Dotto," which employ the home device. (Success story on "Price" at night has also been eyed enviably by the trade.) But with neither "Wingo" nor "Dollar" taking off as had been hoped, and with the failure of the home-prize device on "$64,000 Question" to generate much audience enthusiasm, the ardor of Madison Ave. toward the game shows may be beginning to cool.

Syndication—NAB

Continued from page 23

efficient conduct of NAB annual conventions. The board wanted associate members, such as syndicators, to conduct their biz at regional meets rather than the big annual event. The Phoenix ruling pertains to the 1959 annual meet, and perhaps thereafter.

Film syndicators are expected to meet next week in Los Angeles and map future plans re NAB. Most syndicators resent the ruling, but feel that if they are not wanted, the only thing to do is to pull out. Leslie Harris, CBS Film Sales topper, questions the wisdom of the ruling, pointing out the important role film plays in today's station operations.

WSYR-TV PICKS UP CANCER OPERATION

Syracuse, April 22.

WSYR-TV scored a first in its market by moving its cameras in the operating room of Syracuse General Hospital on Sunday (13) to air an actual cancer operation. Special event was a 60-minute program in cooperation with local medical society and traced the medical treatment of a cancer patient from her initial visit to medico through the operation. Six of the top medicos in Syracuse faced the camera to do a running explanation of every phase of the program.

Kay Russell, hostess of WSYR-TV's "Ladies Day" show moderated the program and E. R. 'Curly' Vadeboncoeur, station prexy, who is also State president of the American Cancer Society, wrapped it up with a brief talk on what the home audience could do in the fight against cancer.

TV Followup Comment

Continued from page 27

Livingstone were uneven, "You're A Hero" and "We're on Our Way" far out ahead of the other mediocre entries. Kuldip Singh did okay as Aladdin's son, but there was a disturbing quality when he sang, the dubbed in singing voice seeming to have a different quality than Singh's.

Sue England was pretty as Silverbud, the heroine. Jack Albertson and Joey Faye as the comic princes appeared straight out of burlesque, mouthing such lines as "A Horse, A Horse. My Carpet for A Horse," or "Do You Happen to know a used camel dealer?" Lines similar to these flavored the entire proceedings.

Sets by Sidney Clifford also were incongruous, being something between reality and abstractions. Direction by Robert B. Sinclair failed to retain a dominant flavor. Production was by Henry Jaffe Enterprises in association with Screen Gems, under the aegis of producer Alvin Cooperman. Others in the cast included Charles Halton, Billy Curtis, Angelo Rossitto, Eugene Jackson III, and Roy Jenson.

Shirley Temple was fetching as the hostess.

Horo.

Person-To-Person

Edward R. Murrow apparently hit some difficulties Friday (18) when the Maurice Chevalier interview fell out at the last minute, and a quick substitution of Russell Wright was made. Wright, the industrial designer, who occupied the last half of the show was handicapped, by some technical difficulties, particularly in the lighting department, put generally provided a satisfactory interview. He seemed anxious to show everything that he did, took a deep pride in his work, and seemed like a pleasant personality. However, it does seem strange that Wright and a small daughter should rattle around in a big town house in New York. Whatever happened to Mrs. Wright seemed like a legitimate query in this show.

The joint interview of Mr. and Mrs. Wayne W. Parrish was a dismal display amid posh surrounding. Parrish is the president and publisher of American Aviation Publications while Mrs. Parrish is known professionally as Frances Knight, director of the State Department's Passport Office. It's seems fair to query Miss Knight on her stance on travel to some of the forbidden sections of the world. Does she regard the ban on a newspaperman's travel to Red China as an abridgement of freedom of the press, or is the right to travel one of the freedoms guaranteed along with the other freedoms? Her boss, John Foster Dulles, has his views, but she as an individual must also have some thoughts on the subject. As a newspaperman who has probed in the dark spots for truth, Murrow seemingly has an obligation to seek out the truth from persons in power. As for Parrish, he makes a hobby of collecting airports. He's gotta stop at every airfield serviced by chartered airliners.

Murrow's interview in Miss Knight's case particularly, seemed designed at concealment rather than any degree of edification. This session seemed particularly lacklustre.

Jose.

High Adventure

As this Delco-Remy sponsored series reached its sixth episode Saturday (19) on CBS-TV, it became clearer than ever that the travelogs suffer from too much Lowell Thomas. But even traveller Thomas' windy fatuousness could not ruin the wonder of the photography as "High Adventure" rumbled (by elephant) across Bengalese plains and jungles.

Thomas changes cameramen for each episode, as a rule, and the star of this one was an Indian lenser, M. Ram. His pictures of an elephant hunt, of natives in fascinating closeup and of the final, exhausting and vivid chase of a man-eating tiger were great—and if the viewers were able to see the original color prints, stanza would have been just that much better.

Trouble, as usual, was that the host-narrator oversimplified his spiel. He has a penchant this time for inane rhetorical questions, and, in doing his own writing, he failed to get the most in meaning and clarity out of the fine photographic arrangements he got from Ram and director Willard Van Dyke.

That tiger hunt, of which much more could be said, couldn't miss. The natural sequence of events were of themselves nerve-tingling, and the sharp closeups of the predatory animal gave a sense of danger.

Art.

Peter De Rose

The week of April 23-30th has been designated as "Peter De Rose Memorial Week," commemorating the 5th anniversary of the death of the composer of "Deep Purple," "Wagon Wheels" and many other popular hits. In addition to his brilliant career as a composer and radio pioneer, he will always be remembered as a beloved figure in his own time.

TV BRAIN
(Producer)
FOR SALE
Presently employed seeking bigger challenge. Have 8 yrs. know how. New York. BOX V-84-49, Variety 154 W. 46th St. New York 36

THEY LOVE ME IN
HOUSTON

16.0
KPRC-TV, ARB
Sun., March 9
10:15 P. M.
MGM-TV

Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York 36, N. Y. • JUdson 2-2000

BMI PATS ITSELF ON THE BUCK

Marek Tells Dallas Dealers Disk Biz Will Expand Despite Economy's Lag

Dallas, April 22.

RCA Victor veepee and general manager George R. Marek, at a meeting here of the Dallas Retail Record Dealers Assn., one of the pioneer trade organizations of its type in the country, told the dealers: "You cannot wish the price-cutter out of business. You must meet him exactly the way Neiman-Marcus meets a bargain basement outfit—by service

"The record business is turning into a mass business. Don't be afraid of it. You cannot resist records going into non-record outlets. This is a good thing for you because it starts the music habit."

Before the 70-odd dealers and district executives, Marek traced the growth of the disk business from its lowest ebb in 1949 with a gross of a few million to its approximately $400,000,000 annual take. Labels alone have increased from 65 in 1945 to some 3,100 at last count. Together with packaged goods and audio components, Marek estimated it a $1,000,000,000-a-year business.

Marek envisioned continued expansion of the business, even though some segments of the economy are sagging. Music has "become an integral part of life . . . a fundamental commodity . . . food for the soul . . ."

Stereo disks, other technical improvements, new and better reproducing equipment and the trend to living at home were factors cited by Marek for the envisioned boom in music."

Marek recalled that years ago there was only one kind of record —"a 10-inch disk and it didn't matter very much how you sold it." Now it has gotten somewhat complicated, Marek conceded, with popular albums, classical albums with various categories of these and a multitude of single disk records.

The executive predicted monaural tape was definitely on its way out. He would not hazard what proportion of the business dollar in the industry would go to stereo disks or tapes.

'KWAI' DISK'S 400,000 MARCH IN GERMANY

Berlin, April 15.

According to the German Philips headquarters (Hamburg), more than 400,000 copies of Mitch Miller's "March From the River Kwai" have already been sold in this country. This is a nearly sensational record when it's considered that this disk was released (together with the German preem of Columbia's "Bridge On River Kwai") only five weeks ago.

The domestic demand for this recording is such that Philips had to ask foreign factories to join in the pressing efforts. "Kwai" stands a good chance to become this country's biggest seller of the year. It may also replace the popular German "Sportpalast Waltz." Latter, also a whistled melody, is locally a favorite item for sports events—during intermissions, for example.

Local 47 Asks Petrillo To Resume Studio Talks

Hollywood, April 22.

With the musicians' strike against the major studios going into the 10th week, Local 47 prexy Eliot Daniel has wired Federation prexy James C. Petrillo to come here and personally try to resume negotiations for settlement.

Hardie Ratcliffe, prexy of the International Federation of Musicians, has advised the AFM that the scoring of all American pix in Vienna has been stopped. Ratcliffe said that the only reason Alfred Hitchcock's Paramount film, "Vertigo" was tuned in that city was because the musicians at that time had not been advised of the boycott of run-away pix, and that in the future Vienna musicians will join the boycott.

New SPA Tag: Amer. Guild Of Authors & Composers

The council of the Songwriters Protective Assn. has moved to change the name of the organization to American Guild of Authors & Composers. New name, it's felt, would better describe SPA's membership which includes, besides songwriters, lyricists and composers in all fields of music. The proposal for a name switch has been submitted to SPA's membership in a referendum.

Another proposal involves the creation of honorary members of the organization's council for members who have served SPA over a long period but are currently unable to participate actively in the committee's work.

Election of seven members of the 21-man SPA council for a three-year period is now being held.

Dick Clark Gets Into Rock 'n' Roll Concert Business

Dick Clark will be the next disk jockey to take the rock 'n' roll concert package route. Deejay Alan Freed is currently on a six week r'n'r swing around the country.

The Clark package is being organized by Milt Shaw, prexy of the Shaw Agency, for a kickoff May 30 at either New York's Madison Square Garden or Brooklyn's Ebbets Field. The Shaw office currently is lining up acts for the unit which will be tagged "Dick Clark's Caravan."

Clark will not change his Philadelphia tv schedule to make appearances with the "Caravan," but will emcee all those dates which he can make by commuting or quick plane hops. Phil Landwehr is acting as talent co-ordinator for Clark in New York and will work with the Shaw office in preparing the package. Agency's pact with Clark calls for a minimum of eight weeks. Shaw figures that the asking price for the package will be between $10,000 and $12,000 a night.

RANK RECORDS TO BOW IN BRIT. IN 3 MONTHS

London, April 22.

The Rank Organization will have its own record label on the market in around three months. This follows the formation of a new company, Rank Records Ltd., recently set up to put the wheels in motion for the venture, which has been under consideration for some time.

J. D. Ralph, a key man in the new setup, said that a "secret" scheme to combat distribution difficulties (which have been encountered by other companies during the formation stages of new labels) has been discussed and will be put into operation shortly. Details, however, are being kept under wraps.

He said that at the moment several small Yank labels were being paged to supply material for Rank pressings but these, too, were not yet off the secret list. At a later stage the new company might set up its own pressing plant but at the moment would use established facilities. Distribution will certainly include Rank theatres and dance halls, and it is planned to open a number of stores through which they could retail the platters.

WITNESSES FIRE -AWAY AT ASCAP

By FLORENCE LOWE

Washington, April 22.

It was BMI's turn at bat last week at the hearings on the Smathers' Bill to bar broadcasters from owning an interest in the performing rights organization. For three days of smooth, carefully prepared presentation, BMI witnesses told a Senate Interstate Commerce subcommittee it should pigeonhole the bill ASCAP is pushing strongly. BMI made these points and charges:

1. ASCAP has been a closed corporation, generally barring composers and publishers of country and gospel music, whereas BMI welcomes all.

2. BMI, by its open door policy, has brought about a striking change in the music business. It has brought hundreds of new names and faces into a business which was dominated by a small handful previously.

3. The real reason for the Smathers Bill is an effort by ASCAP to regain the position of "monopoly" it previously held in the performing rights field.

4. Broadcast stations and networks do not unfairly favor BMI music as charged by ASCAP. On the contrary, the broadcasters play much more ASCAP than BMI music, and the stations which play the most BMI music are the small indies which own no BMI stock.

5. Country music is not "trash" as charged previously by an ASCAP witness, but is truly a native music which the public in many areas of the nation prefers over the

(Continued on page 52)

Miller Revamps Col's A&R Staff

Mitch Miller, Columbia Records' director of pop artists & repertoire, has realigned his pop department, upping Al Ham and Irving Townsend and shifting Stan Kavan's duties.

Ham has been set as director of pop singles a&r, assisting Miller in all activities. Tony Piano will assist Ham in the single records production. Townsend, who's been in the pop album department for the past several years, has been named exec producer of the pop album division reporting to Miller. Assisting Townsend will be Calvin Lampley, Robert Prince and Ernest Altschuler.

Kavan has been transferred to the pop department from Col's sales division to take over the newly created post of project director. He'll be responsible for artist liaison, coordination of a&r products and services, and motion picture soundtrack negotiations.

Still reporting directly to Miller are Percy Faith and Frank DeVol, east and west coast musical directors, respectively, and Don Law, director of country and western a&r.

See Upcoming SPA-Pubbery Talks Heavy on Fireworks; Cleffers Mum

Contract negotiations between the Songwriters Protective Assn. and the music publishers, which are due to start within the next few months, are not expected to run smoothly. The current 10-year pact, which originally expired at the end of 1956, has been extended to the end of this year.

A couple of major companies have indicated that they probably will not sign a new pact with SPA. One spokesman stated that the bulk of the hit songs today are not being written by SPA members in any case. If it's necessary to deal with an SPA writer, the publisher stated that the SPA pact, or a close variation of it, could be used for that purpose. The specific SPA form, however, cannot be used since it's believed that the Copyright Act protects it.

SPA execs, on the other hand, wonder what all the yelling is about so early in the game. To date the songwriters have not given the slightest hint about what they will ask for. An idea of what the SPA wants will be disclosed when preliminary meetings start with the Music Publishers Protective Assn. some time next month. SPA also has asked non-MPPA publishers to set up negotiating committees. Talks will be held in New York and Hollywood.

Since its formation in the early 1930s, SPA has won decisive gains for the songwriters with regard to control of the copyright. In addition to setting up a 50% split on mechanical coin with the publishers and minimum sheet music royalties, the SPA basic pact automatically provides for the return of the copyright to the writer after the first term of 28 years.

The publishers are wondering whether SPA is aiming to extend the gains made by the writers. One direction still open is the matter of performance rights on tunes sold to films. Since ASCAP no longer licenses tunes for films, SPA general counsel John Schulman has proposed the formation of a new agency, in which the writers and publishers would share 50%, for clearing both the performance and synchronization rights on pic tunes.

MGM Boosting Prices On Longhairs, LP's, Pops

MGM Records is the latest diskery to follow the price hike trend. Label is boosting the price on its longhair album line to $4.98 from $3.98 and the price of its pop singles to 98c from the previous 89c. Singles from MGM's new subsid label, Cub Records, will also be priced at 98c. The hike goes into effect May 1.

Label is holding the $3.98 price on its pop album line and the $4.98 price on its soundtrack sets and original cast albums.

ASCAP Reelects Cunningham; See Push for a G.M.

Paul Cunningham, prexy of the American Society of Composers, Authors & Publishers, was reelected to serve a third term of one year by the board last week. Under ASCAP's bylaws, the maximum term for the president is three consecutive years.

Issue of a successor for Cunningham is expected to arise early next year along with the proposal to hire a general manager for the Society. Advocates of a g.m. point out that an administrator to handle the day-to-day operation of the Society would permit the election of a top name songwriter as prexy. Currently, the prexy post involves much administration work, and writers such as Oscar Hammerstein 2d who has been frequently mentioned for the prexy spot, have refused to accept the nomination.

Along with Cunningham's reelection, the board named Deems Taylor as secretary. Taylor, who replaced John Tasker Howard, is a former ASCAP prexy and is among the potential candidates for that spot next year. Other officers of the Society are Louis Bernstein and Otto Harbach, vice-presidents; Frank H. Conner, treasurer; George W. Meyer, assistant secretary, and Jack Bregman, assistant treasurer.

TENN.'S OWEN BRADLEY HEADS C&W AT DECCA

Owen Bradley, veteran Decca recording artist, has been named head of the diskery's country & western artists & repertoire operation, working under a&r v.p. Milt Gabler. Bradley steps into the vacancy created by the moveover of Paul Cohen to Coral as that label's a&r chief.

In taking his new Decca post, Bradley resigned as musical director of WSM in Nashville with which he has been since 1940. He'll continue to headquarter in Nashville.

CONKLING ADDS EXECS TO WB DISKERY STAFF

Hollywood, April 22.

James B. Conkling, prexy of Warners new recording company, has named Lowell Frank to the post of director of recording, and Irving Iserson, operations manager for the label, quartering in N. Y. Latter was formerly treasurer and general manager of Angel Records.

Frank, at one time with Columbia Records, joins WB diskery next month, and will be responsible for building up a recording engineering staff. Last week company's initial pactee Connie Stevens cut four sides of a projected album under supervision of Lou Busch.

Capitol Jettisons 78's For Release in Britain

London, April 15.

As of last week Capitol ceased pressing 78 rpm disks for British release, except for artists of the calibre of Sinatra. The 45 rpm disks will be the new standard size and will sell at the same price as current 78's.

It's figured that Capitol's decision will be followed by other companies.

Hansen to Coral A&R

Paul Cohen, new artists& repertoire chief at Coral Records, has added Jack Hansen to the a&r staff. Dick Jacobs continues as Coral's musical director.

Hansen, an arranger-conductor, has been associated with the Jan Savitt and Fred Waring orchs.

Music Biz—Then (1939) And Now

Washington, April 22.

The dramatic growth of the music biz since 1939, when Broadcast Music Inc. was organized, was stressed in the Smathers Bill testimony of BMI board chairman Sidney M. Kaye last week. He cited the following statistics:

(1) In 1939, broadcasters paid ASCAP approximately $5,000,000 a year. Today, they pay ASCAP over $20,000,000. In addition, broadcasters pay BMI an additional $9,000,000 for performance rights.

(2) In 1939, there were about 1,100 writers and 137 publishers sharing the performance revenue. Today, over 6,000 writers and 3,500 publishers get part of the melon.

(3) In 1939, most writers getting performance rights were located either in New York or Hollywood. Today, they are in every state of the union.

(4) In 1939, publishers were located in only nine states. Today, there are firms in 46 states.

(5) In 1939, there were 24 established disk firms, in three states, doing a business of approximately $25,000,000 a year. Today, there are hundreds of labels in 46 states, doing a business of $400,000,000 a year.

Jocks, Jukes and Disks

By MIKE GROSS

Jimmie Rodgers (Roulette). "SECRETLY" (Planitary*) is another winner for the young crooner who this time toys with a lilting melody in top vocal styling. "MAKE ME A MIRACLE" (Planetary*) has an attractive folk beat that can do well in spinning circles.

The Four Preps (Capitol). "STOP, BABY" (Bourne*) looks to follow up their "26 Miles" click. It's got a stylized beat and a vocal pattern that can't miss. "BIG MAN" (Beechwood†) is average material that's helped by a good vocal attack.

Art Mooney Orch (MGM). "SOMETHING'S ALWAYS HAPPENING ALONG THE RIVER" (Stratford*) can make the march happen again as a pop winner the way Art Mooney's orch and chorus take it for a breezy ride. Tune's out of the legit production, "Say Darling." "LOUELLA" (Diana*) gets by in an oldfashioned orch and chorus blending.

Jo Stafford (Columbia). "I MAY NEVER PASS THIS WAY AGAIN" (Oval*) is a stickout ballad that Jo Stafford makes completely appealing and gives it a clicko potential. "IT WON'T BE EASY" (Shapiro-Bernstein*) is another pleasing ballad with a standout Stafford delineation.

The Betty Smith Group (London). "HAND JIVE" (Zodiac†) works a new teenage fad into a swinging affair that the kids are sure to dig. "BEWITCHED" (Chappel*) is the Rodgers & Hart oldie with a rocking touch that does it no good.

The Chordettes (Cadence). "ZORRO" (Walt Disney†) is a folk-styled theme out of the Walt Disney studios that the gals handle with zip and zest and could attract the young 'uns the way "Davy Crockett" did a few years back even though it lacks latter's catchy beat. "LOVE IS A TWO WAY STREET" (Sheldon†) is a neatly fashioned lilter that the Chordettes build into a highly listenable slice.

Gogi Grant (RCA Victor). "MY SECRET PRAYER" (Alamo*) has a good chance to crack the rock 'n' roll block. It has a fine ballad feel and Gogi Grant belts it with meaning. "HOW DO WE KNOW WE'RE IN LOVE" (Grammore*) is a tasty ballad with an effective rendition but it still remains a tough push.

Frank Verna with The Playboys (United Artists). "SUGAR LUMP" (Maggie†) has a sweet and happy flavor that will win it strong spinning action. "GOLLY GOSH OH GEE" (Hennessy†) moves at lively gait right from the start and the juke crowd will pay attention.

Moe Koffman Quartet (Jubilee). "KOKO-MAMEY" (Bennell†) should keep the jukes jumping because of its hot beat. "LITTLE PIXIE" (Seeley†) is an impish sort of instrumental with a briskness that attracts jock and juke spins.

Royal Teens (ABC-Paramount). "BIG NAME BUTTON" (Budd-Label*) pins its hopes on a current teenage fad with the proper beat for today's market. "SHAM ROCK" (Admiration†) rocks in a reasonably noisy manner.

Marty Wilson & The Strato-Lites (Decca). "HEY! EULA" (Leo Feist*) gets across a swinging feel that will score in the coinboxes. It's out of 20th's "LONG HOT SUMMER." "PO-GO" (Lark*) pushes a frantic beat to the limit.

The Four Voices (Columbia). "EV'RY HOUR, EV'RY DAY" (Kahl†) will atract those who like their pops to make sense in all departments. There's an outside chance that it can attract a following for a breakthrough. "YOU KNOW I DO" (Porgie†) makes the most of a familiar idea by setting in an appealing vocal casing.

Eddy Arnold (RCA Victor). "BEFORE YOU KNOW IT" (Mibern†) is a quiet mixture of country-rock that Eddy Arnold builds with a winning sincerity. "PECK-A-CHEEK" (Leo Talent*) spotlights Arnold in a country beat with some rocking overtones that will win friends in the jock and juke market.

John D. Loudermilk (Columbia). "YEARBOOK" (Bentley†) gets the newcomer from North Carolina off to a fine start with a romantic rockabilly mood that will appeal to the highschool mob. "SUZIE'S HOUSE" (Peer†) widens his range to show that he can handle a swinging rocker along with the best of them.

Gene Vincent (Capitol). "TRUE TO YOU" (Lady Mac*) is true to the rockabilly beat and Gene Vincent works it into a side with a high spinning potential. "BABY BLUE" (Central Songs†) sets Vincent in a blues shouting groove and he does well by it, too.

The Sheppard Sisters (Mercury). "A BOY AND A GIRL" (Fifth Ave†) is fashioned along familiar rock 'n' roll lines but it still has the quality that draws plenty of spins. "EATIN' PIZZA" (Sequence*) is a slow rocker that may fill the teeners' appetites.

Dick Jacobs Orch (Coral). "PIA-KUKU-UNG-KUNG" (Merge†) is turned into an intriguing instrumental by an attractive Dick Jacobs treatment. "WHO'S TO KNOW" (T. J.†) builds along rich instrumental lines for some programming interest.

The Rock-A-Fellas (ABC-Paramount). "DON'T TORMENT ME" (B. J. Devere†) features the vocal shakes of Dallas Houston and he swings it into a side that could take off. "RED LIPS" (Milford*) could swing easily into the spinning columns because of the way Houston and the boys build it up.

Morty Craft Orch (MGM). "LONG LEGGED GIRLS OF LABRADOR" (Planetary*) has a happy quality in melodic and lyric departments and is likely to pick up some nice spinning action. "IT'S MELODY TIME" (Fifth Ave.†) is an adequate instrumental slicing.

Sil Austin (Mercury). "HEY! EULA" (Leo Feist*) gives Sil Austin a chance to take the beat out of 20th's "Long Hot Summer" and work it into a good spinning bet. "RAINSTORM" (Norboy†) pours through the grooves with a tempo that's built for the swinging terp crowd.

Reed Harper & The Notes (Smart). "SWEETHEART OF THE PROM" (Tee Pee*) works a neat beat and an appealing teen-pegged lyric angle into a likeable side that will win spinning dates. "I MISS YOU SO" (Leeds*) has enough good ballad ingredients to find an audience.

Bonnie Davis (Tune Tone). "TAKE A NUMBER FROM ONE TO TEN" (DeSylva-Brown-Henderson*), an oldie, is dressed up with a modern beat in a bouncing vocal by Bonnie Davis. "IF YOU ONLY KNEW" (Met*), a slow ballad, is also effectively belted.

Bumps Blackwell Orch (Keen). "SUMPIN' JUMPIN'" (Andrea†) is a rhythm instrumental pounded out in appropriate lowdown style by this orch. "MS & DB" (Andrea†) is more of the same.

T-Birds (Andex). "BAG PIPE STROLL" (Andrea†) is another variation on the "stroll" tempo with an offbeat bagpipe sound that could arrest some attention. "FULL HOUSE" (Guild†) is a swinging rhythm tune featuring a frantic tenor sax.

Joe Foley (Falsted). "BABY SITTIN'" (Calibert), a cute rhythm entry, is strongly delivered by Joe Foley, a promising crooner. "YOU KNOW" (Calibert†) is a classy ballad hadled stylishly by Foley.

Ocie Smith (Citation). "FANCY MISS NANCY" (Shapiro-Bernstein*) is a good rhythm tune authetically rocked by Ocie Smith and instrumental combo. "TOOTSIE, STOP" (Luetta†) is strictly in the familiar rocking groove.

* ASCAP, † BMI.

Best Bets

JIMMIE RODGERS ..... **SECRETLY**
(Roulette) ..... *Make Me A Miracle*

THE FOUR PREPS ..... **STOP, BABY**
(Capitol) ..... *Big Man*

ART MOONEY ORCH ..... **SOMETHING'S ALWAYS HAPPENING ALONG THE RIVER**
(MGM) ..... *Louella*

JO STAFFORD ..... **I MAY NEVER PASS THIS WAY AGAIN**
(Columbia) ..... *It Won't Be Easy*

THE BETTY SMITH GROUP ..... **HAND JIVE**
(London) ..... *Bewitched*

LAWRENCE WELK

Presents **LARRY DEAN** Singing "Pony Tail." B/W "All the Time" (Brunswick No. 55056).

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Original Cast**	**The Music Man**	Capitol
2.	**Original Cast**	**West Side Story**	Columbia
3.	**Original Cast**	**My Fair Lady**	Columbia
4	**Sound Track**	**Around World 80 Days**	Decca
5.	**Mantovani**	**Concert Encores**	London
6.	**Meredith Willson**	**The Music Man**	Capitol
7.	**Eydie Gorme**	**Vamps The Roaring 20's**	ABC Paramount
8.	**Lester Lanin**	**At the Tiffany Ball**	Epic
9.	**Johnny Mathis**	**Goodnight Dear Lord**	Columbia
10.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
11.	**Frank Sinatra**	**Come Fly With Me**	Capitol
12.	**Original Cast**	**Oh Captain!**	Columbia
13.	**Sound Track**	**South Pacific**	RCA Victor
14.	**The Weavers**	**At Carnegie Hall**	Vanguard
15.	**Ella Fitzgerald**	**Sings Duke Ellington**	Verve
16.	**Harry Belafonte**	**Calypso**	RCA Victor
17.	**Edmundo Ros**	**Rhythms of the South**	London
18.	**Sonny Terry & Pete Seeger**	**Pete & Sonny**	Folkways
19.	**Pete Seeger**	**Favorite Ballads**	Folkways
20.	**Mantovani**	**Film Encores**	London

Album Reviews

Frank Sinatra: "This Is Sinatra Vol. 2" (Capitol). One of the most consistent album sellers today, Frank Sinatra will continue the hot sales pace with this latest volume of songs. Repertoire is culled from some of his more recent pop single clicks like "Hey, Jealous Lover" and standards like "I Believe," but it's the Sinatra styling that stands out as before. Nelson Riddle is again solid with the orch backing.

"Marjorie Morningstar" (RCA Victor). There always seems to be a market for soundtrack sets, so RCA Victor's packaging of WB's "Marjorie Morningstar" ought to do okay on the retail level. Max Steiner's score has a lot of variety running from mood pieces to such lively items as "Fiesta," "Rock Carioca" and "Bullfight." And there's also Gene Kelly singing "A Very Precious Love," by Sammy Fain and Paul Francis Webster, as an added fillip. Ray Heindorf conducts the score with a sure touch.

The Art Van Damme Quintet: "They're Playing Our Song" (Columbia). The Art Van Damme sound gets an excellent showcasing in this two-pocket LP of fave melodies. The boys take off on more than 40 solid pieces and give it a lilt that's easy to take for background music or attentive terping. In all it's a slick 50-year roundup of some of Tin Pan Alley's best.

"Take Five" (Offbeat). This is an original cast recording of Julius Monk's long-running saloon revue at New York's Downstairs Room. Cast includes Ronny Graham, Jean Arnold, Ceil Cabot, Ellen Hanley and Gerry Matthews with Stan Keen and Gordon Connell at the pianos. Abbott Lutz recorded the package at the room and has picked up all the fun inherent there. The package slows up during the ballad items but picks up lotsa speed in the special material numbers and a couple of the short parodies and sketches which come over remarkably well in the groove. It's cabaret stuff that will have to get by without the benefit of air-play because of censor problems, but it's by no means distasteful.

Dody Goodman: "Dody Goodman Sings?" (Coral). There's more truth than wit to the question mark in the title of this package. Miss Goodman's styling is a little harsh and not too easy to take and the material is out of the precious store of intimate nitery repertoire. There are some who get kicks from such as "Tranquilizers," "Tired Blood" and "I'd Rather Cha-Cha Than Eat," but it will be a limited crowd at best.

Frankie Vaughan: "Man Alive!" (Epic). One of Great Britain's hottest crooners, Frankie Vaughan makes a neat album bow for the Epic people here. He's got a legitimate crooning style that will appeal to the younger set as well as the oldsters, and he belts with lyrical values that makes everything worthwhile. "Chattanooga Choo Choo," "Hit The Road To Dreamland," "East of the Sun" and even "Bei Mir Bist Du Schoen" are fine examples of what the boy can do. He's assisted by Wally Stott's orch.

Ella Fitzgerald-Gordon Jenkins: "Invite You To Listen and Relax" (Decca). Now working for Norman Granz's Verve label, Ella Fitzgerald made a number of pleasing sides during her stay at the Decca factory. In this package of earlier slicings, she's teamed with Gordon Jenkins on some mellow and romantic material. "Happy Talk," "I'm Gonna Wash That Man Right Out My Hair," "I Hadn't Anyone Till You" and "I Wished On The Moon" help make the package a delightful entry.

Mantovani Orch: "Gems Forever" (London). Mantovani already has racked up eight LP's that have passed the 250,000 sales mark (a gold LP by current disk industry standards) and "Gems Forever" is sure to join that golden gang. The lush Mantovani mood hits an enchanting stride with a flock of class items out of ASCAP's top drawer.

Betty Johnson: (Atlantic). Betty Johnson is a warm and winning thrush and her first Atlantic LP gives her plenty of opportunity to show just that. There's a charm and easy in her vocal approach that wraps up a folk tune or a ballad standard with sure strokes. "Grandfather's Clock," "Little White Lies," "I Gave My Love a Cherry" and her "I Dreamed" pop click when she was working for Bally Records show how easily she can skip from one mood to another.

Vic Dickenson Showcase (Vanguard). This is an appealing jazz album spotlighting Vic Dickenson's supple trombone with a group of topflight jazzmen including Edmond Hall on clarinet, Ruby Braff on trumpet, Steve Jordan on guitar, Walter Page on bass, Sir Charles Thompson on piano and Les Erskine on drums. Five standards are given long workovers in a traditional swing groove, although there are occasional modern touches by some of the sidemen. "Keeping out of Mischief Now," "Jeepers Creepers" and "Russian Lullaby" are standouts.

Gros.

VARIETY 10 Best Sellers on Coin Machines

1.	**WHOLE WORLD IN HIS HANDS** (4)	*Laurie London* ..... *Capitol*
2.	**WHO'S SORRY NOW** (5)	*Connie Francis* ..... *MGM*
3.	**TEQUILA** (7)	*Champs* ..... *Challenge*
4.	**LOLLIPOP** (5)	*Chordettes* ..... *Cadence*
5.	**TWILIGHT TIME** (2)	*Platters* ..... *Capitol*
6.	**OH LONESOME ME** (2)	*Don Gibson* ..... *Victor*
7.	**WITCH DOCTOR** (1)	*David Seville* ..... *Liberty*
8.	**LAZY MARY** (1)	*Lou Monte* ..... *Victor*
9.	**RETURN TO ME** (1)	*Dean Martin* ..... *Capitol*
10.	**ARE YOU SINCERE** (8)	*Andy Williams* ..... *Cadence*

Second Group

	BILLY	*Kathy Linden* ..... *Felsted*
	BOOK OF LOVE	*Monotones* ..... *Argo*
	CHANSON D'AMOUR	*Art & Dotty Todd* ..... *Era* *Fontane Sisters* ..... *Dot*
	BELIEVE WHAT YOU SAY	*Rickey Nelson* ..... *Imperial*
	IT'S TOO SOON TO KNOW	*Pat Boone* ..... *Dot*
	26 MILES	*Four Preps* ..... *Capitol*
	KEWPIE DOLL	*Perry Como* ..... *Victor*
	ALL IN HAVE TO DO IS DREAM	*Everly Bros.* ..... *Cadence*
	CATCH A FALLING STAR	*Perry Como* ..... *Victor*
	WONDERFUL TIME UP THERE	*Pat Boone* ..... *Dot*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

APRIL IN ALMOLOYA

(Pac. Pal., Cal.)

By VERNON DUKE

Living in Pacific Palisades, Calif., as I do, and liking it (our house is four solid blocks from the slide area), I cannot be accused of "going Hollywood," which is a good 12 miles away. However, music business is in Hollywood, and my local friends are somewhat leery of the fact that I earn my living by writing music for Broadway.

"Why dontcha meet the demands of the home industry?" friends often inquire with some heat.

"Frankly, the industry has not been all that demanding of late; I'm not sure my merchandise is suitable," I usually reply with becoming modesty. "Would you mind telling me just what these demands are?"

No one believes my ignorance and neither do I, but the interlocutor never fails to elucidate. "OK, I'll give it to ya straight, dad. Wanna get records? Switch to rock 'n' roll. Wanna work in pitchas? Write theme songs, or, I should-off-sed, title songs. That's the new rage; catch?" I caught, but on minute examination of these fashionable phenomena, I found the new rage hopelessly old hat.

Rock 'n' roll is, as any listener over 15 knows, puerile harmonically, maddeningly monotonous rhythmically, its lyrics idiotic or meaningless, or both; at its best a feeble imitation of the shuffle rhythm used by aging tap dancers at the old Palace.

As to theme (beg pardon, title) songs, I thought they went out with "Woman Disputed, I Love You"—and that was many, many years ago. Apparently they are back with a vengeance, so much so, that no film producer, however highbrow or art-conscious, would start work without hiring one of the two or three teams, who have monopolized the idiom and won Oscars with laudable regularity by so doing to create a commercially potent "leitmotif" proudly bearing the film's title, whenever possible. One of the few exceptions was Metro's "Brother Karamazov," which monicker must have been a real stumbling block; not even the crafty creators of "Woman Disputed, I Love You" would have settled for "Brothers Karamazov, Be Mine Tonight," even though one of Dostoievsky's characters is something of a nymphomaniac.

A 'Caviar' Composer

Tossing aside these unworthy speculations I decided to practice humility and try my hand at the two reigning and lucrative fads. Being known in the trade as a "caviar" composer, my first move was to inject a little elegance into the rock 'n' roll idiom. Thus I offered "Rock-and-Rolls-Royce" and "Roll-and-Rachmaninoff"; these two essays utterly failed to impress the publishers and the A&R men—in despair I even tried the A&P man, Huntington Hartford. He couldn't be reached.

I then turned to theme, or title songs, but found that I was way late in every instance; no sooner would I compose a passionate paen bearing the announced film's title, I'd be told by my agent that Jimmy or one of the two Sammies got there first. Now, I put my foot down and wouldn't change my name to Vernie, but I wasn't licked, not by a long shot.

To the Beverly-Wilshire Hotel I hastened, there to purchase a fresh copy of the New York Times. Feverishly I scanned the theatre page, then plunged into a series of earthshaking ballads, either bearing the title of a hit show as yet unfilmed, or embellishing it with solid promotion values. I couldn't very well attend to "Time Remembered," since I already wrote that, but here, Mr. Producer, is a partial list:

1) *"Blue Denim, Why Are You Blue?"*
2) *"Look Back in Anger, Look Forward in Joy."*
3) *"Look Homeward, Angel, to Baby and Me."*
4) *"Mike Romanoff and Juliet."*
5) *"Sunrise at Campobello for a Gal and a Fello."*
6) *"Love Is a Lark in the Dark (At the Stop of the Stairs."*

I know that "Cat on a Hot Tin Roof" is already in production, yet I toyed with that one too just in case. Memo to Dick Brooks: all I did was inject a four-letter adjective, and do you know what emerged? "Cool Cat on a Hot Tin Roof," which is merely sensational.

Any demands, industry?

MGM TO REPACKAGE ITS GOLDEN PLATTERS

A "Golden Circle Series" of pop singles is being prepped by MGM Records. Label will couple disks that have passed or neared the 1,000,000 sales mark.

There will be 25 disks in the promotion cut by such artists as Joni James, Billy Eckstine, Art Mooney, Hank Williams, Art Lund, Blue Barron, Dick Hyman, David Rose, George Shearing, Lennie Hatton and Ziggy Elman. The disks will come with gold labels and the diskery will push the platters via streamers, browser boxes and other display material.

AFN-Berlin Plotting Yank Jabberjockeying

Berlin, April 15.

The U. S. Armed Forces Network here is working up a new idea involving American disk jockeys. Projected show would have the top U. S. deejays tape intros to the most popular platter in their respective cities. The music will be dubbed in here.

Mark White, AFN exec, is working on the show.

'Fair Lady' Score Nixed In N. Z. Till Show Bows

Auckland, N.Z., April 15.

The owner of the music of "My Fair Lady" in New Zealand, Chappell Ltd, has issued a warning that it must not be played in this country. For more than a year music from "My Fair Lady" has been played by Auckland musicians. It is thought that the edict from Chappell arises from the incident in Australia recently, when touring pianist Liberace was warned that he must delete the Lerner & Loewe numbers from his programme.

The ban covers the playing of the Rex Harrison-Julie Andrews LP in public. This disk, not on sale in shops, here, is in great demand and most travellers to the U.S. and other dollar countries return with at least one copy. The LP, which fetches as much as $13, will not be released until the show begins its Australasian tour come 18 months from now.

JUSTICE DEPT. ENDS VISE ON WURLITZER

Washington, April 22.

Entry of a consent judgment terminating antitrust proceedings against the Rudolph Wurlitzer Co., jukebox makers, was announced last week by the Justice Dept. Decree bans practices restricting sale or distribution of coin operated phonographs.

Asst. Atty. Gen. Victor R. Hansen said the action should free sales and distribution of the machines from trade restraints. Judgments were previously entered, he pointed out, with J. P. Seeburg Corp. and AMI Inc.

Pro Cleffers Don't Dig the Beat, No Money in R&R Anyway: Coslow

Although some Tin Pan Alley writers have been trying to come up with rock 'n' roll hits, many veteran cleffers adamantly refuse to touch that idiom. In the first place, pro writers find it virtually impossible to get the primitive feel of rock 'n' roll numbers and, in the second place, there's hardly any money in it for the cleffer.

Vet ASCAPer Sam Coslow elaborates on the economic mirage involved in writing rock 'n' roll material. He points out that the entire content of LP disks are made up of the so-called "good songs" while about one-fourth of the pop songs are of the same category. Since the LP market is now about 60% of the total, more than two-thirds of the consumer dollar on disks is still going for the good song, Coslow estimates.

As far as sheet music is concerned, the Coslow argument against writing rock 'n' roll songs picks up some weighty figures. He points out that the average r'n'r hit varies in sheet sales from 3,000 to around 40,000 copies. The market for "good songs" is substantially higher. Tunes like "Fascination," "Tammy," "April Love," "All The Way" and "Around the World" have topped the 500,000 marker, while a hit like "On The Street Where You Live" is nearing 1,000,000 copies.

On the duration of the sales period, Coslow points out that a good song can stay on the bestseller lists for over five months, but a rock 'n' roll hit is lucky to stay up for 10 weeks. Coslow adds to this fact that the good songs become standards and are played for years to come while r&r numbers are not likely to be heard again after their initial flurry.

Coslow asks: "Why are the disk jockeys and the artists & repertoire men so completely blind to the real solid money portion of our business?" He wonders whether it's because kids under 14 bombard stations with letters requesting their fave tunes while adults are too busy for such activity. Coslow states that the current accent on the juve songs "makes as much sense as if Macy's devoted a full-page ad to candy bars and lollipops and ignored all the merchandise their adult customers were buying, or if General Foods suddenly decided to spend their entire $50,000,000 ad budget on popsicles."

20TH-FOX DISK DEBUT WITH PAIR OF MASTERS

One of the recently launched motion picture company subsids, 20th-Century Fox Records, starts rolling this week with two releases of purchased masters. They are the Royal Jacks' slicing of "The Big Ring" and "I'm In Love Again" and Eddie Moore's "Phone Chick" and "Peppermint Kisses and Baby Blue Eyes."

According to the 20th disk brass, prexy Henry Onorati and veepee Lou Del Guercio, the company is blueprinting a release schedule of two singles a week. Diskery also is continuing to work on pactings for its own roster buildup as well scouting for master material. An album program also is being developed.

Diskery already has formed a distribution network of 30 indies to handle the line around the country.

E. B. Marks Picks Up 'Hansel & Gretel' Score

E. B. Marks has picked up the score for "Hansel & Gretal," which will be telecast by NBC next Sunday (27). Score was written by Alec Wilder (music) and William Engvick (lyrics).

The cast in the spec is headed by Red Buttons, Barbara Cook, Rise Stevens, Rudy Vallee, Paula Lawrence and Stubby Kaye. MGM Records is issuing the original cast album.

L. A. Court to Hear Case Of 6 Dissident AFMers Suspended by Local 47

Hollywood, April 22.

Superior Judge Bayard Rhone has issued a temporary restraining order to prevent Local 47, AFM, from interfering with any employment of six suspended members. The judge set a hearing on a preliminary injunction for April 25. In an injunction suit filed in Superior Court the suspended members claim that they had been elected to the board of directors for the Musicians Club, a corporation which owns and runs the building, but that before they officially took office, the Local 47 board of directors suspended them. Additionally, they claim, that latter instructed other members not to work with the six suspended musicians or also face suspension. The suit also contends that the six tooters involved weren't given an opportunity for a hearing.

Injunction handed down also restrains Local 47 from threatening other members with suspension from the local. It also decrees that the six tooters cannot be expelled from the union pending the outcome of the court hearing April 25.

Six suspended musicians were charged by Local 47 board of directors with being connected with Cecil F. Read's newly formed Musicians Guild of America, an organization which has been termed "dual unionism" by the AFM. The six musicians involved in the suit are Sinclair Lott, Vincent De Rosa, Virgil Evans, Warren Barker, Marshall Cram and Lloyd Ulyate.

They are represented by Harry Swerdlow, associated with Attorney Harold Fendler.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	**PLATTERS** (Mercury)	Twilight Time†
2	7	**DAVID SEVILLE** (Liberty)	Witch Doctor*
3	1	**LAURIE LONDON** (Capitol)	Whole World In His Hands*
4	3	**CHAMPS** (Challenge)	Tequila†
5		**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
6	4	**CHORDETTES** (Cadence)	Lollipop†
7	6	**CONNIE FRANCIS** (MGM)	Who's Sorry Now*
8		**DEAN MARTIN** (Capitol)	Return To Me*
9	10	**PERRY COMO** (Victor)	Catch A Falling Star* / Kewpie Doll*
10	9	**MONOTONES** (Argo)	Book of Love†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*WHOLE WORLD IN HIS HANDS	Chappell
2	6	†TWILIGHT TIME	Porgie
3	2	†TEQUILA	Jat
4	10	*WITCH DOCTOR	Monarch
5	5	*WHO'S SORRY NOW	Mills
6	3	†LOLLIPOP	Marks
7	4	*CATCH A FALLING STAR	Marvin
8		†ALL I HAVE TO DO IS DREAM	Acuff-Rose
9		*RETURN TO ME	Southern
10	8	†SUGARTIME	Nor-Va-Jak

(*ASCAP †BMI F-Films)

On The Upbeat

New York

Robbins Music Corp., Big Three affiliate in London, copped the Ivor Novello Award for its contribution to British pop music in 1957 with one song "I'll Find You," theme for the film "Sea Wife" . . . **Burl Ives'** new Decca LP is a roundup of 12 classic vaude songs under the heading of "Old Time Varieties" . . . **Sol Yaged's** Metropole jazz group played Sunday (20) concert at Murphy's in Brooklyn . . . **Gene Warner**, Chart Music prexy, on Coast contacting deejays and distributors . . . **Judy Scott**, Decca thrush, into Blinstrub's, Boston, for one week stand May 5 . . . **Four Voices** set for a two-week stand at Gayhaven, Detroit, May 12.

Enoch Light, Grand Awards exec, winding up his European tour with a week in Paris and Italy . . . **Erroll Garner** concertizes at Kleinhans Hall, Buffalo, April 26 . . . **Marvin Kolsky**, recently out of the U.S. Army, joins Patricia-Kahl Music as contactman . . . **George Simon** has been set as associated producer-writer for the Timex All-Star Jazz Show to be telecast April 30 via CBS-TV . . . **Michel Legrand** due in New York from Paris early May.

Miles Davis Sextet and the **Jimmy Giuffre Trio** open at the Cafe Bohemia Friday (25) . . . **Frankie Vaughan** is due in from England for another shot on CBS-TV's "The Big Record" May 7 . . . **Sammy Kaye** guests on **Joe Franklin's** "Memory Lane" (ABC-TV) today (Wed.) . . . Deejay **Ramon Bruce** (WLIB) signed to the Shaw Agency . . . **David Rose** has written the theme song for CBS-Radio's "Masland Radio Color Roundup" to be aired May 4. Tune is called "I See A Rainbow."

London

Threatened bus strike at midnight May 5 means that **Harold Fielding's** Jazz at the Philharmonic shows at Hammersmith May 7 will be switched to Newcastle. Two extra London shows at Kilburn State will be held May 18 . . . **Victor Silvester's** band celebrates its 21st year of airing April 26 . . . **Cyril Stapleton's** outfit will open the newly equipped BBC-TV studios in Birmingham April 25.

Cleffer **Paddy Roberts** has been elected chairman of the Songwriters' Guild of Great Britain. He replaces **Eric Maschwitz** who has been appointed head of light entertainment for BBC-TV . . . Bandleader **Eric Winstone** appointed music director of Southern Television, the new indie tv outlet skedded to go into operation at the close of August . . . Songster **Rikki Henderson** has joined the **Denny Boyce** orch . . . **Johnny Dankworth** opens his own London jazz club next Sunday (27).

Hollywood

Jimmie Rodgers makes his pic bow in Joe Pasternak's "Snob Hill" which rolls in June for Metro . . . **Barry Freeman** has exited Coral Records as a promotion man to take similar post with United Artists Records, quartering on Coast . . . Edwin Morris Music is publishing "Kids Say the Darndest Things," novelty tune penned for Art Linkletter's "House Party" by **Martin Wark** and **Hal Fimberg** . . . Liberty Records is prepping a big ad campaign for **Julie London's** disking of "Saddle the Wind," title tune of the Metro pic in which she costars.

Ziva Rodann, recently signed by Norman Granz to wax for the Verve label, will cut an lp comprised of American standards in Hebrew upon her return to Israel this year.

Chicago

Franz Jackson Original Jazz All-Stars on an indefinite Monday-Tuesday stand at the Preview in Chi's Loop . . . **Ella Fitzgerald** set for three weeks at Mr. Kelly's starting July 21 . . . **Hal Otis Trio**, current at the Belden-Stratford's Tree room, renewed for 26 weeks . . . **George Shearing** five, **Dakota Staton** and **Joe Saye Trio** due at the Blue Note April 23, with **Gene Krupa** replacing May 21 . . . **Russ Carlyle** orch has pacted with Fraternity Records on a longterm deal. First two sides, due out May 19.

Charlotte Politte Trio set for a month at the White House, Minneapolis, May 5 . . . Shuffle Inn, Madison, Wis., has the **Danny Ferguson** band, with **Gene Krupa** due May 1 for four days . . . **Jack Teagarden** is at Ft. Wayne's Berghof Gardens through April 26. . . . **Herbie Fields** and his new fivesome open May 9 at the Cairo Lounge in Chi . . . Milwaukee's Brass Rail, area's flagship jazz nitery, has **Gene Krupa** current, with **Teddy Wilson** going in April 28. **Marian McPartland Trio** takes over May 19 for a week, and the **Salt City Five** opens a stand June 30.

San Francisco

"Dixieland Jamboree and Evolution of Jazz" set for May 4 at Civic Auditorium U. of San Francisco says "entire proceeds from benefit concert to go to USF Scholarship Fund," excluding, of course, pay for **Earl (Fatha) Hines, Wally Rose, Burt Bales, Ronny Draper, Muggsy Spanier, Ralph Sutton, Joe Sullivan** and $1,000 for **Four Freshmen** . . . **Kid Ory** band took over from **Turk Murphy** at Easy Street last week—Murphy heading east to play series of parties in Carolinas, then has one-month stands in Carson City and Las Vegas before opening his New York Easy Street . . . **Merrill Hoover**, pianist with **Virgil Gonsalves Sextet**, left group to become **Anita O'Day's** accompanist . . . **Ernestine Anderson** at Jack's Tavern . . . **Buddy De Franco** opened at the Blackhawk . . . **Harry (Woo-woo) Stevens** into Sacramento's El Mirador . . . **Genie Stone** returned to Charlie's Penthouse . . . **Lee Sharpton** at Burp Hollow.

Connelly's U.S.-to-Eng.

British publisher Reg Connelly flies back to England Friday (25) after a U.S. visit of several weeks.

The Campbell-Connelly exec was here for his annual music deal talks with N.Y. publishers.

LESTER LANIN
MOST POPULAR COLLEGE BAND IN THE COUNTRY

Advance sales orders TERRIFIC for new Lester Lanin EPIC LP ALBUM IN 3474 "LESTER LANIN GOES TO COLLEGE."

April 19—Just concluded—Fabulous ball at Davidson College, North Carolina.

Sherman's Epic March For Mineo's 'Crazy' Disk

Joe Sherman, pop artists & repertoire chief at Epic Records, is hitting the Philly, Chicago and Boston deejay-distributor route this week to plug Sal Mineo's newie, "A Couple of Crazy Kids."

Sherman is due on the Coast May 5 for recording sessions with the Four Coins.

Inside Stuff—Music

Vaughn Monroe is looking for as many tooters as he can get from his old band to make an album of old standards to be titled "There I'm Singing and Swinging Again." "We're checking through about 500 songs now for the good old numbers," he said. "We'll play them with a beat. From that beat the kids are following, it seems they're wanting to dance again."

Monroe says the disk business today belongs "to young, untried singers. It's like 'Cinderella' or 'Alice in Wonderland.' Here we have singers who train for years to find out what it's all about and then some kids come along and hit the top on one record. Each generation must have its own sound. We had the big band with the wonderful brass sections. Kids today have the beat in rock and roll which seems to be dominating now. But Pat Boone and others who got their start in that music have eased away from it. Perhaps we're reaching the top of a cycle and are returning to standards."

A bill which would make "The Star Spangled Banner" more singable is due to be introduced shortly in the House of Representatives under bipartisan auspices. Bill would, in effect, adopt the changes made in the National Anthem by bandleader Paul Taubman who lowered around 13 notes in the song. There are a couple of other proposals before Congress concerning the song. One would lower the entire anthem to a different key and the other would take the capital P out of the word "Power" in the third verse.

Columbia Records has leased the American Legion Post Hall on Highland Ave., adjoining the Hollywood Bowl on the Coast for a period of five years. Building was taken over by diskery following tests which showed that its acoustical qualities are comparable to most concert halls and equal to recording studios. Dimitri Tiomkin's original score for the Leland Hayward production, "Old Man and the Sea," for Warners, will be waxed there for later release as an LP album. Tiomkin will conduct.

The backer lineup for the Broadway tuner, "Oh Captain," includes several music bizites. Thrush Patti Page and her manager Jack Rael are splitting $6,000; publisher Jack Bregman (Bregman, Vocco & Conn) is in for $1,500, as is Norman Foley, professional manager of the Big Three's Leo Feist Music. On the disk end, Decca's artists & repertoire staffer Marvin Holtzman is in for $750 while Decca's musical director, Jack Pleis, invested $1,500. Former Decca a&r man Hal Webman (now with Larry Spier) is in for $750.

The first work of electronic music—music emanating from oscilla-

(Continued on page 49)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	4	DAVID SEVILLE (Liberty) Witch Doctor	4	2	7	1	1	6	4	1	3	..	1	4	3	1	3	10	3	2	8	1	..	1	154
2	3	PLATTERS (Mercury) Twilight Time	8	1	1	5	9	8	1	3	1	..	2	2	1	4	9	2	2	..	2	2	..	5	141
3	1	LAURIE LONDON (Capitol) Whole World In His Hands	1	..	..	6	..	4	2	6	..	2	10	6	2	..	1	..	4	9	3	5	..	9	95
4	..	EVERLY BROS. (Cadence) All I Have to Do Is Dream	..	..	3	..	2	..	5	2	..	..	..	..	..	..	..	1	1	6	7	4	..	2	77
5	2	CHAMPS (Challenge) Tequila	3	6	..	..	3	7	..	..	10	1	..	9	10	..	8	..	5	..	1	10	1	..	69
6	9	ELVIS PRESLEY (Victor) Wear My Ring Around Neck	..	7	10	7	7	..	..	5	6	..	4	8	..	..	5	7	..	..	..	6	..	4	56
7	10	DEAN MARTIN (Capitol) Return To Me	..	..	5	3	..	..	3	..	..	3	5	..	8	9	..	..	9	3	9	..	..	..	53
8	16	HUEY SMITH (Ace) Don't You Just Know It	6	9	2	..	..	..	..	..	..	..	7	5	5	..	..	..	..	1	4	9	..	..	51
9	8	MONOTONES (Argo) Book of Love	5	3	9	9	..	..	..	..	..	..	3	..	4	..	..	..	10	..	..	3	..	..	42
10	5	CHORDETTES (Cadence) Lollipop	9	..	..	..	..	..	..	8	8	4	..	..	..	2	7	..	8	..	..	..	..	..	31
11	15	ART & DOTTY TODD (Era) Chanson D'Amour	..	4	..	..	..	..	..	..	..	..	..	1	6	..	..	8	..	..	..	7	..	..	29
12	13	KATHY LINDEN (Felsted) Billy	10	..	..	..	..	9	..	..	..	5	..	..	..	5	..	4	..	..	..	..	5	..	28
13	6	PAT BOONE (Dot) Wonderful Time Up There	..	..	..	..	..	..	..	..	..	..	8	..	..	..	6	3	..	7	..	..	4	..	27
14A	12	CONNIE FRANCIS (MGM) Who's Sorry Now	..	..	..	..	10	5	..	..	..	..	..	..	..	3	10	..	..	10	..	..	7	..	21
14B	11	RICKY NELSON (Imperial) Believe What You Say	2	..	..	..	5	..	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	21
16	..	PERRY COMO (Victor) Kew Pie Doll	..	..	..	4	..	..	8	..	..	..	..	..	..	6	2	..	..	..	..	..	..	10	20
17	17	McGUIRE SISTERS (Coral) Sugartime	..	..	..	..	..	2	..	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	19
18	14	PERRY COMO (Victor) Catch A Falling Star	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	18
19	25	LOU MONTE (Victor) Lazy Mary	..	..	4	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	5	..	..	17
20	22	RICKY NELSON (Imperial) My Buckets Got A Hole In It	..	..	..	..	..	..	..	9	..	..	..	..	7	..	..	6	..	..	..	..	..	6	16
21A	..	CHUCK BERRY (Chess) Sweet Little 16	7	..	..	..	4	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	13
21B	23	ED TOWNSEND (Capitol) For Your Love	..	5	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	13
23	18	DON GIBSON (Victor) Oh Lonsesome Me	..	..	6	..	..	..	9	..	..	9	..	..	..	..	..	..	..	..	8	..	..	..	12
24	..	JOHNNY MATHIS (Columbia) All The Time	..	..	..	..	..	..	7	10	..	..	..	..	..	..	..	5	..	..	..	..	..	..	11
25	21	MITCH MILLER (Columbia) March From River Kwai	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10

Inside Stuff—Music

Continued from page 48

tors and resonators and not from stringed or wind instruments—made in Israel was performed in Jerusalem at a concert sponsored by the Kol Israel State Broadcasting Service. The composition, authored by composer Josef Tal and realized electronically by engineers Avner Levy and Abraham Gat, "depicts" the story of the Exodus from Egypt and is designed to serve as accompaniment to a choreographic creation. The composer was present to explain his work musically and technically. Tal had worked on electronic development on a Unesco scholarship last fall and is invited to take part in an M.I.T. symposium this summer, when he will tour the U.S.

The disk industry's stereo stampede has sparked the formation of a new record club devoted to the binauraul product. New club, formed by the Stereophonic Music Society, is ready with 33 disks from the libraries of ABC-Paramount, Audio Fidelity, Counterpoint, Hallmark and Urania. Club is offering new subscribers a stereo cartridge (priced at $22.50) cuffo. Initial club purchase requirements are three disks and a yearly membership fee of $9. Disk club prexy is Benvenuto Von Halle.

Teresa Brewer has been named "American of the Year" by U. of Detroit students. She will receive the award May 3 at the annual Spring Carnival Parade. Miss Brewer was cited for "bringing wholesome entertainment to the American people." Similar awards from the Jesuit-operated university have gone in past year's to Arthur Godfrey, Danny Thomas, Ed Sullivan and Danny Kaye.

Asked for an opinion on Liberace, Canadian pianist Glenn Gould replied to the Ottowa Citizen's Bob Blackburn, "I thought he was dead." Gould was in Ottawa for a SRO concert at Capitol Theatre.

"There's been too much said about me being eccentric," Gould said, "but I don't really mind because it helps the record sales enormously . . . I shouldn't say it because it's bad for business, but I'm a record man. I'd rather listen to records than go out to a concert. I'm not impressed with hi-fi. I listen to re-pressings of recordings of the '30s with as much enjoyment as the newest ones. When they play back my recordings for me at the studio they cut out some of the fi."

Jimmy Van Heusen and Sammy Cahn have been set to write the title tune to the upcoming Ingrid Bergman-Cary Grant starrer, "Indiscreet." Tune will be published by E. H. Morris. Cleffers copped the Academy Award this year for "All The Way." "Indiscreet," which was filmed in England, will be released in the U.S. by Warner Bros.

French Disk Bestsellers

Paris, April 22.

Le Gondolier (Barclay) . . . . . Dalida
Col. Bogey March (Philips) . . . . . Miller
Only You (Barclay) . . . . . Cordy
Julie La Rousse (Pathe) . . . . . Platters
Marjolaine (Philips) . . . . . Lafforgue
Buenas Noches (Polydor) . . . . . Lemarque
Histoire D'Amour (Voix De Son Maitre) . . . . . Candido
Marches De Provence (VDSM) . . . . . Lasso
Zon, Zon, Zon (Vogue) . . . . . Becaud
La Ville (VDSM) . . . . . Renard

DAVE BRUBECK SELLS U.S. JAZZ IN NEW DELHI

New Delhi, India, April 15.

The Dave Brubeck quartet scored a hit for American jazz in an outdoor performance at the Delhi University campus before a top audience of about 4,000 young and old jazz fans. Brought to the campus by ANTA and U. S. Department of State under the exchange of persons program, Brubeck attracted a lot of attention in the local press and with the musicians in the capital city.

The performance on the Delhi University campus was well received and comes at a time when protests are becoming louder that All-India Radio should abandon its policy of emphasizing classical Indian music in favor of Western tunes.

Cleffers Square Off With Juke Ops Over Bill to Amend Copyright Act

Washington, April 22.

The battle between the songwriters and publishers, on one hand, and the jukebox industry, on the other, over licensing of music for coin machines will open tomorrow (Wed.) in Senate committee hearings on the O'Mahoney bill. Introduced by Sen. Joseph C. O'Mahoney (D., Wyo.) chairman of the Senate subcommittee on Patents, Trademarks & Copyrights, the bill would remove the coin machine's present licensing exemption in the Copyright Act.

Scheduled to testify for the bill are songwriters Jimmy McHugh, Richard Adler, Carolyn Leigh, Dr. Douglas Morroe, Johnny Marks and Otto Harbach. Publishers for the bill will be represented by Mrs. Bonnie Bourne. Also due to testify is Mrs. Helen S. Abert, daughter of the late John Philip Sousa. For the juke ops, reps of the Music Operators of America will be on hand to oppose the bill.

The songwriters contend that the Copyright Act's exemption of the jukeboxes, dating back to 1909, is not only unfair to them, but it discriminates against every other commercial user of music who has to pay licensing fees. It's pointed out that while coin machines may have been a novelty operation 50 years ago, today's it's big business with the juke ops grossing millions annually by use of music for which they pay nothing. The juke ops contend, on other hand, that they support the music biz amply by buying the records used in the machines and they are prime channels of song exploitation.

Numerous music and women's clubs are also supporting the bill along with such music biz organizations as the American Society of Composers, Authors & Publishers and Broadcast Music Inc. Both ASCAP and BMI, as licensing organizations, would be direct beneficiaries of the O'Mahoney bill.

Only 30 Years Ago

Attorney Bruce J. Gould writes VARIETY:

"While reading your article reporting the current upsurge of deejay record hops at 50c-a-head, the in-part dissenting opinion of Judge Rugus Foster in Irving Berlin Inc. versus Daigle, Fifth Circuit (1929), 31 Fed. 2d 832, supplied the pleasure of contrast. Dealing with the question of the measure of damages for copyright infringement by public performance of mechanical reproductions he wrote:

'It is hardly possible for a copyright proprietor to suffer actual damages by the public performance of his composition by mechanical means as clearly it taxes credulity to say any one would pay to attend such a performance.'

"So the world turns!"

Coral Ups Kaye, Others

Howard Kaye, formerly eastern divisional manager for Coral Records, has been upped to assistant sales chief under Norm Weinstroer. At the same time, Ed Walker has been named assistant midwest division manager under Al Oldrich while Ralph Cox goes into Walker's former spot as Chicago branch manager.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This Last wk.	wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	3	1	1	2	3	3	4	3	3	5	..	..	1	1	1	1	2	2	1	4	4	174
2	2	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	2	2	3	2	10	..	..	1	2	..	7	..	1	5	9	..	3	1	..	2	8	2	116
3	3	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	6	4	..	8	..	6	6	5	4	8	1	4	8	6	..	..	..	8	..	3	7	..	82
4	4	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	..	10	..	4	..	..	1	7	1	2	..	8	..	..	..	4	5	..	9	7	6	..	68
5	7	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	5	6	2	..	3	..	5	..	..	7	4	9	..	..	2	..	..	..	..	4	..	..	63
6	6	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	10	..	..	..	..	4	7	8	..	1	..	5	..	..	..	5	6	..	..	5	..	1	59
7	5	**AROUND THE WORLD** (Decca) **Sountrack** (DL 9046)	4	..	..	10	..	..	..	9	..	4	2	6	..	10	..	..	2	9	..	..	..	6	48
8	11	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	..	..	..	..	..	2	2	..	..	..	..	..	..	3	..	..	7	3	..	..	1	..	44
9	8	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	8	1	10	..	1	5	..	..	..	..	..	..	..	8	..	3	..	..	..	..	..	..	41
10	9	**JOHNNY MATHIS** (Columbia) **Goodnight Dear Lord** (CL 1119)	9	..	..	..	6	..	..	..	..	..	..	..	..	..	..	2	..	..	1	..	..	..	26
11	18	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	9	..	..	..	..	..	..	..	..	3	..	..	7	..	8	9	..	..	..	..	5	25
12	..	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	6	..	..	..	..	2	..	24
13A	10	**CARMEN CAVALLARO** (Decca) **Remembers Duchin** (DL 8661)	..	9	..	..	..	10	..	9	..	6	3	..	..	..	7	..	..	..	..	10	..	..	23
13B	20	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	..	..	5	..	..	..	6	7	..	..	..	..	..	..	..	10	10	..	..	6	..	10	23
13C	21	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	5	..	..	..	..	..	..	10	6	..	7	..	..	..	..	4	..	..	..	..	..	23
16A	17	**BILLY VAUGHN** (Dot) **Sail Along** (DLP 3100)	..	..	..	..	10	..	..	5	..	..	5	..	..	..	..	..	..	..	3	..	..	..	21
16B	16	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	..	..	..	..	..	8	..	6	..	..	..	..	..	..	4	..	..	5	..	..	..	..	21
18	22	**KING & I** (Capitol) **Soundtrack** (W 740)	..	5	7	..	..	..	..	..	..	..	..	..	..	..	3	9	..	..	..	..	..	..	20
19A	..	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	7	7	..	3	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
19B	19	**PERCY FAITH** (Columbia) **Viva** (CL 1075)	..	..	..	..	..	8	..	3	..	10	..	..	..	..	..	..	..	..	..	5	..	..	18
19C	12	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	6	..	..	..	..	..	..	..	..	..	3	..	6	..	..	..	..	..	..	..	18
22	14	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	..	2	..	..	5	..	..	..	..	..	..	9	17
23A	..	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	..	..	..	..	..	..	..	..	..	..	..	..	7	4	..	..	..	..	6	..	..	..	16
23B	23	**BRIDGE ON RIVER KWAI** (Col.) **Soundtrack** (CL 1100)	..	..	..	..	..	..	4	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	16
25	..	**FOUR ACES** (Decca) **Hits from Hollywood** (DL 8693)	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	14

Granz Jazzing Up Europe; BG, Ella, Peterson Circuit

Norman Granz launched the first of his three springtime European tours in Brussels April 11 with "An Evening With Ella Fitzgerald and the Oscar Peterson Trio." Upcoming are "Jazz At The Philharmonic," which will tour England for the first time, plus the Continent, and a trek by the Benny Goodman band.

Granz has arranged for Miss Fitzgerald and Peterson to join instrumentalists Stan Getz, Dizzy Gillespie, Roy Eldridge, Coleman Hawkins and Sonny Stitt in Paris on April 30 when they will all begin to travel under the "JATP" banner. Following French and British dates, the instrumentalists will then tour the Continent without Miss Fitzgerald and Peterson. They will be augmented by Lou Levy, Gus Johnson and Max Bennett.

Goodman's tour opens in Stockholm May 5. It will be the first time the BG outfit has played Europe since 1950. On May 25, independent of the Granz sponsorship, the band will play a week at the Brussels Fair under sponsorship of the Westinghouse Broadcasting Co. The band will feature vocalists Jimmy Rushing and Ethel Ennis.

The "JATP" unit opens in Brussels May 19.

Gomperts of Holland's Basart Due May in U.S.

Hans Gomperts, prexy of Les Editions Internationales Basart, Holland's top publishing firm, is due in the U. S. during May on a business trip.

Gompert's firm is Dutch rep for a number of U. S. publishers, including Music Publishers Holding Corp., Leeds, Bourne, E. B. Marks, the Aberbach group, and Howie Richmond's companies. It also has a disk division which distributes several indie U. S. labels.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Harry Luke—WNAB—Bridgeport	Milton Q. Ford—WOL—Washington	Howie Leonard—WLOB—Portland, Me.	Joe Smith—WMEX—Boston	Charlie Mitsakos—WLLH—Lowell	George Fennell—WHIL—Medford	Leo LaBrache—WMRC—Milford	Ronn Allard—WFEA—Manchester	Frank Ward—WWOL—Buffalo	Earle Pudney—WGY—Schenectady	Lou Barile—WIBX—Utica	Henry DaBecco—KQV—Pittsburgh	SOUTH: Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	Burl Q. Womack—WSAV—Savannah	Dick Pike—WNOP—Newport	John Ademy—WBIG—Greensboro	John Wrisley—WIS—Columbia	Frank Bell—WOAI—San Antonio	Ray Schreiner—WRNL—Richmond	Bob Turley—WKAZ—Charleston, W. Va.	MIDWEST: Mal Bellairs—WBBM—Chicago	Buck Leigh—WTRC—Elkhart	Dick Moore—KFBI—Wichita	Gene Clifford—WBCK—Battle Creek	Chuck Norman—KSTL—St. Louis	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	Jack Shefrin—KMAP—Bakersfield	Bill Ballance—KFWB—Hollywood	Clyde Cadwell—KPOP—Los Angeles	Jim Ameche—KPAL—Palm Springs	Bill Adams—KSLR—Oceanside	Cameron "Bud" Lee—KTLN—Denver	Jim Blaine—KLAS—Las Vegas	Ray Brlem—KING—Seattle	TOTAL POINTS
1	1	7	Laurie London	Capitol	*Wh'le W'rld in His H'nds	3	4						1	5	1		2	2		2	6		2	2		3	1	4	1	1	1	10	3	7	1		9	4	2	2	2		3	2	1	232
2	2	3	Platters	Mercury	†Twilight Time	*1	1	*5	3	6	1			1	2			1		9		2				5		2		7	1	1	2	4		10		10	4					2	162
3	11	2	David Seville	Liberty	*Witch Doctor	2	6		1			6		2	3		5			1		9						3			2						1					10		3	110
4	5	6	Four Lads	Columbia	*There's Only One of You			6		2	4	4				4	4		2			7	6			8		8	10				10	9		1	5			1	6		6	8		109
5A	6	2	Art & Dotty Todd	Era	*Chanson D'Amour	8	3		2	5		7			9		3						9	3								9	5	3	2			5		8			9	6	91
5B	3	9	Champs	Challenge	†Tequila		10	1					2					6					3				3			5		2				1		3			1	5	6	5	91
7	7	7	Chordettes	Cadence	†Lollipop										10					6	1						4			9	2		5				2	2	7			6	7	1		81
8	8	11	Andy Williams	Cadence	†Are You Sincere											5			4		3		1	4		2			3	10			9		6	6				8		3		79
9	9	4	Dean Martin	Capitol	*Return to Me					7				4	4		1	3	5											5		3	2					6	3					78
10	4	9	Connie Francis	MGM	*Who's Sorry Now													4						7			8			6	4		4			4	7	9			3	8	4	7	68
11	14	15	Perry Como	Victor	*Catch a Falling Star			2					5						3		2		10					1			9					3	9				9				57
12	19	3	Monotones	Argo	†Book of Love		9							6	6			5									10		5								5			8	10		2			40
13		1	Perry Como	Victor	*Kewpie Doll						6	1				3	7									10							10		5										39
14	24	2	Ed Townsend	Capitol	†For Your Love	9	2		4		5						6															4												36
15	43	2	Elvis Presley	Victor	†Wear My Ring	4														3		6		9						3	9											9		34
16	17	10	Chuck Berry	Chess	†Sweet Little 16																	4					9		2								8			7		5		31
17		1	Everly Bros.	Cadence	†All I H've to Do Is Dr'm	5	7		8	9							10			4																								30
18	10	11	Pat Boone	Dot	*It's Too Soon to Know			10					3										5		1																10				26
19A	15	5	Kathy Linden	Felsted	*Billy				9			10											1		4											10						7			25
19B	21	7	Ames Bros.	Victor	*A Very Precious Love			8											1	7			3																					25
19C		1	Paul Anka	ABC-Par	†Let Bells Keep Ringing				5	3				3																	8													25
22	25	2	Sinatra-Smith	Capitol	*How Ya' Fixed for Love						8	2	10			7			9																	6									24
23		1	Nat King Cole	Capitol	†Looking Back						2					2								6																					23
24	32	2	Joe Dodo	Victor	†Groovy				6	1																															4			22
25A	23	8	Don Gibson	Victor	†Oh Lonesome Me										7		9			10						7			8		4													21
25B	13	4	Huey Smith	Ace	†Don't You Just Know It		8			8				9													2		7															21
25C		1	Fontane Sisters	Dot	*Chanson D'Amour											1										5					6														21
28		1	Johnny Mathis	Columbia	*Teacher, Teacher					4						9																									1			19
29	12	8	Pat Boone	Dot	†W'derful Time Up There													5														6										5	10			18
30A	22	6	Lou Monte	Victor	*Lazy Mary			7			5			5																														16
30B	35	3	Ricky Nelson	Imperial	*My Bucket's Got a Hole								7																4		6														16
30C		11	Betty Johnson	Atlantic	†Little Blue Man																																								16
33A	18	14	Four Preps	Capitol	†26 Miles																8					1				4											2			15
33B		1	Kenny Rogers	Carlton	†Crazy Feeling	6																		1																					15
35A		18	Billy Vaughn	Dot	*Sail Along Silvery Moon			4													4																								14
35B		1	Tony Bennett	Columbia	*Beat of My Heart																																				7	1			14
37A		1	Patti Page	Mercury	*An'th'r Time, An'th'r Pl.			9					6			6																												12
37B		1	Jonah Jones	Capitol	*Baubles, Bangles, Beads																							2							8										12
39A	16	7	Vic Damone	Columbia	*Gigi											10						5	8																		10				11
39B	42	6	Eddie Platt	ABC-Par	†Tequila																								6		5													11
39C		15	Frank Sinatra	Capitol	*Witchcraft													8										3																	11
42A		1	Bill Haley	Decca	*Skinny Minnie				10	10				8						8									9																10
42B		1	5 Stars	Dot	†Pickin' on Wr'ng Chick'n																											7		5										10
42C		3	Billy Vaughn	Dot	*Tumbling Tumbleweed																																				3	9			10
45		1	Ricky Nelson	Imperial	†Believe What You Say																	8		7																			9			9

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"SAY, DARLING"...

Broadway's newest musical hit is a Sound Sensation on RCA VICTOR

Here's the Original Cast Recording, in New Orthophonic sound, exclusive on RCA VICTOR. And it's backed by: • Advertising in national magazines, like THE NEW YORKER, HIGH FIDELITY, HI FI MUSIC AT HOME, ESQUIRE, HOLIDAY, TIME, and PLAYBILL! • Ads in leading newspapers throughout the country! • Radio and TV spots to sell your customers on top-rated shows! • Complete disc jockey coverage! • Colorful new point-of-sale display piece! • Ad mats in three sizes, ready to run.

Get set for a rush of customers. *Everybody's* going to want "Say, Darling"! *P. S. Get behind these great new pop singles of the top tunes from "Say, Darling":*

TONY MARTIN sings SAY, DARLING c/w TRY TO LOVE ME JUST AS I AM 47/20-7210

DINAH SHORE sings IT'S THE SECOND TIME YOU MEET THAT MATTERS 47/20-7211

Call your RCA Victor Records distributor today, and..."SAY, DARLING"!

RCA VICTOR

Indict Horn On Payola Tax Rap

Philadelphia, April 22.

Bob Horn, former local deejay, was indicted by the Federal Grand jury (17) for evading income taxes to the tune of $9,436 for 1953-55. This was the sum due on allegedly undeclared "payola," while host of WFIL-TV's "Bandstand." U. S. Attorney Harold K. Wood stated that at least a half a dozen record distributors had told the jury of making payments for plugs.

The attorney said that in the three-year period Horn reported an income of $57,386.45 and paid $14,192.68 in taxes. According to Wood he should have paid $23,629.40 on his actual income of $80,238.45.

Bail was fixed at $500 and a bench warrant issued for Horn's arrest. The deejay now lives in Houston, Tex.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Catch a Falling Star (Marvin)	..	1	1	1	2	5	1	8	1	1	3	7	9	.. 82
2	4	*World in Hands (Chappell)	1	3	2	..	1	5	1	..	8	4	2	..	.. 2	81
3	3	†Tequila (Jat)	..	..	4	..	2	2	2	..	4	7	4	2	.. ..	61
4	6	*Who's Sorry Now (Mills)	6	..	7	10	..	6	6	6	3	..	10	1	1	54
5	2	†Sugartime (Nor-Va-Jak)	3	..	..	..	10	3	7	8	2	..	1	7	6	52
6A	5	*76 Trombones (Frank)	..	5	6	9	9	..	..	5	9	..	..	5	3	41
6B	7	†Lollipop (Marks)	10	7	..	..	3	4	3	4	..	8	8	..	..	41
8	9	*Silvery Moon (Joy)	8	..	..	6	8	10	10	..	5	2	..	3	..	36
9	12	*All the Way (Maraville)	..	..	..	1	4	..	..	..	..	..	3	..	..	25
10	8	†Are You Sincere (Cedarwood)	..	..	..	..	..	8	4	..	7	..	9	4	..	23
11A	11	†Wonderful Time (Fowler)	..	..	..	..	..	..	9	7	6	1	..	10	10	22
11B	13	*Arriverdeci Roma (Connelly)	..	2	3	..	..	..	..	..	..	..	6	..	..	22
13	..	†Twilight Time (Porgie)	2	..	..	..	..	..	5	..	..	..	..	..	7	19
14	..	*Chanson (Meadowlark)	5	..	..	..	..	..	..	2	..	..	..	..	8	18
15		*Precious Love (Witmark)	..	4	5	..	..	..	..	..	..	..	..	..	..	13

BMI Vs. Smathers Bill

Continued from page 45

more sophisticated product of Tin Pan Alley.

6. It often takes composers and publishers years to get enough points to receive proper payments from ASCAP, whereas BMI rewards new composers promptly. What's more, the ASCAP point system is weighted against country music.

7. A lot of the so-called "pressure" alleged against BMI is merely the use of more aggressive business methods to push its own songs; and there is nothing to prevent ASCAP or ASCAP firms from using the same legitimate business methods.

8. The Smathers Bill would discriminate against the simple, free enterprise business rights of broadcasters to engage in operation of music stores, recording companies, or even the right to tape a show for delayed rebroadcasting, so BMI claimed.

9. Artists testified that, contrary to ASCAP claims, they were not pressured to sing BMI songs when they would rather offer ASCAP tunes.

Following the windup, ASCAP officials sought three days for rebuttal, it has been learned. Earlier the Senate committee had announced each side would be allowed but a single day to rebut.

There was no gainsaying the polish of the BMI performance. It was designed as a counter-balance against the ASCAP testimony —lawyer against lawyer, publishers against publishers, composers against composers, singers against singers. Since some ASCAP witnesses had been introduced by their Senators, several of the BMI witnesses also were introduced by their Senators.

The counter-punching covered virtually every point made by ASCAP witnesses a few weeks ago. In general, the BMI witnesses were used to beef up and provide corroborative detail for the points laid down by the kickoff witness—Sidney M. Kaye, chief organizer, counsel and board chairman of BMI.

There was only one real variation from the pattern. The BMI presentation was also very heavy with broadcasters and spokesmen for state associations of broadcasters. The spokesmen were carefully selected, mostly operators of small radio stations, to avoid any charge they were representing powerful web influences.

Among the testimony highlights:

Composer-entertainer Jimmy Davis, former governor of Louisiana: "I, like many other writers, whose music was being constantly performed throughout the United States, found that the welcome mat at the ASCAP door had a way of disappearing for writers engaged in the country & western, folk music and gospel music fields.

"My efforts to gain ASCAP membership extended over a long period. I made personal visits to ASCAP in my efforts to secure remuneration for the performance of my music. I never succeeded in collecting a single penny for the performance of my music, even though it was being extensively played all over the country. ASCAP was interested in a limited group of writers and a limited kind of music.

"Even if a writer of country & western or gospel music succeeded in achieving ASCAP membership, he usually found himself in the 'non-participating' group, which meant that this music became part of the ASCAP repertoire and he was given the privilege of contributing to ASCAP without any corresponding privilege of collecting performance royalties."

Kayes' 'Healthy Changes'

Sammy Kaye, orchestra leader and composer: "What the proponents of this bill are overlooking is that the music business has undergone very fundamental changes in the last 15 years. By and large, these changes have been extremely healthy ones.

"In the 1930s, there were comparatively few successful composers. There were also comparatively few successful publishers whose names ever showed up on the hit lists. In the early 1940s, there were, as a practical matter, only three record companies in the United States—Victor, Columbia and Decca.

"Today there are literally hundreds of recording companies and an examination of the bestselling records during any week of the past several years will indicate very clearly that there is more effective competition in the recording business today than there has ever been before. Today there are more writers and far more publishing companies in successful operation than there ever were before.

"All of this is good for the music business. Certainly this is good for all people interested in music and in the public interest."

Jane Pickens, singer: "I find without any foundation whatever the contention that music is being selected for recording or performance because it is licensed either by ASCAP or BMI. I also find inaccurate the contention that BMI is responsible for all 'bad' music and that ASCAP, either in the days before BMI or now, has in its repertoire nothing but fine music."

Grover C. Cobb, president of the Kansas Assn. of Radio Broadcasters: "The sole purpose of this bill, in my opinion, is to kill BMI —to rid ASCAP of competition. Millions of Americans have heard music which, without BMI, would have gone unheard."

Pee Wee King, composer and performer of country music: "The real advantage that BMI has brought to this field is its 'open door' policy and its willingness to pay for local station performances as well as network performances."

Diskery Pactings

Connie Stevens WB's 1st

Hollywood, April 22.

Warners Bros. Records, headed by prexy James Conkling has signed singer-actress **Connie Stevens** as label's initial pactee. Miss Stevens recently co-starred with Jerry Lewis in the York production, "Rock-a-Bye-Baby," for Paramount. Simultaneously, Conkling hired Joel Friedman for post of merchandise director.

Epic Records has added **Pat Harrington** and **Joe Glover** to its roster. Harrington sang the "I Like Ike" tune in Irving Berlin's "Call Me Madam." Glover is an arranger-conductor.

Shoshana Damari, Israeli singer, has joined the indie Seeco label. Her first album will be called "Haifa In Hi Fi."

Sue Evans, singer-harpist, has been tapped by Dot Records. Her first release, set for early May, will be an album titled "Sweet Sue Evans, Bob Thiele, Dot's v.p.-a&r chief, will also cut Miss Evans for the pop singles field. For the past three years Miss Evans has been playing hotel rooms and niteries around the country.

Bow Records, a subsidiary of the indie Arrow line, has added **Buzz Clifford, The Encore, Rabbit & Geno** and **Ginny Angel** to its roster.

Carlton Records has added thrush **Lynn Evans** to its roster.

Added to the Planet X label last week was songstress **Ann Weldon.**

Harry Tobias to Europe

Harry Tobias, of the cleffing Tobias clan and writer of the current hit, "Sail Along Silvery Moon," sailed last weekend on his first trip to the Continent.

He plans to plug his song catalog in music biz centers in England, France, Italy and the Netherlands.

Brit. Goes Stereo In June Kickoff

London, April 22.

Stereophonic disks will be put on sale here starting June 7 by The Pye disk company.

Pye execs here indicated that the platters would cost somewhere in the region of 25% more than normal LPs and the obstacle of expensive play back equipment had been overcome by Pye, which has manufactured several different types of equipment, the cheapest of which will retail at $56.

First release will be on LP by the Halle Orchestra, conducted by Sir John Barbirolli, followed by Larry Adler and Marion Ryan disks.

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DISKERS GOTTA HAVE AN ACT

Vaude Showing New Signs of Life Via Theatre Projects in Chicago, Denver

Chicago, April 22.

Two-a-day vaude here still looms a possibility before summer but auspiced now by a different set of promoters. Original scheme bruited by Mt. Royal Productions now has definitely cancelled until fall. The ball, however, has been picked up by suburban deejay Phil Lind and a Chi haberdasher named Mickey Goldstein, who plot a late May opening at the Erlanger legit house. Pair has picked up the option on the theatre which Mt. Royal relinquished.

New sponsors are said to be dickering Red Buttons, seen as a hot act in the wake of his Oscar garland for "Sayonara."

Promoters Frank De Francis, Mark Green and Paul Adonis, partnered in Mt. Royal, gave up on a May 9 unveiling for lack of a headliner, and were to leave this week for Las Vegas and the Coast to angle for same and scout supporting talent. De Francis said their project is still definite, with a September preem likely, though plans could go agley if the Lind-Goldstein vaudery raises the curtain first. Latter wants to run all summer, which, it it materializes would almost certainly take the edge off to Mt. Royal's production.

New sponsors haven't reached the ticket-scaling stage yet, though tariff tops will hinge on star salaries.

Lind is one of the singing Lind Brothers, whilom nitery trio. His current affiliation is with station WTAQ, La Grange.

4-a-Day In Denver

Denver, April 22.

Starting May 1 Denver will again have vaudeville.

The newly formed A & A Corp., formed by C. U. Yaeger, president also of Atlas and Atoz Theatres, with more than a dozen theatres in the state, will start a vaude policy at the newly-acquired Victory, with Chuck Gregory, formerly a producer for the Minsky circuit, producing. Frank Jenkins, a longtime vaude theatre manager, lately in publicity work for distributors, will manage. The policy will include one first-run film each week. Art Reynolds and his orchestra will be in the pit.

The show will be built with a line. Prices will range from 90c to $2.

The house has about 1,400 seats. Four shows a day will be the policy. Formerly known as the Empress, owned by the late F. G. Bonfils, publisher of the Denver Post, the house was long one of the two vaude houses here until the 1929 depression, when it closed for a few years, to open as a film house The opening vaude bill in 1919 featured Evelyn Nesbit-Thaw and her young son, Russell, in a lecture on the perils of the primrose path. On the same program was Miss Nesbit's own film, "Her Mistake."

The house presently is being face-lifted to the tune of $15,000.

BIZ DIP COULD MEAN PROSPERITY FOR ACTS

Necessity for some hard selling during this recession period, may spark in increase in talent use in certain situations. For example, in order to attract trade to the shopping centre in Stratford, Conn., merchants in that area will book acts over the weekend periods and even longer.

The Stratford Town Fair has set two high acts for four days starting May 29. Stan Bonds and the Three Condors have been inked to inaugurate the policy by Leon Newman Agency which will do the buying.

Agencies also look forward to increased use of the supermarket shows, which for the last two seasons, has provided a healthy outlet for several name troupes. Merchant organizations as well as trade groups are getting mailings from several offices outlining how acts

Bennett, Rowan & Martin To Reopen Chez May 16

Chicago, April 22.

Chez Paree, dark since March 17, relights May 16 with Tony Bennett and Rowan & Martin. Nitery had hoped to reopen Friday (25), but frantic efforts to land a headliner thought to be strong enough to lure, despite recession, fizzled.

Co-owner Dave Halper, who books for the club, returned last week from the Coast after failing to sign an act to precede the Bennett layout.

Icers as Exports; Russian 'Capades,' Belgian 'Holiday'

Ice shows have suddenly assumed a cultural value and will serve in the U. S. displays abroad. "Ice Capades" has already been okayed for a tour of Russia in one series of exchanges.

In another move, "Holiday on Ice" has been booked as an offgrounds attraction of the Brussels World's Fair during July. Negotiations were completed last week for the Morris Chalfen show to hit Europe. Likelihood is that "Holiday" will tour the Continent following its stand at the fair.

"Holiday" was found too large for the facilities of the U. S. Auditorium Theatre at the fair. Frappe frolic will instead be shown at the Palais des Sports, in midtown Brussels, to compete with off-the-grounds shows of other nations.

For this appearance, a 20-ton ice-making compresser, 17 tons of galvanized piping and seven boxcars of costumes and props will be taken to the Belgian capital. An additional headliner is still to be signed. It's likely that either Sonja Henie, Dick Button, Carol Heiss or David Jenkins will top. A special opening will be held July 4 with the diplomatic corps of every nation represented at the fair to be invited. A previous edition of "Holiday" was shown at the U. S. exhibit of the Indonesian Fair in 1955.

"Ice Capades" was reportedly touted by Sol Hurok to the State Dept. Members of the staff of the Russian Embassy thus scouted the show during its recent Chicago run, and last week the okay came through. It's likely that Hurok will again get whatever production "Ice Capades" is being exchanged for. Impresario already has the Moiseyev Ballet, which had one of the more brilliant openings last week in New York. There's the possibility that "Ice Capades" will be the exchange troupe for the Bolshoi Ballet, already scheduled for a tour.

The U. S. is apparently finding exchange groups difficult to come by. There had been, for instance, a discussion on taking a rodeo over. However, transportation of animals would run around $250,000, by ship, and afterward would come the necessity of land transport which might be even higher.

Specialty attractions peculiar to the U. S. are being sought, and most ideas presented are being carefully weighed.

Sign Eugene Loring As 'Capades' Choreographer

Eugene Loring has been signed to do the choreography for the new edition of "Ice Capades" which will open in September. He succeeds Ron Fletcher, now doing an act with Jane Kean.

Loring has been a dancer with the Ballet Theatre and has choreographed several Metro filmusicals.

'ONE HIT DOESN'T MAKE CAFE STAR'

Talent agencies are actively discouraging too rapid rises for budding record singers. The offices are telling the chirpers and their personal managers to take it easy on the price increases—"One record doesn't make a star." It would be better to work at a reasonable salary for most of the year, develop enough savvy to work the spots and prepare for the period when record hits just do not come.

They point out that the agency rolls are loaded with singers who have had one or two record hits, got themselves up to an extremely high salary and found themselves with no place to work when their disk sales slowed down.

The agencies in recent months have taken a firmer hold on salaries. They have told acts outright that takes can be trebled after one or two hits, but it would further their career if they would consent to a moderate rise, bring some business into a cafe and go back at a reasonable increase at a later date. In this way, they would create goodwill and gain necessary experience to build them up to the stature of a good performer. Ultimately they'll not need to rely on shellac as a basis of their value.

The agencies point out anew that the old proving grounds are gone. A performer can be sprung to attention by way of disks. The fact that a record can become a hit in-

(Continued on page 54)

Disk Name Shows Slip at Pitt B.O.

Pittsburgh, April 22.

Law of diminishing returns apparently has started to set in on the big record name shows around here. Flock of them in last couple of months seems to have dulled the edge. In two performances at 4,000-seat Mosque last week, package headed by Clyde McPhatter, LaVern Baker, Paul Anka and George Hamilton IV drew less than house and a half and a gross of around $15,000. Not bad, of course, but 'way below expectations and off from the toppers in this field.

Couple of nights before, Jay Michael, deejay at WCAE, collected a number of disk personalities for his semi-annual bash at Mosque and in two shows grabbed only $7,000.

New Nixon Nitery, Pitt, In Sheriff's Sale to Pay Off Welter of Debts

Pittsburgh, April 22.

Recent reprieve of New Nixon nitery from its financial woes was shortlived and room was padlocked last week because of mounting money troubles, just 15 months after doors were first opened. A few weeks ago, owners announced fresh cash and a reorganization but something went wrong in the meantime and the status quo remained.

Following a sheriff's sale, the $300,000 operation was closed down in accordance with a writ of ejection filed by the William Penn Parking Garage, owner of the site, for non-payment of April rent amounting to $2,050. Also pending is an eviction notice against Cecilia Hanlon, one of the New Nixon owners, who has been maintaining living quarters in an apartment on the property in violation of the lease.

Meanwhile, the City of Pittsburgh filed suit in Common Pleas court for three months of unpaid amusement taxes, amounting to $3,275 and other claims pending include a $8,400 lien filed by Federal Government for back Social Security withholding payments.

Principal stockholders of New

(Continued on page 54)

RC Music Hall's Axe of Glee Club Tipoff to 'New Look in Presentation'

The Radio City Music Hall, N. Y., is seeking a new look in its shows. The Hall has given its Glee Club a four-week notice to take effect at the end of the engagement of "Marjorie Morningstar" (WB) which opens at the Hall tomorrow (Thurs.). The Rockefeller landmark is currently negotiating with the Tuskegee (Ala.) Institute Choir, the famed Negro group which periodically tours the concert circuits.

The American Guild of Variety Artists has been meeting with Radio City officials in an effort to stave off the loss of employment for the 25 singers. There have been a couple of confabs, but nothing is expected to materialize in this direction.

Russell V. Downing, managing director, says that the Hall is attempting to keep abreast of the times and inject new things in its presentations. He recalled that the Corps de Ballet was hypoed recently with some male dancers. From time to time, femmes have been added to the Glee Club. However, no other major change is being projected at this time, according to Downing.

Holdup in the completion of the Tuskegee negotiations is the length of the "Morningstar" show. The Tuskegee graduation exercises are slated for late May, and should the new show go beyond that date, it's possible that the Tuskegee Choir will go in for the next show. Other singing groups are also being studied for presentation at Radio City Music Hall.

It's recalled that around 1943, the Glee Club was also temporarily disbanded so that the Cossacks of the Don could come in for an extended engagement that lasted through several shows. The draft, at that time, was making it difficult to continually train new singers to work in the permanent Glee Club.

With disbanding of the Glee Club, it's likely that the Hall will up the use of soloists for use in production work. Frequently, the Glee Club singers assumed the solo chores.

Currently being negotiated by AGVA with Music Hall execs is the question of accrued vacation pay. Vacations normally start around June 1 for a three-month period and the current contract is due to end around May 29 for Glee Club members. Why the accrued vacation clause wasn't inserted in the AGVA contract with the Hall isn't known. Vacation schedule calls for a maximum of two weeks per year. One week goes to choristers who have worked a full year, and two weeks to those with a two-year employment log.

One mystery to Glee Club members is the union's failure to renew a clause in the MH contract which stipulates that the theatre, once dismissing an entire group, couldn't replace it with a similar group for a sixmonth period. Should the Hall decide to re-form the group, then the old members would be given preference.

London's Stork Room Gets After-Hours Rap

London, April 22.

London's Stork Room, one of the West End's favorite late night hangouts for show biz folks, is in trouble, accused of selling liquor after legal hours. Following a raid by the cops, William Ofner, licensee, and Joseph Cariello, headwaiter, were hauled up at Bow Street police court but denied supplying drinks after 2 a.m.

The prosecution alleged that the management appeared to separate the patrons like sheep and goats, so that the favored ones could get alcohol after 2:30 a.m. and up to 4 a.m. The hearing, which was attended in court by comedian Al Burnett, who holds 1998 shares in the Stork Room and acts as emcee and gladhander, was adjourned till June 25.

Horses Run Off, So Hot Springs Takes a Bath

By JOHN QUINN

Hot Springs, Ark., April 22.

This mineral water hot spa in the central Arkansas Ouachita Mountains has cooled off considerably as a recreational and gambling spot—a second Las Vegas—now that the racing season has come and gone (as of March 29).

Quietude is nearer the word for it now, although some semblance still remains of the once bustling season. Two clubs continue to offer floorshows, and a number offer combos and dancing, and the tables still operate. But the standing in line to grab the dominoes, or just with the 21-man, is gone.

Local observers expect the situation is likely to remain thus because of the political overtones. As little as two years ago gambling was out, but now it is back on a "tolerated" basis. How long it will be before it is out again is a guess, and hence club owners are constrained to limit investments.

Mineral water baths continue unabated as the attraction here, with the ponies gone. Which makes the bright spots a secondary issue, an accessory only. On that basis the live talent operations are bound to be limited, or spotty, and so goes the general entertainment picture.

From a half dozen spots with floorshows, the situation now sums as the Tower and the Pines, both offering live shows with no cover and no minimum, and the Southern Club with an accomplished trio and one or two other spots with music units.

What remains for the tourist is the excellent water and a generous array of scenery. It's likely to remain that way generally, as long as the political situation prevails, the club owners agree.

D. C.'s Shoreham Gets In on Motel Moola

Washington, April 22.

Washington's burgeoning tourist trade, which has spawned a number of in-town motels, is luring owners of the Shoreham Hotel into the "motor hotel" business.

Owners of Shoreham, capital's resort-type hostelry several miles from midtown, are moving ahead with longtime plans to build a $500,000 deluxe motel directly behind the main structure, where an old stable now stands. No timetable has been set for new project, but application has been filed with District and plans are being blueprinted.

Shoreham is one of few hotels here with live entertainment pol-

GILDED CAGE, NEW HUB SPOT, BOWING APRIL 28

Boston, April 22.

The Gilded Cage, Louis Cohen's new offering for the Hub cafe trade, opens Monday (28) with Gay Nineties fanfare, 10 acts, and corn beef and cabbage as the piece de resistance. Cohen, who also operates the Jewel Room, intimer in Hotel Bostonian, built the new club from scratch at an outlay of $65,000.

The boite is a 160-seater, with two "royal boxes" for celebs, plush carpeting, murals and chandeliers in the early 1900's motif. Acts already inked are chirps Margie Anderson, Betty Rhoades, Anne Casey, Vivian Emerson; Therault, banjoist; Tom Patricola Jr., terper. An emcee and four more acts are being negotiated for. Ex middleweight champ Johnny Wilson will serve as maitre.

B'way Bonifaces Do Hatfield-Coy Act In Competition for Names, Places

The major bonifaces in New York are no longer the close-knit and friendly group they used to be. The friendship between them, if it ever existed, is now a thin veil of cordiality, and within the past few weeks all groups seem to be on the edge of open warfare.

Keen competition on Broadway plus the fact that there has been no love lost between a pair of former partners, has heightened the feeling of hostility on the Stem.

The most open feud is between Lou Walters and E. M. Loew, who used to be partnered in the operation of the Latin Quarter. Walters is now working on the opening of the Cafe de Paree in competition with his former partner. The Latin Quarter has refurbished its stage, opening last night (Tues.) with a setup that probably seeks to dim the lustre of the Walters operation. Both are seeking names. Walters had sought to get Betty Grable for his opening next month, but Eddie Risman, LQ manager got her for the Latin Quarter in the fall. With similar kinds of shows, there will be a terrific battle for the tourist dollar between the both of them. Walters' spot originally set to open May 6 will now preem May 23.

Another cause of dissension is the battle between both for the cooperation of Jack Silverman, operator of the Old Romanian, also on Broadway, and situated in the same building that will house the Cafe de Paree. Walters would like to be friendly with Silverman on more than purely neighborly grounds. If Walters could get Silverman to share the same kitchen, he could save about $70,000 in construction costs.

On the other hand, Silverman has been courted by Loew. There had been some talk that Silverman would go to court in order to ascertain his rights under the lease he signed with the landlord. Lease has a clause which stipulates that he couldn't enlarge the dance space in order to protect the Arcadia ballroom, which then occupied the upper floor, now leased to Walters for a nitery. Silverman contends that such a stipulation automatically implies that the Arcadia couldn't be turned into a cafe. Protection clause, in his opinion, had to have a degree of mutuality. The Walters faction has accused the Loew group of steaming up Silverman on that issue.

Jules Podell, of the Copacabana, is in another part of town. He's competing with all three for the buying of names, and considers himself seeking similar type trade despite the respectable distance from them.

Time was when the operators of the major clubs used to go to each others' openings. With the exception of the recent Billy Vine Memorial dinner, there hasn't been a boniface in a strange bailiwick of late.

Bullfighting Goes North-of-the-Border As Can. Town's Tourist Peg

Toronto, April 22.

With Elizabeth Balboa billed as the "only Canadian bullfighter in the world," the first bullfight ever to be staged in Canada is scheduled by the Chamber of Commerce of Lindsay, near here, as a tourist attraction for Aug. 2-4 inclusive. Okayed by the Society for the Prevention of Cruelty to Animals, the bouts will be bloodless, this reputedly making the tussles more dangerous. Six bulls, as well as picadors, matadors and banderillos, will be imported from Mexico. (Lindsay is the home-town of Leslie Frost, Conservative premier of Ontario.)

According to Chamber of Commerce officials and the SPCA, no bulls will be killed but there will be all the pageantry that goes with a bullfight, with each bout running 15-20 mins. and protection of horsemen if the fighter faces goring. One of the stipulations is that the railing around the Lindsay fair grounds be such as to allow the bull-fighters to skip across the barriers should the fight become too dangerous.

LaRosa Show in Portland 35% Off Last Year's Pace

Portland, Ore., April 22.

The Julius LaRosa Show wound up a 10-day stint at the 1958 Home Show Sunday (20) to a gate of 54,500 customers. This is a 35% decrease from last year when Guy Mitchell was the star.

The 90c admish was good for all the exhibits and the 5,000-seater stageshow presented twice nightly with extra matinees on weekends (11-20).

CNE Okays Kaye; 100G-Plus Deal

Toronto, April 22.

Board of directors of the Canadian National Exhibition approved the contract whereby Danny Kaye will headline the 24,000-seater grandstand show for night performances, Aug. 20 to Sept. 6.

While Jack Arthur, producer, refused to talk, it's believed deal will give Kaye $100,000 plus 50% of all receipts over $472,000. On similar contract, Bob Hope broke the CNE grandstand record, established by Ed Sullivan, racking a $479,000 gross last season. Hope took some $104,000 as his share for the fortnight.

HARD-TICKET VAUDE GETS B'WAY BRUSHOFF

Hard ticket vaude has had tough sledding this season on Broadway. The three to attempt the run this year had short-lived careers. Joyce Grenfell will close Saturday (26), one week earlier than originally anticipated. Show played the Lyceum Theatre. Mort Sahl's "The Next President" closed Saturday (19) after 10 days.

Previous eight-show weekly vaudeer, "International Soiree" starring Patachou, also had a brief-lived run.

Vaude, Cafe Dates

New York

Kathy Linden and **Lorrie London** have signed with the William Morris Agency . . . **Charlie Applewhite** into the Casino Royal, Washington, April 27. . . **Peg Leg Bates** inked for Radio City Music Hall, starting May 22 . . . **Four Lads** opening at the Holiday House, Pittsburgh, May 19 . . . **Rowan & Martin** go to the Mapes, Reno, May 19 . . . **Tina Robins** pacted for the Chase Hotel, St. Louis, June 19 . . . **Jane Dulo** and **Felicia Sanders** joined the show at the Bon Soir, last night (Tues.) . . . **Jackie Kannon** inked for the Town & Country, Brooklyn, May 9 on the **Tony Martin** bill . . . **Judy Scott** goes into the Adolphus Hotel, Dallas, starting June 19 . . . **Arlene Francis** hostessing the Lively Arts luncheon at the Waldorf-Astoria tomorrow (Thurs.) for the benefit of the United Cerebral Palsy Fund . . . **Lynn Kerval** preemed Monday (21) at the Cafe Grinzing.

Mata & Hari booked for the Caribe Hilton, San Juan, May 31 . . . **Jose Greco** going into the Palmer House, Chicago, Sept. 23. . . . **Short Twins** started at the Lotus Club, Birmingham, Monday (21) . . . **Herb Shriner** slated to do a fashion show at the Shamrock Hilton Hotel, Dallas, April 26, under auspices of Sakowaltz, a department store, for the benefit of the Eyes of Texas Inc., Sight Foundation building fund . . . **Barney Ross** and **Michael Sean O'Shea** holding an after-dinner party for artist **Chester Congolani** at the Little Studio tonight (Wed.).

Hollywood

Harry Reichman back at his maitre d' post at the Crescendo following six weeks of recupping from major surgery . . . **The Hi-Lo's** have pushed back their two-month European trek until September because of forthcoming commitments during May-July . . . Comics **Marty Allen** and **Mitch DeWood** open a five week stand with **Nat Cole** at the Cocoanut Grove tomorrow (Thurs.) . . . **Count Basie's** orch opens at the Crescendo June 20.

Paris' Fraday Huddling In Vegas on Lido Show, An Intact Airlift Job

Rene Fraday, co-producer with Pierre Louis-Guerin of the Lido, Paris, flew in for a quickie huddle with the Desert Inn syndicate which is taking over operation of the long-dark Stardust, ill-fated Las Vegas hotel. Its 1,500 rooms makes it the largest in Nevada.

Le Lido de Paris will be the tag of the nitery, a replica of the famed Champs-Elysees cabaret-theatre and, because of its more modern trappings, also a combination of what the old Bal Tabarin had to offer. Unlike the Bal's lone elevator stage, the Stardust has six such stages in its 700-capacity room.

Show, which debuts for a six-month run July 2, is being flown intact over the polar route from Paris on June 20 and include 28 Bluebell Girls, French panto comic Campo, German juggler Eric Brenn, French Olympic ice-skating champion Jacqueline Du-Bief, with other talents to be set. It's coming to the U. S. as a traveling attraction.

As with the Lido shows, Guerin and Fraday produce them, staged by Donn Arden. The show is rehearsed entirely in Paris—the American male chorus is flown over and also rehearsed abroad—along with the French-made costumes and general production. Only the heavy sets are being built in Hollywood.

Fla. Books Soph for '59

Apparently, it's never too early to start booking for the Florida winter season. The first definite date to be inked for the heart of the season was made last week with Sophie Tucker tapped to play the Latin Quarter, Miami Beach, next January or February.

Early booking indicates that the talent batle, particularly between the Latin Quarter and the Casino de Paree, will be particularly bitter.

Diskers Gotta Have an Act

Continued from page 53

dicates they have something for audiences. They need live appearances to bring out that facet, and the more they work, the better their chances are.

For this reason, agencies are querying personal managers on the degree of control they exercise over their charges, and what the managers' views are on salary. Should the managers give the wrong answers, they're likely to find it difficult to get the agency representation they desire.

Some personal managers are also hep to the new salary pattern for diskers. In one instance, the handlers of Jimmie Rodgers have virtually withdrawn him from personal appearances, despite the fact that he's come up with four big-sellers on the Roulette label. He's being coached on the mores of cafe and tv work, given choreography, and schooled in an act that may provide the necessary grooming.

In another instance, a girl singer is being sold at virtually any price in order to give her enough work to overcome certain deficiencies in in-person work.

The date-diggers also point out that the time for an act to start building is before or immediately after the first hit disk. While they engender a certain demand on the part of operators, they scarcely drum up enough interest by the customers to warrant big salaries. The cafe public has too frequently been burned by diskers who cannot perform satisfactorily. If the record name is big enough, the cafes get a lot of youngsters with hardly the means to cover the minimum charge. For example, there's hardly a room in New York that will buy a name solely on the basis of his or her wax performances, although it was the custom a few years ago to do so in some instances.

MacRae's Similar View

Hollywood, April 22.

Singer - actor Gordon MacRae doesn't think agents booking teenage singing stars into niteries are making the right move. His thinking stems from the fact that the nitery biz is bad right now—and the kids who buy records can't afford, or aren't old enough, to frequent the clubs.

MacRae feels that most talent that hits the top via one hit record, especially in the rock 'n' roll field, is not seasoned enough to headline a club as so many of them are doing today.

"I can't understand why the club owners don't realize that the reason their business is bad is that they book the wrong type of act. What patron is satisfied with a singer sans an act? The day of freak bookings is over.

Champ Butler Bankrupt

Hollywood, April 22.

Champ Clark Butler, who rose from an auto park attendant at the Mocambo nitery to a singer, filed bankruptcy proceedings yesterday (Mon.).

He listed liabilities at $18,343, with no assets.

New Nixon

Continued from page 53

Nixon were Mrs. Hanlon, Harold Gray and James Martier. William Penn firm is now negotiating with several parties interested in obtaining a new lease and reopening the Nixon. One is James Fallon, of Fallon Enterprises, who in the sheriff's auction purchased the chairs and tables at a high bid of $500. That was all that was sold.

General opinion locally is that nitery will shortly get going again under new management, with possibly some of the present ownership in on the deal. Feeling is that if New Nixon can hang on for couple of years, it'll be a gold mine when big Civic Auditorium, which will be located only a block or so away, is completed.

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VARIETY BILLS

WEEK OF APRIL 23

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 24
Corps de Ballet
Great Barton
Malini
Lucile Cummings
Rockettes
Glee Club

AUSTRALIA

MELBOURNE
Tivoli 28
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curbas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
3 Winds
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli 28
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Hayes & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & D Stuchbery
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome 21
Blondie Haigh
Gabrielle
Billy Roche
Sadie Corrie
Wendy, Mandy & Sandy
BIRMINGHAM
Hippodrome 21
Michael Holliday
Hal Monty
De Vere Co.
Peter Crawford 3
El Granadas
Bernie & Barbara
Jolly Jesters
Finsbury Park
Empire 21
Charlie Gracie
Candy Sis
Margo Henderson
O'Neill & Blaig
Benson Dulay
Tassi
Kid & I
GLASGOW
Empire 21
Hilltoppers
Gold & Cordell
Authors & Swinson
Alan Clive
Margerite & Charles
Teio Baranton
J & J Dawson
Ray Alan
LEEDS
Empire 21
Ruby Murray
Lundon & Pam
Tommy Lockey
Etv Van Veen Duo
Jimmy Gay
Jones Boys
Skylons
Audrey Jeans
LIVERPOOL
Empire 21
Olsen & Johnson
Marty May
June Johnson
Fraser Hayes 4
Ossie Noble
Konyots
LONDON
Metropolitan 21
King Bros.
Don Fox
Joyce Shock
Bruce Forsyth
Francois
Zandra
3 Majestas
Skating Merenos
Tommy Locky
Palladium 21
Jerry Lewis
Kaye Sis
Roger Price
Marino Marini & Co
R & J Jover
Skating Vandos
Geo. Carden's Co.
NORTHAMPTON
New 21
Terry Cantor
Red Preston
Toiya Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren
Specialities
NOTTINGHAM
Empire 21
Dickie Valentine
N & N Grant
Joan Rhodes
Ken Roberts
Smoothey & Layton
Hill & Billie
Illona Sis
SHEFFIELD
Empire 21
Edmund Hockridge
Fuller & Janette
Yana
Gordon & Colville
Walthon & Dorraine
Norman Vaughan
Rhoda Dixon
SOUTHAMPTON
Grand 21
S & M Harrison
Tanjee & Paul
Roy Rivers
Jpmpin' Jax
Jack Stainer
Pat Pedrick
Susan Cole
Anne Roberts
SUNDERLAND
Empire 21
Denny Willis
Margery Manners
Carl Ames
Sonny Jenks
George Rex
Travalls
Lizette & Renay
Johnny Mack

Cabaret Bills

NEW YORK CITY

Blue Angel
George Lafaye
Anita Ellis
Dorothy Loudon
Bart Howard
Jimmie Lyon Trio
Bon Soir
Felicia Sanders
Larry Storch
Jane Dulo
Three Flames
Jimmie Daniels
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Mario Escudero
Elsa Maryel
Raul & Eva Reyes
Candi Cortez
Ralph Font Ore
Panchito Ore
Copacabana
Jimmi Durante
Sonny King
Jack Roth
Cathy Carr
Ted Morrell
Mimi
D & G Prior
Michael Durso Ore
Frank Marti Ore
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave.
Phyllis Diller
Bob Downey
Dean Sheldon
Harold Ponville
Joan Bishop
Hotel Pierre
Stanley Melba Ore
Joe Ricardel Ore
Betty Benee
Hotel Plaza
Jane Powell
Ted Straeter Ore
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Ore
Hotel Statler
Xavier Cugat Ore
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Bill Hayes
Florence Henderson
Milt Shaw Ore
Ray Bari Ore
Latin Quarter
Sallie Blair
Bernard Bros.
Bob De Voye 3
Francis Brun
Quett Clayeo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Monique V. Vooren
Ish Lindsay Ore
Old Romanian
Harvey Stone
June Perry
Bob Brooks
Mac Pollack Ore
McKenna Line
Town & Country
Sophie Tucker
Billy Fields
Buster Burnell
Dancers
Ned Harvey Ore
Sicari Ore
Viennese Lantern
Kitzi Kracos
Ann Tori
Ernest Schoen Ore
Paul Mann
Village Barn
Tony Lavelli
Pete Pedersen
Marshalls
Larry McMahon
Piute Pete
Bobby Meyers Orc
Village Vanguard
Kingston Trio
Ben Webster
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Ore

CHICAGO

Black Orchid
Johnny Mathis
Gary Morton
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Amano
Pedro Roman
Glamazons
Lord Christo
Blue Note
Geo. Shearing (5))
Dakota Staton
Joe Save Trio
Cloister Inn
Eddie Higgins Trio
Beverly Kelly
Ramsey Lewis Trio
Drake Hotel
Connie Moore
Jimmy Blade Ore
Gate of Horn
P Amaya & C. Torres
Will Holt
London House
Barbara Carroll 3
Mister Kelly's
Martha Davis & Spouse
Marty Rubinstein 3
Marx & Frigo
Palmer House
Varel & Bailly
Les Chanteurs de Paris (7)
Mata & Hari
Tippy & Cobina
Martha Schlamme
Ben Arden Ore

LOS ANGELES

Avante Garde
Ruth Olay
Don Adams
Eddie Cano Trio
Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Barrie
Ivan Lane Ore
Coconut Grove
Nat "King" Cole
Allen & DeWood
Russ Morgan Ore
Crescendo
Paul Gilbert
Jeri Southern
Renet Touzet Band
881 Club
Johnny Walsh
Interlude
Cal Tjader Quintet
Largo
Mickey Rooney
Joey Forman
Larry Potter's
Supper Club
Phyllis Inez
Sandy Sims
Mocambo
Roberta Sherwood
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
De Castro Sisters
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Sir Richard Drake
Allen Roberts
Tommy Gumina
Statler Hotel
Lucille Norman
Lucille & Eddie
Roberts
Ed. Bergman Orc
The Seville
Sandra Barton
Sonja
Rickey Vallo
Al Escobar Orc
Ye Little Club
Fran Jeffries

HAVANA

Capri
Luisa Chorens
Somavilla Ore
Calvet Ore
Hilton
Xiomara Alveres
Nacional
Betty Reilly
Parisien Dncrs
Dancing Waters
W. Reyes Ore
Riviera
Iglesias Ballet
Aida Ramirez
Maria Tabrigas
Antonio Espanol
Pepe Segundo
Feltx Ultrera
Rivera Ore
Sans Souci
Tony Foster
Gloria & Rolando
Victor Alvarez
Miriam Barreras
Elena Burice
Raquel Mata
Kary Russi
La Serie Ore
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy
Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
Gordon MacRae
Sheila Stevens
Kay Ballard
Van Alexander
Donn Arden Dncrs
Carlton Hayes Ore
Dunes
Frankie Laine
Jack E. Leonard
The Belmonts
Dunes Dancers
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Joe E. Lewis
Rita Moreno
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Tony Martin
Alan Drake
Don Kirk
Flamingoettes
Jack Cathcart Ore
Dick Contino
Fremont Hotel
Jodimars
Make Believes
Magnetics
Shirl & Earl Mortensen
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Sam Levenson
Patti Moore
Ben Lessy
Dorothy Dorben
Dancers
Novelites
Ray Sinatra Orc
Sahara
Martha Raye
4 Step Bros.
Sons of Morocco
Saharem Dncrs
Mary Kaye Trio
Louis Basil Orc
Beachcombers
Sands
Frank Sinatra
Bennett & Patters'n
Copa Girls
Antonio Morelli Or.
San Souci
"Midnight in Paris"
Bobby Morris
Pat Moreno
Ray Parsons
Sherry Malone
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Ore
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Ore
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Ore
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Ernie Kovacs
Edith Adams
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Lonnie Sattin
Norman & Dean
Jackie Heller
Lee Martin Ore
Maya Ore
Balmoral
Charlie Farrell
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Ore
Carillon
Denise Darcel
Sammy Shore
Dunhills
Dick Sterling
Jacques Donnet Ore
Deauville
Smart Affairs
Larry Steele
Rose Hardaway
Sir Lionel Beckels
Wanderers (4))
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Nye Ore
Eden Roc
Patachou
Sonny Howard
Elissa Jayne
Jonah Jones
Rascha Rodell
Mal Malkin Ore.
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Empress
Barry Sisters
Larry Best
Fontainebleau
Don Cornell
Kaye Ballard
George Tapps Co.
Murray Schlamm
Sacasas Orc
Pupi Campo Ore
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Brancella
Juan Romero
David Tyler Ore
Luis Varona Orc
Murray Franklin's
Murray Franklin
Dick Havilland
George Kirby
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard
Nautilus
Mac Pepper
Carlos & Yvonne
Syd Stanley Ore
Sans Souci
Mickey Katz
Freddy Calo Ore
Paul Seers
Voyager
Damita Jo
Berl Vaughn 4
Roy Branker

SAN FRANCISCO

440 Club
4 Sharps
Lenny Bruce
Gloria Padilla
Backstage
Joanne Beretta
Bernard Brace
Blackhawk
Buddy De Franco
Vido Musso
Easy Street
Kid Ory Orc
Crest Lounge
Pete Daily Orc
Fack's 11
Frances Faye
Fairmont Hotel
Mills Bros.
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joe Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Ada Moore
Marsh Bros.
Gateway Singers
Jazz Showcase
Paul Bley 4

(Continued on page 63)

New Acts

JACK DE LEON
Comedy
25 mins.
Americana, Miami Beach

This blonde, personable comedian has the potentials for better things in all mediums once he gets his stuff edited to a more concise, brisker pattern—a matter of time, for currently he works with plenty know-how in dispatching his batch of offbeat, original comedic concepts.

This is DeLeon's second shot in a class room along the hotel circuit (he played last winter at tailend of the ill-fated Leonidoff revue at the Deauville). Impact here is solid, with the laughs coming steadily, once he gets rid of some mild opening biz and embarks on the meat: a canny series of impreshes and odd characters that hit big.

The guy sings okay, can hoof and takes even the worn premise of Army life to twist it into a fresh bit pegged to breakins of the "River Kwai" theme. It's a howl-raising event illustrative of his original approach to material. Delivery-wise, he works in smooth, easy manner, with authority, to command attention from walkon. With proper pruning and tighter pacing, he'll be ready for the better spots and video guesters.

Lary.

FOUR PREPS
Songs-Comedy
25 Mins.
Ankara, Pittsburgh

The Four Preps, who came out of nowhere with their Capitol waxing of "26 Miles," can play any place, any time. Young boys—probably not much more than 80 years among the four of them—are fresh, funny and loaded with talent. The harmony itself is mighty ear-easy and that alone could put them in clover but Preps have been smart enough to put together a turn that doesn't depend strictly on the pipes.

Much of their appeal, of course, is in their youth, which they kid about in kind of running gag without overdoing it. And every one of them is a definite personality, backed by a solid sense of humor. Very little straight singing, except in "26 Miles" and one of two others, with most everything pointed to a light flavor. A particularly good piece of special material, in which they wish, with a wink, that the big name male quartets would get lost in the draft, gives them a chance to take off such foursomes as the Lads, the Aces and the Crew Cuts, and the lampoons are droll and devasting.

The bit has a genuine sparkle, but then so does practically everything they do. *Cohen.*

SAM WHITE
Songs
10 Mins.
Cave, Vancouver

Protege of Jimmy Wakely and a veteran orch leader in the country style, Sam White makes his debut as a solo act at this bistro, and to great effect. He's a sonorous basso with a flavor that he supports with some expert stuff on guitar. His prior forte was as bass player, but for the past seven weeks has guested on Wakely's CBS airings from Hollywood.

In build, singer is hefty, but packs no spare blubber, and he's neat of appearance with warmth of manner, projecting well. He can ring the changes from solemn balladeering to vigorous rhythm 'n' blues, that's a versatility few basement voices possess, and is an articulate emcee.

Probably the edge he'll win with is those timbred pipes. A little wavery on the high tones yet, which could be due to the standup shakes. Certainly can hold the elbow-benders for the duration of his stint, and should be good second billing for anybody's rostrum. *Toms.*

GIGI MENDEY
Dance
16 Mins.
Gatineau, Ottawa

Gigi Mendey has standout stacking and plenty ability in terp, both amply displayed in femme's costuming (minimum) and routining. Biggest is her Caribbean session, done to drumbeats only. Gatineau Club uses her twice in each show, gal able to fill the room's big floor and collect solid customer attention.

Miss Mendey is not a billtopper but would be strong on any nitery or television bill. *Gorm.*

House Reviews

Apollo, N. Y.

Louis Jordan & Tympany Five, Dottie Smith, Norma Miller Dancers (9), *Zeniths* (4), *Ruth McFadden, Apus Brooks & George Wilshire; "Golden Hawk"* (Col).

Harlem's high spot has a fresh and bouncing array of talent this time and it's bound to pay off around the clock. Headlining the week's engagement is Louis Jordan and his group of five musicians including the attractive Dottie Smith, who warbles all types of melodies with considerable distinction.

Jordan and his vocal-instrumental specialties are indeed standouts. What the Jordan combo does with such tunes as "Let the Good Times Roll," "Don't Burn the Candle at Both Ends," "Early in the Morning," "I Wish I Could Make Some Money" and "A Man Ain't A Man Until A Woman Calls His Name" is the justifiable talk of Harlem. Jordan plays the sax and rolls his lyrics with skill and deftness. Miss Smith is particularly effective in such numbers as "Since I Fell For You" and "Route 66." She's a tall looker in a striking red-black gown and when she's not singing she's banging a beautiful bongo drum.

Also clicking heavily with patrons is Norma Miller's Dancers, nine fresh, eager-eyed troupers in attractive costumes whose dancing routines are worthy of encores. The "Keeper of the Flames" bit with the nude male dancer is sheer artistry and deserving of the hand it gets.

The Zeniths, mixed quartet, are pleasant in their delivery of such songs as "You Took Advantage of Me," "I See Your Face Before Me," "Two To Tango" (the girls are clicks in this one) and "I've Got A Gal." Zeniths are also attractively costumed.

Ruth McFadden scores with various melodies but her standout is "Paper Moon." She does two other titles, "After My Laughter" and "Beginning to See the Light," but it's "Paper Moon" that starts the audience to mitting.

Reuben Phillips leads the orchestra on stage but when the curtain comes down, it's Louis Jordan that folks remember with affection. *Rans.*

Metropole, Glasgow

Glasgow, April 15.

Colin Hicks & Cabin Boys (4), *Pete Martin, Wilton Family* (4), *John & Betty Royle, Tommy Loman, Larry Davis, St. Dennis Sisters, Moxon Ladies* (6), *J. P. Masterton Orch.*

Here's a bonanza for the teenagers with current addiction to gyrating rock 'n' roll types. Calin Hicks, kid brother of Tommy Steele, is a jumpin' jack-in-box who puts all he's got (and lotsa more if he could!) into a modern rhythm act. He's backed by his Cabin Boys (piano, bass, guitar, drums), with whom he finally indulges in an uninhibited jam session to frenzy of many young outfronters. He's rarely static for a moment, tosses his blond tousled looks in style reminiscent of brother Tommy, and is mainly indistinct in vocalizing, apart from "Long Tall Sally" and the quieter "La-Dee-Dah."

The Cabin Boys back up in modern style, and also put in a power of work. Hicks garbs himself brightly in red shirt and jeans, and gabs between tunes in his own breathless and uneducated cockney. He puts life if not art into his presentation.

John & Betty Royle, handsomely-costumed songsters, are best in support bill with Scot melodies and other ballads, and merit attention for tv. The Wilton Family (mother, two sons, daughter-in-law) have oldtime family appeal in music and comedy. Pete Martin proves he has strong singing voice as well as funflair. Larry Davis belts out modern numbers, Terry Redmond attends to xylophone ivories, and the St. Dennis Sisters are routine blonde duo. Moxon Girls supply the line. *Gord.*

Odeon, Leicester Sq.

London, April 15.

Sarah Vaughan, Ted Heath Orch (16).

The unusual procedure was adopted of yanking a film, "Bonjour Tristesse," from the Odeon, Leicester Square, for two nights to accommodate the sepia songstress, Sarah Vaughan. The result was a smash success, with four full houses and audiences that wildly applauded this graceful chirper. Accompanied by Ronnell Bright and backed impeccably by Ted Heath's slick orchestra, Miss Vaughan held the stage for the second half of the concert and gave with 15 ditties before the audience was satisfied. At show caught Saturday night (12) the audience was shouting request items at the singer and one Yank voice summed up the whole situation when he piped up: "Aw, just sing, baby."

Miss Vaughan has a wide and fluid range and her only fault is a tendency to bring in a gag wobble at some stage in all her numbers. Some of them, notably "Body and Soul" and "Last Laugh," might have benefited from a straighter arrangement. Highlights of her stint are "Passing Stranger," "Tenderly," "Cherokee Sweetheart," "Pennies from Heaven" and "I'll Never Smile Again." "Over the Rainbow," usually associated with Judy Garland, is given a fresh sound by Miss Vaughan, cheeky rather than plaintive. Apart from her singing, the nightingale impresses with her informal and friendly patter and her London engagements augur well for the 26 other appearances lined up for her in a two-week tour of the sticks.

First half of the London concerts was taken up by Ted Heath's orch and he provided 55 minutes of polished entertainment. With no strings in his outfit, however, his program veers towards the monotonous after some 30 minutes. Outstanding among his offerings are "Sophisticated Lady," "Jumpin' with Symphony Sid," "Summertime" and "The Ringside Suite." Heath has a bunch of talented soloists in his band and he gives them all the utmost opportunity to show off their virtuosity. *Rich.*

L'Olympia, Paris

Paris, April 15.

(FOLLOWUP)

It is rare for VARIETY to do a followup on a house show, but Edith Piaf is no ordinary headliner. Pencilled in for six weeks, she was extended to nine after SRO figures, and gets three more weeks with an all new show around her except for a holdover of her new protege, singer Felix Marten.

Miss Piaf showed no fatigue or voice falloff in spite of a recent bout with the flu and her gruelling 10-shows-per-week sked. She poured heart and intensity into her songs, and the aud came right back with mighty mitts and happy stamping when she was literally covered with flowers after her vibrant 50 minutes.

Marten, who seemed to reflect Miss Piaf's teaching and faith in him the last round, has slipped back into his too breezy, smart-alecky tempo with resulting loss in audience empathy. His stint seemed too long.

Surrounding show is fair but spotty. Kims (3) rate better than opener status as they do sock acrobatics laced with comic asides of brilliance and dexterity. Nordics (3) do a classical acro-balancing bit somewhat too measured and slow for house needs. Speeding up the proceedings would help this otherwise fine sight act.

Jeanne Yane is a phlegmatic type whose patter on church activities and officials, backed by a small organ, looms him as a coming new comedian. He is never blasphemous, but has true wit and observation which should make him a comic topper here soon.

Jacques Provins & Michel Mery are too arch and coy in their mannered takeoffs on song personalities. Lacking shafts of insight and real satire, this is precious and lags on house boards. It is more acceptable on video or in boites.

Los Brailleiros (8) are a Caricoa singing-instrumental group on a world tour under governmental aegis. However, their racy rhythms are more for dancehalls than for house needs. Lacking enough sight values, this is only an okay filler.

Brigitte Auber is a pert stage and screen actress who made a dent at a recent charity gala with a trapeze number. She repeats it here. Though still obviously going by rote, she takes chances and would obviously emerge a top trapeze performer in time. As is, it is a neat gimmick entry, and her shapely looks also help. *Mosk.*

Copacabana, N. Y.

Jimmy Durante, with Eddie Jackson, Sonny King, Jack Roth, Jules Buffano, Borden Twins, Sally Davis; Cathy Carr, Mike Sally Davis; Cathy Carr, Danii & Genii Prior, Mimi, Ted Morell, Mike Durso & Frank Marti Orchs, Doug Coudy Line; $5.50 minimum.

Jimmy Durante is more than an act. He's an event, a tradition and a legend, and also an entertainer. He's a combination that packs the Copacabana annually and strews his travels around the country with a trail of packed rooms.

The Schnoz's return to the Jules Podell hospice merely confirmed a long-held view that Durante's show biz niche is secure. He has achieved the status of a classic. Duranae needs no major changes nor much more equipment than his beak, breakaway piano, several folios of sheet music and a few trusted henchmen. At his opening, the Copa looked like the longrunning convention of the Durante fan club will have a successful romp in New York.

Durante mauled the language through the fields of some of his best-loved bits. He did "Inka Dinka Doo," and other well-known arias including "A Real Pianner Player" as well as other works that have that clear Durante imprint. With him is the strutting Eddie Jackson who comes in to lift the level of the show to even a greater height, and then there's Sonny King, a comparative newcomer to the troupe, but who has absorbed the modus operandi and the feeling of this band of harlequins. King, a talented tenor, blends in excellently with the Durante and Jackson in the roughhouse and in furthering the general mood of the comedy. For added strength, there's Jack Roth at the drums and Jules Buffano at the piano.

Durante sometimes goes a long way to further a gag. The Borden Twins, a couple of girls of considerable heft, chime in with some surprisingly lithe dancing, and Sally Davis, who is even of more gargantuan proportions does an additional terp bit to help the act off to a rousing response.

Opening the show is Cathy Carr, a likeable blonde singer, who has come equipped with a well-written and nicely executed act. Originally a disk click via of a Fraternity side of "Ivory Tower," she has since earned her a permanent spot in class cafes with a workable turn that has visual as well as vocal interest. Miss Carr brings on some of her staples, "Shimmy Like Sister Kate" as well as "Hello Young Lovers" and other evergreens that help her over in this room.

Per usual Mike Durso backstops with his accustomed competence, and the Frank Marti bands dishes up the Latin relief. The Doug Coudy trained line, works a little more than usual, aiding Durante in a couple of spots. They're decorative in any event. The Durso, Mel Mitchell and Marvin Kahn music and lyrics also aid the cause of the Podell hospice. Production singing has Ted Morell and the monomonickered Mimi, latter with a fetching Teutonic accent, romping through the numbers. The specialty dance work is by Danii & Genii Prior. *Jose.*

Sands, Las Vegas

Las Vegas, April 15.

Frank Sinatra, Bennett & Patterson, Texas Copa Girls (11), Antonio Morelli Orch (24); produced by Jack Entratter, $3 minimum.

Frank Sinatra returns to the Copa Room, in the hotel where he is one of the landlords, and again charges the air with his own brand of electricity. He seems more relaxed this time, which enhances the magnetism that sets him apart. Sinatra pleased first-nighters with his choice of attire: black suit, black shirt, pink tie and handkerchief, topped off by a green tyrolean velour hat with gold cord trimming. And because the king can do no wrong, even a bum note once in a while will add instead of subtract from Sinatra's legendary status.

Antonio Morelli's 24-piece orch (10 strings) with Bill Miller at the 88 guides the star with finesse in such numbers as "Come Fly With Me," "A Foggy Day," "I've Got You Under My Skin," "Road To Mandalay," "Spring Is Here," "Where Or When," "Violets For Your Furs," "Moonlight In Vermont," "How're You Fixed For Love?" "All the Way," "Witchcraft," "Lady Is A Tramp," and a gambling parody which gets hefty yocks. Showman Sinatra here puts on one of his best shows for showman Jack Entratter.

Comedy team of Ben Bennett & Dick Patterson make their Strip debut in this one, and come up with some stuff that is both funny and refreshing. The dialog is good, and an assortment of props make it a first-rate sight act. Especially big laughs go to their bowoff skit, which concerns a comedian and his new partner—a robot man spouting original gimmicks and gadgets. *Duke.*

Statler-Hilton, Dallas

Dallas, April 18.

Senor Wences, Garwood Van Orch (11); $2-$2.50 cover.

In his first showing here Senor Wences opens with a juggling bit with top hat and gloves; goes into the w.k. hand bit, lipsticked thumb and forefinger, abetted by the staring eyes, for a funny sesh with Johnny. He keeps the ventro bit going while smoking and drinking; also has Johnny drag on the fag. The bit brings hefty mitting.

Ventro then utilizes the gruesome "face in the box" to good effect, while stage strolling and chatting with the awesome face with the same reply from the box, "S'all right!" Wences then spins a silver plate on a long rod for severa minutes, always conversing with Johnny (in a hat) and the "face in the box." He abruptly quit 25 minutes, justifiably, due to constant heckling from a ringsider who didn't, amazingly, get tossed by the management.

Garwood Van orch provides easy backing and fills the floor for the terp turns. Act winds April 30; Corinne Calvet is due May 1-14. *Bark.*

Statler Hotel, L. A.

Los Angeles, April 19.

Nelson Eddy, Gale Sherwood; Eddie Bergman orch (11). Cover, $2-$2.50.

Nelson Eddy keeps his turn on a light beat and some corn poppin' for his return engagement at the Terrace Room with Gale Sherwood. He shrewdly has dispensed with anything not down pop alley, and with Miss Sherwood for glamour lure—as well as on her own for one number besides dueting—show affords a pleasant 40 mnutes for drop-inners and the regular convention crowd.

Singer takes cognizance of his film past via kidding himself and presentation of some of his past hits, such as "Rose Marie," and songs he wanted to do in the flickers—"but couldn't"—such as "Desert Song" and "One Alone." "Short'nin Bread" is a crowd-pleaser, as is impersonations of other singers doing take-offs of Eddy warbling "Mandalay." A "Merry Widow" gag act draws a big hand.

Miss Sherwood, who changes from formal to eye-filling Oriental attire, lends flashy distaff interest as well as displaying a nice set of pipes. She duets with Eddy several times, including "Out of the Night," then singles with "Till There Was You."

Eddie Bergman—who opens proceedings by fiddling "Fascination"—and his orch furnish slick backstopping as well as melodies for terp-inclined among cash customers. Show is set for three weeks, winding May 7. *Whit.*

Carillon, Miami B'ch

Miami Beach, April 19.

Denise Darcel, Dunhills (3), Sammy Shore, Dick Sterling, Jacques Donnet Orch; $3.50-$4 minimum.

Denise Darcel hasn't been seen in this area in several years. She's still the well endowed French bundle of femme froth, making up for vocal lack with a breezy, determined approach to the tablers that winds her with their attention and cheery approval. Accent is not only in the gab but on the males at ringside, with song-routines getting them involved. Offs to okay returns.

The Dunhills are the big item on the bill. Seen at Latin Quarter with Milton Berle, they were part of a revue; on their own they provide more of the ace taps that make them a top act of their genre; add more solo challenge seshes; interweave some comedy carryings-on for break in pace and finale with their south African "miner" in-boots folk dance that is a different concept and a sock winder.

Sammy Shore is a young comic who's been playing the smaller hotels along the local circuit. He's got plenty of possibilities, once he gets himself some stronger forepart routines. As is, he tries for the new in his stuff, commendable in itself and well received, and winds with a lot of laugh response, plus high mitting for a trumpet blown finish a la Armstrong and march through aud to rouse up the payoff. Dick Sterling emcees in smooth, amiable fashion, with Jacques Donnet and his crew apt on the showbackings. *Lary.*

Tropicana, Las Vegas

Las Vegas, April 15.

Ernie Kovacs, Edie Adams, Elaine Dunn, Dante D'Paulo, Lizanne Truex, George Chakiris, Jack Ackerman, Don Williams Singers (6), Nat Brandwynne Orch (17); produced by Monte Proser; directed by Earl Barton; music by Gordon Jenkins; sets by Glen Holse; $3 minimum ($5 Fri. & Sat.).

Ernie Kovacs and Edie Adams have stepped in as headliners, replacing Jayne Mansfield and Mickey Hargitay in Monte Proser's "Tropicana Holiday." It's an interesting transition, since Miss Adams follows through for the most part in the role of flashy film star "Trixie Devoon" as created by Miss Mansfield, while Kovacs, no Hargitay he, takes over Jack Ackerman's bartender part and does the show's narration, while short and lanky Ackerman does the Hargitay bits to hilarious effect.

Kovacs rewrote the script to fit the talents of Miss Adams and himself, coming up with some original material that is very funny in the Kovacs offbeat brand of comedy. Miss Adams' version of Trixie is satire at its best, and is especially appreciated by those who saw Miss Mansfield's Trixie—because, via a devastating Mansfield impresh, she kids the way the role was done by her predecessor.

Bartender Kovacs has provided himself with some yock-provoking props, including a grapefruit which sexily talks to him, all of which adds up to a distinctive type of zaniness. New is a skit with Kovacs as a film producer, Ackerman as his yes-man, and Miss Adams as a waitress trying to crash Hollywood. Most of the dialog is funny even to those not in the trade, and it gives Miss Adams a chance to do her accurate takeoffs on Marilyn Monroe and other femme celebs. *Duke.*

Adolphus Hotel, Dallas

Dallas, April 11.

Dornan Bros. (2), Joe Reichman Orch (7); $1.50-$2 cover.

This offbeat comedy team hasn't been seen here for seven years. This time around, at another hospice, the team scores, but for the first half of the show one wonders—why a team?. Charlie Dornan opens solo and carries on with nifty one-liners and ad libs sufficient to make it a one-man act. At opening (10), noting the sparse attendance, he tossed some beauties: "After the show please leave, there are 120 people outside waiting to get in." And: "Why don't we all sit at one table and split the check?"

Brother Leo comes on for vocal duets and the act weakens. Picks up again with audience participation stint, when—with five male ringsiders seated onstage—Dornans do a panto sesh that clicks, and it adds to a neat 40-minute show.

Joe Reichman orch provides ample show support and pulls leather pushers at terp time.

Comedian Danny Costello and Jean Shannon & Brooks Bros. open April 24 for 10 days. *Bark.*

Desert Spa, Las Vegas

Las Vegas, April 22.

Patrice Wymore, Pedro deCordoba, Bobby Sargent, Amazing Dr. Giovanni, Buster Hallett Orch (13), SPAettes (14); Staged and directed by Jon Gregory and Dean Elliott; choreography, Cary Leverett; costumes, Mitch Leisen, produced by Walter Stutz; $3 minimum.

Patrice Wymore is the star of the preem show at Vegas' newest nitery, and she comes up with a sock chirp and terp act that should keep her gainfully employed on the bistro circuit. Symptoms of first-night jitters were absent, and Miss Wymore, who is handsome in face and figure, performed with apparent ease. Credit for the creativeness and imagination which saturates the act should go to Jon Gregory and Dean Elliott, who staged and directed. Miss Wymore's songs include "Something's Gotta Give," "Out of This World," "Let There Be Love" and "My Secret Love," latter done with a music box held in her hands.

Star is fortunate in having Pedro deCordoba as a teammate in the turn, and he all but cops the show with his excellent dancing in Jose Greco idiom. Together they do some highly effective singing and terping aided by dramatic lighting. Their number in which he's a maharajah and she a sexily-clad slave girl is a standout.

Bobby Sargent, long absent from the Strip, provides the comedy portion of the package to a solid click. His storytelling is fast and funny, and his impreshes are better—and more laughable—than most.

Dr. Giovanni, a fave in Vegas with his unique pickpocket artistry, scores with his audience-participation stunts. Clever production numbers featuring the SPAettes (14) are backed with skill by the Buster Hallett orch (13). The Walter Stutz production is skedded for four frames. *Duke.*

Gatineau, Ottawa

April 19.

Suzanne Lake, Phil Terry, Gigi Mendeys, Buster Munroe Orch (8); $1 admission.

Billed for her stint in "King & I," Suzanne Lake naturally does "King & I" tunes in top form. Femme's piping is in stage musical style and she has selected tunes to suit, collecting nice mitting throughout. Miss Lake is a petit, ebon-tressed looker with an Oriental aura whose neat nitery stanza would be stronger on a stage.

Phil Terry, who also emcees, has smart comedy material and handles it effectively. While some of the act is familiar, Terry uses some new ideas and routines including standout terp inserts that indicate ballet training and strengthen the session considerably.

Gigi Mendeys (New Acts) is on twice with solo terps, a smooth tap bit and an Afro-Cuban stint, both in brief costumes. Buster Munroe's house band showbacks and plays for dancing. *Gorm.*

Mr. Kelly's, Chi

Chicago, April 11.

Anita O'Day, Shelley Berman, Marty Rubinstein Trio; $2.50 beverage minimum.

Current Kelly's bill is a one-two punch that figures to belt hefty biz. Jazz thrush Anita O'Day, who's had her travails, has never been better visually or vocally. Her locks now are honey blonde and long, a coiff that's very becoming. As for the idiom, few have her sureness and sensitivity, her delicacy of phrasing.

Show caught was a hectic turn, though, since it was Shelley Berman's opener, whereas Miss O'Day had been in for several days. Result was that she played to a restive audience, accenting the condition was soft projection through the first few numbers. Possibly competition from the tablers was what chased her from the stage after just six tunes. At any rate, ineffectual for the sotto voce delivery were a leadoff "All At Once" and "Song is You." Singer finally overcame outfront commotion with a misty "Berkeley Square," one of her late Verve platters, and followed to sock effect with a humorously stylized "Sweet Georgia Brown" that triggered the best mitting. Marty Rubinstein Trio gave sharp backstopping.

Berman, a local fave (Chi's his professional cradle), shows the benefits of increased poise and sharper timing since his stand here last August. He's an angry monologist, venting bile at a foibled society and especially the telephone, exposing that frustrating medium in equally hilarious back-to-back vignets. Sketches set up the house for a yock-filled discourse on embarrassing moments, and all of his stuff is supported by a wonderfully expressive puss. *Pit.*

Chase Club, St. Louis

St. Louis, April 18.

Kirby Stone Quartet, The Maxwells, Paul Neighbors Orch (11); $1.50-$2 cover.

Eydie Gorme, the scheduled attraction, couldn't make it because of illness in New York, but the Chase got lucky with a last-minute booking of the Kirby Stone Quartet, one of the most engaging groups on the circuit. They arrived by plane from New York only 20 minutes before show time but they wowed all hands with a rousing session of songs and comedy.

Larry Foster's singing and talking impressions of Clark Gable, Jimmy Stewart, Boris Karloff and a flock of others, topped off by a right-on-the-button carbon of Al Jolson, stand out. Miss Gorme has many fans here, but there were no complaints anywhere by the time the Stone Quartet rang down the curtain.

The two Maxwells, who do incredible acro stunts in slow motion, get an enthusiastic reception all around. Their closer, in which one balances himself atop a bunch of baskets perched on the other, then topples off, is strictly for gasps.

Paul Neighbors, longtime favorite in this bailiwick, wins with reliable tempos for dancing and listening. If Miss Gorme rallies in time, she'll come in the latter part of this week and stay till May 1, with Tony Bennett and Tina & Coca due in May 2 for two weeks. *Bob.*

Cave, Vancouver

Vancouver, April 15.

Jimmy Wakely with Sam White and Three Rays; The Balladines (2), Fraser McPherson Orch (6), Ken Cooper; $1.50-$2 cover.

Jimmy Wakely, in for two weeks after six-year hiatus, offers 40 minutes of bunkhouse balladeering with some pace-changers that click with the somewhat spare turnout this first frame. His company comprising basso-guitarist Sam White and hillbilly Three Rays proves potent in the support dept.

Wakely's no great shakes as emcee, but his amiable aspect, easy manner in the Autry tradish, plus apparent perennial youth, net him approval from walk-on; and the rest is clamor for particular faves from his pix and disks. He fills requests by excerpts of his own all-time hit parade, with dates and relevant data, spieled with quiet winning humor, and to sock applause. But it's really Sam White, protege, who gets the kliegs this trip (see New Acts), with Wakely pecking some hip guitar for backstop.

The Rays are a fetching trio in white spangled cowgirl getup and mauve kerchiefs. They serve some fair to potent country, bounce and torcher cleffings, with the heavier plaudits reserved, at show caught, for upbeat stuff. Two of the threesome are sisters of Mary Ford, and show need for grace and style in gestures and grouping; they project nervously, but when chording behind Wakley and White, emerge excellently.

Balladines are a boy and girl ballet and mime act from Berlin with stateside nitery successes behind them. Act is lavishly costumed (25 changes) and accomplished at all manner of dansapation, displaying brilliance at the Marcel Marceau manner of illusionating. Bert Balladine, a handsome lad with a pleasing way, handles the spieling in English that's halting but boffo. Partner Carol, a looker, cops howls for a most elegant mock strip, and is all-round topflight. High spot of stint is a circus strongman and highwire impresh that reaps sock reaction. Here's a duo to wow the regulars in anybody's room. *Toms.*

Eddy's, K. C.

Kansas City, April 18.

Sportsmen (4), Tony DiPardo Orch (8); $1, $1.50 cover.

Foursome, which warbles on the Jack Benny show has the tv season wrapped with the next three shows already filmed, and so is out doing some clubs and one-nighters to refresh on the live audience feel. This is their first stand out of Hollywood in some time, and the first in this room in several years. Their established blend of song and comedy is well projected and highly appreciated over a 45-minute show.

Group opens on a couple of standards and follows with a novel version of "Flight of the Bumble Bee" with tenor Bob Garson whistling. In a barbershop medley they warble a flock of oldies, then switch to one of their major productions, "No, No, Roulette," singing a Las Vegas story with a background voice chiming in from a tape. *Quin.*

Sahara, Las Vegas

Las Vegas, April 22.

Martha Raye, Four Step Bros., Sons of Morocco (8), Saharem Dancers (11), Louis Basil Orch (11); $3 minimum.

Martha Raye churns up the atmosphere with typical rowdiness in her latest invasion of the Congo Room. Her not-for-kiddies turn is a combination of brashness, bawdiness, and beauty in which the star never has trouble holding her audience with belting and occasional cooing. Impressive entrance is made from simulated United Airliner in imaginative production number concocted by Sonia Shaw and Bill Hitchcock, and songs include "I've Got My Love To Keep Me Warm," "The Feet's Too Big," "Black Magic," "Mr. Paganini," "My Funny Valentine," and "Taking A Chance On Love." Ray Barr at the 88 smoothly guides the Louis Basil orch (11).

The Four Step Bros. combine their tap artistry with some okay visual and verbal comedy ("The recession must be here—even folks who don't intend to pay ain't buying!") that keeps the act rapidly paced.

The Sons of Morocco (8) are curtain-raisers with a fast and furous tumbling act punctuated with precision pyramiding. Stan Irwin package is skedded for three frames. *Duke.*

Shows Abroad

The Brass Butterfly

London, April 18.

Merlith Productions (in association with E. P. Clift & Jack Minster) presentation of three-act comedy by William Golding; stager and star, Alastair Sim; decor, Edward Seago. At Strand Theatre, London, April 17, '58; $2.50 top.

Mamillius ..... Jeremy Spenser
Captain ..... Jack Hedley
Postumus ..... George Selway
Emperor ..... Alastair Sim
Phanocles ..... George Cole
Euphrosyne ..... Eileen Moore
Sergeant ..... Geoffrey Matthews
Attendants, slaves, etc ..... Stella Brett, Gillian Muir, Pauline Sutton, Ronald Scott-Dodd, Michael Cartred, Maitland Moss

"The Brass Butterfly," a first play by schoolmaster-novelist William Golding, is a tepid and somewhat obscure little joke. It does not promise a healthy run in London and doesn't impress as a Broadway prospect. The outstanding element of the show is Edward Seago's stylish decor, although the cast does valiantly with dialog and situations that reveal the playwright's inexperience.

The comedy concerns an old Roman Emperor who doubts the value of a Greek inventor's ideas for such novelties as a printing press, a steamship, a flying bomb and a pressure cooker. This revue sketch idea is tricked out by a good deal of pseudo-religious and philosophical dialog which gets nowhere rather slowly.

Nevertheless, the unctuous and smooth humor of Alastair Sim gets plenty of play as the Emperor, and the lugubrious George Cole is a useful foil as the inventor. There is a neat study of a romantically inclined young man by Jerome Spenser, who has bridged the gap between being a boy star and an adult, and Eileen Moore as the inventor's religious sister makes the most of a minor opportunity.

Sim has also staged the piece, although he must be on stage as an actor much of the time.

Rich.

Kennen Sie Die Milchstrasse?

(Do You Know the Milky Way?)

Berlin, March 24.

Komoedie (Berlin) production of two-act comedy by Karl Wittlinger, staged by the author, assisted by Juergen Pangritz; settings, H. U. Thormann. Stars Wolfgang Neuss, Wolfgang Mueller. At Komoedie am Kurfuerstendamm, Berlin, March 6, '58; $3 top.

Doctor ..... Wolfgang Heuss
Patient ..... Wolfgang Mueller

This unorthodox and puzzling play resembling a cabaret sketch is apparently due for boxoffice success, but chiefly because of the performances and personal draw of the two Wolfgangs, Neuss and Mueller, who are established personalities in legit, pictures and tv.

Karl Wittlinger's play originally had a cast of 25, the principal character being a patient in a psychiatric home. It's been drastically revised, however, so the key figure now combines the outstanding qualities of all the patients. The somewhat cryptic story involves a returned war veteran who had been reported killed in action and has such difficulty finding acceptance that he finally takes a job delivering milk in a sanitarium.

It is written and played as comedy, a laugh-getting device having the actors address the audience as fellow-inmates, nurses, doctors, etc. Another novelty is that Neuss and Mueller function as stagehands while the curtain is up. The theme of the show appears to be that in today's civilization it's hard to distinguish between the rational and the insane.

Hans.

A Resounding Tinkle

The Hole

London, April 5.

English Stage Co. presentation of two one-act plays by N. F. Simpson. Features Nigel Davenport, Wendy Craig, Sheila Ballantine, Toke Townley. Staged by William Gaskill; decor, Tazeena Firth and Stanley Rixon. At Royal Court Theatre, London, April 4, '58; $2.15 top.

A RESOURCEFUL TINKLE

Bro. Paradock ..... Nigel Davenport
Middie Paradock ..... Wendy Craig
Uncle Ted ..... Sheila Ballantine

THE HOLE

Visionary ..... Toke Townley
Endo ..... Robert Stephens
Soma ..... Nigel Davenport
Cerebro ..... Philip Locke
Mrs. Neso ..... Sheila Ballantine
Mrs. Ecto ..... Avril Elgar

With this double bill, the English Stage Co. is celebrating its second anniversary at the Royal Court Theatre, and in that comparatively short span has presented some notable works. Among them are three plays by John Osborne, Arthur Miller's "The Crucible," and "Requiem for a Nun" and "Lysistrata."

The emphasis has been on the offbeat, with commercial prospects a secondary consideration. It looks as if they've over-reached, however, with these one-acters, which seem likely to appeal only to the most chi-chi audiences.

The author of these two playlets, N. F. Simpson, is a schoolmaster, and "The Resounding Tinkle," which collared third prize in the London Observer play competition, was presented for a Sunday night performance (without decor) at the Royal Court. Both shows are meaningless to the man in the street.

Any attempt to describe the plot of either would only emphasize the author's disregard of reality. "Resounding Tinkle," for example, is a one hour harangue between a husband and wife about their pet elephant in the back garden. The Uncle Ted listed in the credits turns out to be a rather shapely female in an unshapely sack dress. On her first entrance, one of the other characters comments casually, "Oh, Uncle Ted, you've changed your sex." From that point, the dialog proceeds surrealistically.

"The Hole" is even more obscure and just as ridiculous. As the curtain rises, the Visionary is in residence around a hole in the road, forming "the nucleus of a queue." As time goes by, he's joined by other characters who look down the hole and purport to see something of interest.

The staging and performance are apparently based on the assumption that the scripts make sense.

Myro.

The Dock Brief

What Shall We Tell Caroline?

London, April 10.

Michael Codron & David Hall presentation of two one-act plays by John Mortimer. Features Maurice Denham, Michael Hordern, Brenda Bruce, Marianne Benet. Staged by Stuart Burge; decor, Disley Jones. At Lyric Opera House, Hammersmith, London, April 9, '58; $1.75 top.

THE DOCK BRIEF

Fowle ..... Maurice Denham
Morgenhall ..... Michael Hordern

WHAT SHALL WE TELL CAROLINE?

Lily Loudon ..... Brenda Bruce
Arthur Loudon ..... Maurice Denham
Tony Peters ..... Michael Hordern
Caroline ..... Marianne Benet

Doublebills are frequently a hazardous enterprize in the London theatre, but John Mortimer seems to have pulled it off with his one-act plays. Here is a new writer to be watched. He has wit, perception and a flair for characterization. And this is a show worth transfer for a regular West End run.

"The Dock Brief," originally written for radio, was awarded an Italia prize last year and was subsequently adapted for tv. In its stage form it is a minor gem and, such is the author's vivid dialog, the two characters (both superbly played) hold audience attention.

Maurice Denham plays an unsuccessful criminal and Michael Hordern an unsuccessful barrister. The action takes place in a prison cell in which the former is awaiting trial for murdering his wife because she laughed too much.

The second playlet, "What Shall We Tell Caroline?" represents a complete switch in style and is surely indicative of the author's versatility. It is an unusual study of parental relationship, with a teenage daughter who refuses to speak, and an outsider whose presence has kept the marriage alive. A mixture of human comedy and pathos, it is notable for its penetrating observation and, as in its companion-piece, for outstanding portrayals.

Denham, as a blustering headmaster, and Hordern, his assistant rejoicing in a reputation as a rake in his youth, respond handsomely to the author's change of mood.

Brenda Bruce as the wife, bitterly resenting the way her good nature has been imposed upon, and Marianne Benet as their silent daughter, complete an expert cast.

Myro.

Off-B'way Review

Ardele

Joe O'Brien & Rhett Cone revival of three-act comedy by Jean Anouilh, adapted by Lucienne Hill. Staged by O'Brien; setting, Herbert Senn & Helen Pond; costumes, Arthur Doucette. At Cricket Theatre, N.Y., April 8, '58; $3.80 top ($5 opening).

Cast: William Le Massena, Ani Post, Flora Elkins, Michael Troy, Gertrude Corey, David Hooks, Joel Thomas, D. J. Sullivan, Deirdre Lenihan, Maggie Owens.

Since his sardonic comedy, "Cry of the Peacock," folded ingloriously after two performances on Broadway in April 1950, French playwright Jean Anouilh's reputation has increased mightily through more acceptable efforts. At off-Broadway's Cricket Theatre, Joe O'Brien and Rhett Cone have now gambled on a revival of "Peacock" in a new translation by Lucienne Hill, who also adapted Anouilh's successful "The Waltz of the Toreadors." In its reincarnation, "Peacock" has become "Ardele."

The virtues in this new version of the life and loves of General St. Pe (also the leading character of "Toreadors") rests chiefly with Anouilh's by now well-established piquancy. In familiar French farce fashion, everybody is in love with the wrong person, and all hands manage to maintain a debonair sophistication about it all to overlay their serious doubts. In "Ardele," however, Anouilh and his characters get pretty chatty about their problems at the expense of the play, so that long before all has been said, it seems that a little less needs saying.

There is also a maladroit device that repeatedly gets in the way. Offstage characters who are important, yet never appear, require most careful writing and direction, yet neither Anouilh nor producer-director O'Brien have succeeded with the problem of the hunchback sister Ardele being holed up in her room for the duration of the play and talked to (without audible reply) through the door.

It so happens that the unfortunate sister and her furtive lover are important to what Anouilh wishes to say in "Ardele," so the failure to solve the staging problem is particularly damaging.

As the lustful, swashbuckling, ma'd-tickling General, William Le Massena successfully bounces or minces about in direct relation to the demands of his naggingly ill wife. David Hooks as his titled brother-in-law and Joel Thomas as the lover of the countess have the play's richest scenes, each mockingly playing the wrong part in relation to the woman they have in common. It is the wryest jest of Anouilh's typical gallic twist of the moralities.

As his own director, O'Brien has tried to be his own best friend as co-producer, but it is a tricky play and some of his efforts are thwarted. The company is not always at the brightly sophisticated level necessary, although behind a reticent approach Flora Elkins gives pleasant intimations of talent as the General's daughter-in-law.

Without doubt, the production's finest achievement is the handsome setting of a French country home done with purposeful detail by Herbert Senn and Helen Pond.

Geor.

Joseph Harris, general manager for "Li'l Abner" and "Two for the Seesaw," rescued his three young children when his home at New City, N. Y., was seriously damaged last week by fire of undisclosed origin. The family took temporary refuge at the nearby home of **Burgess Meredith** and is staying with another neighbor stage carpenter **Peter Feller**, until the house is repaired.

So They Say

"Acting on tv is a bloody proposition. You are tyranized by machinery. It's exhausting. But it's a kind of challenge. You sweat like crazy over a show and if it comes out all right you can stand back and say, 'Well, I did it.'

"That's *live* tv. Filmed tv is so easy they shouldn't pay you for it."—**Thelma Ritter**, star of the Broadway musical, "New Girl in Town," in Americada, new monthly publication of the American Academy of Dramatic Art.

"Inspiration may strike some people like a bolt from the blue, but not Hammerstein. He goes after it consciously, digging for it. he says, the way a miner digs for a vein of ore. And his experience is that it's more likely to recur than to occur; its source nearly always lies in an experience tucked away in a mental filing cabinet everybody carries around with him."—**Mercury Robbins**, in an article about lyricist-composer **Oscar Hammerstein 2d**, in Today's Living magazine.

"When I write a song I always think of how it would sound with Como singing it. I always compose with a beat."—**Jule Styne**, composer-producer of "Say, Darling," as quoted by **Don Ross** in the N.Y. Herald Tribune.

Legit Earnings and Payoffs

Current financial status of New York and touring productions, including closed operations on which previously-unreported payments have been made. Investment figures include overcall, if any. Under **Shows in the Black**, the **Net Profit** figure is based on the latest auditor's statement, and covers income from all sources, including film sale, if any, foreign rights, etc. In the third column of figures, under **Distributed Profit**, the amount in boldface type is the total payoff, of which the backers receive 50%, unless otherwise indicated. If the show has not actually repaid the entire investment, the amount of capital returned is printed in lightface type, preceded by **(R)**. Under **Shows Still in the Red**, the **Balance to Be Recouped** refers to the amount necessary to earn back the investment, based on the latest auditor's statement.

SHOWS IN THE BLACK

Show Title	Investment	Net Profit	Distributed Profit
Auntie Mame (N. Y. Co.)	$179,307	$375,697	*$326,100
Bells Are Ringing	360,000	291,337	220,000
Damn Yankees	250,000	881,000	$875,000
Dark Top Stairs	100,000	‡160,000	†32,000
Diary Anne Frank	75,000	269,483	241,320
Entertainer	60,000	3,124	(R) 60,000
L'il Abner	300,000	‡800,000	‡700,000
Long Day's Journey	80,000	139,059	103,000
Look Back in Anger	40,000	35,807	16,000
Look Homeward, Angel	125,000	42,783	12,500
Most Happy Fella	375,000	238,301	203,040
My Fair Lady (2 Cos.)	300,000	‡2,100,000	††1,950,000
New Girl in Town	300,000	134,000	90,000
No Time Sergeants (2 Cos.)	100,000	1,466,041	1,131,930
Romanoff & Juliet	80,000	4,869	(R) 64,000
Wide Side Story	300,000	80,000	(R) 300,000

SHOWS STILL IN THE RED

Show Title	Investment	Balance to Be Recouped	Repaid to Backers
Auntie Mame (2d Co.)	$130,000	$42,917	(R) $45,000
Blue Denim	80,000	‡60,000	Nothing
Happiest Millionaire	99,000	10,119	(R) 63,000
Jamaica	300,000	94,663	(R) 180,000
Music Man	300,000	62,088	(R) 198,000
Oh Captain	300,000	‡275,000	Nothing
Rope Dancers	70,000	‡45,000	(R) 10,500
Sunrise at Campobello	110,000	89,012	(R) 20,000
Time Remembered	125,000	‡100,000	Nothing
Two for the Seesaw	80,000	12,479	(R) 40,000
Who Was That Lady	137,500	174,049	Nothing

CLOSED SHOWS

Show Title	Investment	Recent Payment	Profit Distributed
Hole in the Head	$85,000	$77,000	$22,000

* Backers receive 34.471% of the profits.
† Backers receive 40% of the profits.
‡ Figure is estimated.

American Opera Cycle

(N.Y. City Center)

Regina

A special spring grouping of American opera could scarcely omit Marc Blitzstein, who has long labored in these vineyards. Hence the revival at the City Center of his operatic adaptation of Lillian Hellman's "The Little Foxes." Actually, it was a sixth performance of the work at the house.

As staged by Herman Shumlin, with an important scenic assist from Howard Bay, and conducted by the debuting Samuel Krachmalnick, "Regina" is a vigorous singing drama, accent on drama. The premiere was one more successful evening in the present experiment field-marshalled by Julius Rudel.

By now it is evident that an almost confusingly large number of debuts is taking place. There were five this time, the conductor, as mentioned, plus Carol Brice, Andrew Frierson, Helen Strine and George Irving. Of these Miss Brice, as the family servant, nearly stops the action in the second act after it seems that hers is to be only a talking role. She sings her aria with near-exquisite warmth of voice and delivery.

Blitzstein's libretto cleaves close to the Hellman script and is unusually laden with spoken dialog. As directed and performed, the illusion is strong and the power of the original study of a nasty family of born predators emerges sharply. Indeed, it may be the finest compliment of all to say that the audience frequently forgets its an opera, so engulfing is the sheer story unfoldment.

In the title role Brenda Lewis is not only a singer of resource but an actress of conviction and acid bite. She is prima donna in the best sense of the term and this appearance should re-direct attention to an authoritative talent and a stunning figure.

Miss Strine also impresses as her daughter, while the pathetic Birdie of Elizabeth Carron is progressively full in realization, actress-wise, and climaxes with a superb rendition of an aria which avoids selfpity and achieves heartbreak. For this job of superb stagewomanship she gets prolonged recognition.

The male roles serve plot rather than personal pyrotechnics, so there are no ovations for them, but it is only justice to commend their high competence. George Irving (Ben), Emile Renan (Oscar) and Loren Driscoll (Leo) are well-cast as the bone-pickers. The City's standby, Joshua Hecht, lives and dies an entirely believable disenchanted invalid, foreseeably the certain victim of Regina's savage selfishness.

The choreography of Robert Joffrey with Shumlin's over-all stagecraft and the highly effective scenic onvestiture all fuse with the Blitzstein score to grip and hold.

Land.

Old Maid and Thief and The Medium

Menotti's credentials are obvious, but the Menotti evening was closest to lacklustre of the spring opera cycle, partly because both works are so familiar and have been better performed. Also it was the Sunday evening of 1958's first thoroughly balmy weekend and attendance was off. Actually this was a 19th performance at the Center for "Old Maid" and a ninth performance of "Medium."

Broadly slapstick, with maid and mistress lusting for the hobo, the first piece is notable for its light music and buffoonery and one George M. Cohan style throwaway. "Hark! What is that noise?" "It is just a break in the arrangement." Ruth Kobart, Jacquelynne Moody, Beverly Bower and John Reardon are an effective cast.

"The Medium" needs more rehearsing than it probably had on this occasion. Claramae Turner has a fine, throaty voice and a menacing manner as Mme. Flora, but somehow the remembered impact of the work is not quite managed. Joan Carroll is a strong value as Monica.

Land.

Tarver Heads Ft. Wayne

Ft. Wayne, April 22.

John Ben Tarver of New York has been named production director of the Festival Music Theatre, Fort Wayne, which will present its ninth consecutive series of musical comedies this summer at the Outdoor Theatre in Franke Park.

Tarver is currently an instructor in dramatics at New York University.

London 'Lady' Already Fabulous

Has $400,000 Pre-Opening Sale—$3.50 Top Is New High—Production's Cost Will Reach $225,000

By HAROLD MYERS

London, April. 22.

Even a week ahead of its Drury Lane opening April 30, "My Fair Lady" has established a number of new records. It will be the most expensive show ever staged in the West End, costing approximately $225,000 to produce, or around double the usual figure for bringing a musical into town.

It will have a $3.50 top, highest of any production in the West End, although low in comparison with normal Broadway prices, which are now usually $8.05 for musicals.

The advance enthusiasm for the production has also stimulated interest in the record album, which will not be issued by Philips until the show is launched. The advance pressing for the LP, at 100,000, also sets a new high.

When the curtain rises, advance ticket sales will be in the region of $400,000 and by far the greater proportion will have been sold by the libraries (ticket brokers). Keith Prowse and Co., the biggest ticket agency in the country, which opened an advance booking office six months ago, has alone sold around $150,000 and the money is still coming in by every mail. Direct sales at the theatre are reported to be around the $50,000 to $60,000 mark.

On its new price scale, and allowing for the fact that admission duties on the live theatre were abolished a year ago, the Drury Lane can now gross just under $45,000 weekly on a capacity of 2,200 seats, compared with $69,000 weekly take at the 1,600-seat Hel-

(Continued on page 61)

Abraham-Olver Contest Sparks ATPAM Election; Boyar Vs. Lipsky as V.P.

An active campaign is underway in the election of president and vice president of the Assn. of Theatrical Press Agents & Managers. Those are the only positions for which rival candidates were nominated last week at a union membership meeting. The election will be held June 9.

Incumbent Saul Abraham is being opposed for re-election as president by Hal Olver, the incumbent business agent. Running for vice president, for which incumbent William Fields is not seeking re-election, are Ben Boyar and Dave Lipsky. The veepee conflict is unusual in that the post has traditionally been held by a press-agent. Lipsky is a p.a., but Boyar, a former president of the union, is a manager.

The unopposed candidates are Joe Moss, who's being supported by Olver as his successor as business agent, and Milton Weintraub, longtime secretary-treasurer. Fred de Bondy, running for re-election as sergeant-at-arms, is also unopposed.

Those nominated for the board of governors include managers Harold Golberg, Thomas Kilpatrick, George Zorn and Ben Rosenberg; N. Y. pressagents Francis Robinson and Dick Weaver; advance agents Joseph Heidt and Fred Schrader, and from the Yiddish group, Joseph Burstin and William Mercur.

OLD VIC'S EX-STAGER TEACHES CONS ACTING

Vancouver, April 22.

Antony Holland, former director of the Old Vic, Bristol, has joined the staff at the new Haney Correctional Institute, a male prison. He is teaching dramatics and production as part of a rehabilitation program, according to Jenifer Williams, CBC producer here, who is the prison theatre's adviser on lighting.

"They're producing violent types of plays, such as Galsworthy's 'Justice' and even safecracking stuff," she said, "and Holland finds it very good for their morale."

The prison, which opened last summer, will introduce local actresses into productions as next development of the theatre, Miss Williams said.

Name Kellin, Dillworth Nominating Alternates

Two alternates have been seated on the Actors Equity nominating committee. Mike Kellin has replaced Frederic Tozere as a membership rep, while Gordon Dillworth has replaced Lucia Victor as a council rep.

The committee, which met last week, meets again tomorrow (Thurs.) and daily thereafter. Their selection of candidates for the "regular" ticket has to be in 33 days before the annual election June 6, which, incidentally, will be held in the Hotel Edison, N.Y., instead of the Hotel Astor as in the past.

Pic Coin Pulls 'Head' From Hole

Income from the sale of the film rights to "Hole in the Head" has more than made up for the deficit incurred by the Producers Theatre presentation on its 20-week Broadway run. Besides getting back their $85,000 investment, the backers of the Arnold Schulman comedy have thus far earned a 13% profit.

The Paul Douglas-starrer, which folded last July, had unrecouped costs of $49,400 on its New York run. That included the loss on operation, plus other expenses in connection with the closing. The production's share of the film revenue, however, came to $72,000. That amount represents 40% of $200,000, less 10% agents' commission. It's understood, the film sale also involves a profit-sharing deal.

The picture rights were purchased by Sincap Productions, in which Frank Sinatra and Frank Capra are involved. With the film income, the net profit on the venture totals $22,584 thus far. Of that amount, $22,000 has been distributed.

NATHAN WILLS AWARD FOR LEGIT CRITICISM

George Jean Nathan, who died recently, willed the net income from one-half of his estate be set aside for an annual legit criticism award. The late drama reviewer bequeathed the income from the balance of his estate to his widow, actress Julie Haydon.

The contents of the will were divulged April 11 when it was filed for probate in Surrogate's Court, N. Y. The award, which is to be known as the George Jean Nathan Drama Criticism Award, is to be given to an American for "the best piece of drama criticism during the year, whether in an article, an essay, or treatise or book."

The winner of the award is to be selected by a majority vote of the heads of the English Departments of Cornell, Princeton and Yale. Nathan also directed payment up to $8,000 for the "publication and advertising of a definite selection edition of my works" by Alfred A. Knopf, who published his books.

Nathan's estate, officially listed as "more than $20,000," is unofficially reported to be in excess of $500,000.

Aherne Will Leave 'Lady'; Michael Evans Succeeds

Chicago, April 22.

Brian Aherne, who recently extended his contract for a three-month period as costar of the road company of "My Fair Lady," will leave the cast permanently June 28. His replacement will be his standby, Michael Evans, who subbed for him during his two-week vacation last month.

"Lady" is currently in its 24th week at the Shubert Theatre here.

Jed Horner and Robert Soule have been set as director and designer, respectively, for the Playhouse in the Park, Philadelphia.

Wanamaker, Wiman Get Liverpool Theatre Club

Liverpool, Eng., April 15.

Sam Wanamaker and Anna Deere Wiman have signed a pact to take over the lease of the New Shakespeare Theatre here for 35 years. Membership in this theatre club is now 20,462. Of these, 11,822 are members of the theatre's film society, claimed to be the largest membership in the country.

Since it re-opened last Oct. 31, the theatre has played to an average of 80% capacity.

$75-$50 Per Day Equity Minimum For Industrials

Record minimum salaries for members of Actors Equity have been set in a new contract covering their employment in the industrial show field. The new pact, which went into effect last Thursday (17), was negotiated between Equity and the industrial show producers for a three-year period.

The wages for performers cover three separate categories, with boosts made in each division. Those employed for less than seven days get $75 for the first day and $50 daily thereafter. The previous scale was a straight $50 daily. Those employed for seven days get $238 as compared to $225 previously, while the weekly minimum for those employed for a fortnight or longer is $185, a hike of $10 over the old scale.

The minimum weekly salary for stage managers jumps from $250 to $265, and if employment is 14 days or more with a cast of less than 13 including the stage manager, the stage managers' salary is $212, a boost of $12. Dancers functioning as captains get an extra $25 weekly. There had been no provision for any additional payment under the old contract.

A cost-of-living increase, to be exercised at Equity's option, based on a percentage rise in the COL index from March 15, 1958 to March 15, 1960, is also incorporated in the new pact. Each increase will be effective April 17 of the respective year. In any show with a cast of more than five (including the stage manager), the assistant stage manager receives an additional minimum payment of $25 weekly if required to act. There was no additional salary requirement in the prior pact.

Changes in rehearsal time and rest periods have also been made, while hospitalization benefits and transportation coverage are new additions to the contract. The prior pact also permitted films and recordings to be made for the purpose of keeping a record of the performance. Now only recordings are permitted without additional compensation.

Milton R. Weir, attorney for the League of N.Y. Theatres, represented the industrial show producers in the negotiations, while Equity's executive secretary, Angus Duncan, chaired the union's committee. William Gibberson is head of Equity's industrial shows department.

New Management Takes Barn at Matunuck, R. I.

The Theatre-by-the-Sea, Matunuck, R. I., will be under new management this summer. Donald Wolin and Harold L. Schiff, who ran the spot for the last three years, withdrew to concentrate on other activities. James Thornton Hall, their general manager for the last three years, has taken over the operation in partnership with Joseph Wishy.

The new management has signed a six-year lease with the estate of Alice Jaynes Tyler, owner of the property. Wishy, incidentally, is on the staff of the N.Y. City Center and last year was general manager of the Cincinnati Summer Playhouse. A June 30 opening is planned, with Dody Goodman in "Dulcy."

New York play agent **Harold Freedman** sailed yesterday (Tues.) for England to see the new **Terence Rattigan** play, Variation on a Theme." He'll be gone about three weeks.

B'way 'Mame' Has Grossed $3,130,100, Netted Only $375,697; Roz Got 400G

On total gross receipts of approximately $3,130,100 for its first 68 weeks at the Broadhurst Theatre, N.Y., through March 29, the original production of "Auntie Mame" earned $375,697.36 net profit. That includes not only operating profit from the Broadway production but also $57,005.07 in the form of royalties from the touring production, plus $124,740 revenue from the sale of the film rights to Warner Bros., $2,000 in souvenir program royalties and $207 from stock performances in Honolulu.

That leaves $191,745.29 profit from the Broadway operation. On that basis, the average weekly profit on the New York operation has been only $2,819 on an average gross of $45,600.

According to the most recent auditor's statement, covering the period ended March 29, the Robert Fryer & Lawrence Carr production had distributed $326,100.32 profit, of which $112,410.04 went to the backers representing a profit of 62.7% on their $179,307 investment. Under the unusual sharing arrangement, the backers receive only 34.471% of the profits, whereas the usual split between management and investors is 50-50.

"Mame" is an unusually heavy show to operate, requiring a large cast and an elaborate physical set-up with numerous scene changes, many props and, as a consequence, a sizable stage crew. That was reflected in the budget for the week ended March 29, for example, when the cast payroll was $9,667.78, the stage crew got $1,800 and other items included company and general manager, $450; pressagent, $250; stage managers, $976; wardrobe attendants and dressers, $771.15, and musicians, $219.38. The author and director royalties total slightly over 13%. The Theatre gets a straight 30%, higher than usual for a heavy-grossing straight play.

There have been various other expense items listed in the account's statements from time to time, however, that have caused unfavorable comment among the show's backers. For example, the cost of arranging for Greer Garson to succeed Rosalind Russell as star

(Continued on page 61)

Plan New Musical Tent For Suburban Toronto

Toronto, April 22.

New theatre-in-the-round, seating 2,000, is promised the Toronto area this summer, with opening skedded for June 23. Tagged Music Fair Ltd., the new arena-tent will be located at Dixie Plaza as part of a shopping centre on the Queen Elizabeth Highway, 10 miles from Toronto's city limits and 25 miles from Hamilton, Ont. Six musicals will be staged, each running a fortnight, with New York leads.

Producer is Lewis T. Fisher, who will also be president of Music Fair Ltd. In addition to his Melody Fair activities at Tonawanda, N. Y. The vice-president of the Canadian company is Bert H. Wilkes.

Other Buffalo men comprising the board of directors of Music Fair Ltd. are Kenneth Gill, Max Clarkson, Frank Abbate and Horace Gioia. Capitalization is $200,000 for the near-Toronto venture, with close cooperation with the Melody Fair tent-show near Buffalo.

History Dramas Spread All Over

Outdoor production of historic dramas is mushrooming. Several new projects are in the works, with the eight on tap last year expected to resume this summer. It's pretty much a southern phenomenon so far.

The planned ventures include two scripts by Paul Green and another by Kermit Hunter. The two playwrights are making a career out of writing for the al fresco market, each being represented by four of the eight productions offered last year.

Of the two entries on Green's sked, one deals with Gen. Robert E. Lee during the Civil War and the other with the life of songwriter Stephen Foster. The Civil War vehicle is contemplated for presentation by the Tidewater Historic Assn. at Norfolk, Va., this summer.

The Foster biography is targeted for 1959 production in an amphitheatre to be built in Bardstown, Ky. The Stephen Foster Drama Assn. has been formed to produce the epic and is seeking the support of the Kentucky Legislature.

Another entry scheduled for 1959 is a Pittsburgh (Pa.) centennial celebration drama to be written by Hunter. There's also a possibility that an amphitheatre planned for Mississippi Southern College in Hattiesburg may materialize this season or next. If so, the initial bill will be "Red Eagle," by Col. Eugene A. Wink, historian and authority on Mississippi Indians.

The eight shows of last year are figured to have pulled a record attendance of over 500,000. The entries included Green's "Lost Colony," Manteo, N. C.; Green's "Common Glory" and "The Founders," Williamsburg, Va.; Hunter's "Unto These Hills," Cherokee, N. C., and Hunter's "Horn in the West," Boone, N. C.

Also, Green's "Wilderness Road," Berea, Ky.; Hunter's "Chucky Jack," Gatlinburg, Tenn., and Hunter's "Thy Kingdom Come," Salem, Va.

Meadville (Pa.) Troupe Plans Split-Week Sked

Pittsburgh, April 22.

Penn Players of Meadville, an established strawhat group in western Pennsylvania, will split their summer season this year between a resort hotel and a college campus. They'll present their shows Mondays, Tuesday and Wednesdays on the boat deck of the Oakland Beach Hotel at Conneaut Lake and the last three nights of the week at the playhouse on the Allegheny College campus in Meadville.

Previously, the Penn Players have been berthed permanently at the college, usually for an eight-week season. Conneaut Lake is one of the district's outstanding resorts.

Pitt Will Vary Sked With Ballet and Variety Bills; Back to 8-Show Season

Pittsburgh, April 22.

Civic Light Opera Assn. will vary its schedule this summer at the Pitt Stadium to present Jeanmaire and Roland Petit in "Les Ballets de Paris" the week of June 23 and a variety show headed by Gordon MacRae, Roger Williams and the Goofers as the closer starting Aug. 4.

CLOA, which presented only six shows last year, is back to eight, opening June 16 with "Porgy and Bess," starring Camilla Williams. Remainder of repertory includes "Wonderful Town," with Nancy Walker; "Happy Hunting," with Penny Singleton and Robert Wright; Dorothy Collins in "Oklahoma"; Dolores Gray in "Can-Can" and "On the Town," with Helen Gallagher, Harold Lang and Tim Herbert.

Staff remains the same with exception of Edmund Balin, who replaces Edward Noll as choreographer. William Wymetal is back as managing director, Robert H. Gordon is returning as stage director, with Furth Ullman doing sets and lights; Karl Kritz, musical director; Marcel Frank, choral and associate musical director; Helen Michel, costumer supervisor; Tom Bate, production stage manager, and Lorella Val-Mery publicity.

PRESIDENT SIGNS BILL FOR TAX-FREE SHOWS

Washington, April 22.

Musical and dramatic presentations by non-profit civic or community organizations are exempt from Federal taxes under a new measure signed by President Dwight D. Eisenhower last week.

The bill was introduced by Rep. Frank M. Karstein (D-Mo.), was amended by Sen. Jacob Javits (R-N. Y.).

B'way Battered, But Hits Hold Up; 'Jamaica' 49G, 'Story' 47½G, 'Li'l' 42G, 'Entertainer' $33,000, 'Denim' $15,700

The seasonal decline appears to have started on Broadway. Business, which was generally bullish the previous frame, dived last week for a number of shows. The b.o. slide is expected to continue through the spring and summer cueing an eventual bowout of most of the middle-bracket grossers.

There were 24 Main Stem productions, of which seven were sellouts. Those included "Dark at the Top of the Stairs," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Say, Darling, "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (71st wk; 557 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $46,200; last week, over $43,100. Miss Garson's contract expires May 31, but the management is selling tickets for the month of June on the premise that the star will continue with the comedy that long. The production is then scheduled to be shipped to the Coast for an Aug. 4 opening in San Diego, with Eve Arden in the title role.

Bells Are Ringing, Shubert (MC) (73d wk; 580 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $58,800; last week, over $54,800. Performances will be suspended July 21-Aug. 9.

Blue Denim, Playhouse (D) (8th wk; 60 p) ($5.75-$6.90; 996; $31,500). Previous week, $18,900; last week, nearly $15,700.

Dark at the Top of the Stairs, Music Box (D) (20th wk; 156 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,400, with parties; last week, almost $33,000, with parties.

Entertainer, Royale (CD) (10th wk; 73 p) ($7.50; 1,050; $43,500) (Laurence Olivier). Previous week, $13,600 for three performances; last week, nearly $33,000 on twofers. Closes May 10.

Fair Game, Longacre (C) (24th wk; 193 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $16,000; last week, around $15,300.

Jamaica, Imperial (MC) (25th wk; 196 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $52,500; last week, nearly $49,000. Performances will be suspended June 30-Aug. 9.

Li'l Abner, St. James (MC) (75th wk; 596 p) ($8.05; 1,614; $58,100). Previous week, $42,300; last week, over $42,000 on twofers.

Look Back in Anger, Golden (D) (29th wk; 231 p) ($5.75; 800; $25,152). Previous week, $16,200; last week, almost $14,400.

Look Homeward, Angel, Barrymore (D) (21st wk; 164 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Previous week, $41,200; last week, same.

Music Man, Majestic (MC) (18th wk; 140 p) ($8.05; 1,626; $68,658). (Robert Preston). Previous week, $69,400; last week, over $69,100.

My Fair Lady, Hellinger (MC) (110th wk; 875 p) ($8.05; 1,551; $68,210). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

New Girl in Town, 46th St. (MD) (49th wk; 391 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $35,200 on twofers; last week, almost $36,700 on twofers.

Oh Captain, Alvin (MC) (11th wk; 87 p) ($8.35-$9.20; 1,331; $60,000). Previous week, $58,700, with parties; last week, over $57,200, with parties.

Romanoff and Juliet, Plymouth (C) (28th wk; 220 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $29,000; last week, over $22,200.

Rope Dancers, Miller's (D) (22d wk; 173 p) ($5.75-$6.90; 994; $27,850) (Siobhan McKenna, Art Carney). Previous week, $14,000 on twofers; last week, over $12,300 on twofers. Closes May 3.

Say, Darling, ANTA (MC) (3d wk; 20 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Previous week, $49,500, with parties; last week, over $49,000, with parties.

Sunrise at Campobello, Cort (D) (12th wk; 92 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $36,600; last week, almost $36,200.

Time Remembered, Morosco (C) (23d wk; 183 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton). Previous week, $35,000; last week, nearly $35,100. Closes June 28.

Two for the Seesaw, Booth (CD) (14th wk; 108 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $32,100; last week, almost $31,800. Fonda exits his starring role June 28, with Dana Andrews coming in as his successor June 30.

West Side Story, Winter Garden (MD) (30th wk; 236 p) $8.05; 1,404; $63,203). Previous week, $51,600; last week, over $47,500.

Who Was That Lady I Saw You With? (Beck (C) (7th wk; 56 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Previous week, $42,200; last week, same.

Closed Last Week

Back to Methuselah, Ambassador (C) (4th wk; 29 p) ($5.75-$6.90; 1,155; $36,200) (Tyrone Power). Previous week, $17,000; last week, over $17,600. Closed last Saturday (19).

Love Me Little, Hayes (C) (1st wk; 8 p) ($6.90; 1,039; $30,000) (Donald Cook, Joan Bennett). Almost $8,000 for first eight performances. Closed last Saturday (19) at an approximate loss of its entire $120,000 (including 20% overcall) capitalization.

Stratford Festival Co., Phoenix (C) (5th wk; 40 p) ($4.60; 1,150; $29,382). Previous week, $6,000 for eight performances of "Jug;" last week, around $7,200 for eight performances of "Two Gentlemen of Verona." Ended run last Sunday (20).

Still the Champ

Stratford, Conn., April 22.

Charles Bowden and Richard Barr, producers of the two touring companies of "Auntie Mame," were engaging in the customary managerial practice of eavesdropping on audience conversations during the intermission last Saturday night (19) at break-in performance of the Sylvia Sidney troupe at the Shakespeare Festival Theatre, Stratford, Conn.

"It's a very funny play," heard one gray-haired matron say, "but isn't it a little dirty for a theatre named for Shakespeare?"

"Oh goodness," replied her femme companion, "if you think this is dirty, wait until you hear Shakespeare."

Off-Broadway Shows

Ardele, Cricket (4-8-58).

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Downtown (1-25-58); moves next Tuesday (29) to the Cherry Lane Theatre.

Brothers Karamazov, Gate (12-6-57); closes next Sunday (27).

Children of Darkness, Circle in the Square (2-28-58).

Clerambard, Rooftop (11-7-57); closes next Saturday (26).

Crucible, Martinique (3-11-58).

Dark of the Moon, Carnegie Playhouse (2-26-58).

Enchanted, Renata (4-22-58).

Endgame, Cherry Lane (1-28-58); closes next Sunday (27).

Garden District, York (1-7-58).

Threepenny Opera, de Lys (9-25-55).

CLOSED LAST WEEK

Asmodee, Theatre 74 (3-25-58).

Fools Are Passing Through, Jan Hus (4-2-58).

Touring Shows

(April 21-May 4)

Auntie Mame (2d Co.)—Victory, Dayton (21-26); Pabst, M'wkee (28-3).

Auntie Mame (3d Co.)—Proctor's, Schenectady (21-22); Loew's State, Syracuse (23); Stanley, Utica (24); Veterans Mem. Aud., Providence (25-26); Masonic, Scranton (28); Community, Hershey (29-3).

Cat on a Hot Tin Roof—Liberty Hall, El Paso (22-23); Civic Aud., Albuquerque (24); Sports Palace, Tucson (25); H. S. Aud., Phoenix (26); Civic Aud., San Bernardino (28); Aud., Long Beach (29); Russ Aud., San Diego (30-1); Granada, Santa Barbara (2); Roosevelt H.S., Fresno (3).

Damn Yankees—Municipal Aud., Shreveport (21-22); Music Hall, Houston (23-26); Municipal Theatre, Tulsa (28-29); Aud., Denver (1-3).

Diary of Anne Frank—Wilbur, Boston 21-3).

Firstborn (tryout)—Colonial, Boston (21-26, moves to N.Y.).

Happiest Millionaire—Civic, New Orleans (21-26); State Fair Aud., Dallas (28-29); Music Hall, Houston (1-3).

Jane Eyre (tryout)—Shubert, Wash. (21-26, moves to N.Y.).

Long Day's Journey Into Night—Geary, S.F. (21-3).

Marcel Marceau—Shubert, Det. (21-26); Hanna, Cleve (27-3).

Most Happy Fella—Curran, S.F. (21-3).

My Fair Lady—Shubert, Chi (21-3).

No Time for Sergeants (N.Y. Co.)—Moore, Seattle (21-26); International Cinema, Vancouver, B.C. (28-29); Stampede Corral, Calgary, Alberta (3).

No Time for Sergeants (Nat'l Co.)—National, Wash. (21-3).

Tunnel of Love (Coast Co.)—Hartford, L.A. (21-3).

Visit (tryout)—Shubert, New Haven (21-26, moves to N.Y.).

Visit to a Small Planet—Harris, Chi (21-26); Shubert, Cincy (28-3).

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Brass Butterfly, Strand (4-17-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30-58).
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Iceman Cometh, Wint. Gard. (3-29-58).
Kidders, St. Martin's (3-18-58).
Lysistrata, York's (2-18-58).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Bell, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce,** Garrick (9-25-57).
Simple Spyman, Whitehall (3-19-58).
***Touch of Sun,** Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
*Transferred.

SCHEDULED OPENINGS

Expresso Bongo, Saville (4-23-58).
Duel of Angels, Apollo (4-24-58).
My Fair Lady, Drury Lane (4-30-58).

CLOSED LAST WEEK

Bath, Apollo (3-20-58).

SCHEDULED N. Y. OPENINGS

BROADWAY

(Theatres Set)

Firstborn, Coronet (4-29-58).
Jane Eyre, Belasco (5-1-58).
Visit, Lunt-Fontanne (5-5-58).

OFF-BROADWAY

One-Act Musicals, Sullivan St. (4-23-58).
Nouveau Monde, Phoenix (4-29-58).
Bonds Interest, Sheridan Sq. (5-7-58).
Playboy West'n World, Tara (5-8-58).
Sign of Winter, Theatre 74 (5-8-58).
Shaw Series, Downtown (5-12-58).
Jungle, Theatre Marquee (5-13-58).
Sat. Night Kid, Provincetown (5-13-58).
Comic Strip, Berbizon Plaza (5-14-58).
Ulysses, Rooftop (5-27-58).

Road Steady; 'Eyre' Sad $4,000, Wash.; Lunts 38½G, Cornell $26,200, Hub; 'Lady' 68½G, Chi; 'Mame' $45,270, Ind.

Business on the road held generally about even last week, although several shows registered sharp rises or drops from the previous week. There were 16 shows on tour, an increase of one.

Of the three tryouts, Alfred Lunt and Lynn Fontanne did hefty business for their first full week in Boston in "The Visit," while Katharine Cornell and Anthony Quayle drew generally favorable reviews and did passable business in "Firstborn" in the same town, and Eric Portman had it tough in Washington with the re-tryout of "Jane Eyre."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but as an Broadway, grosses are net; i.e., exclusive of taxes.

BOSTON

Diary of Anne Frank, Wilbur (D) (2d wk) ($4.95; 1,241; $32,699). Nearly $23,000 on Guild-ATS subscription. Previous week, $22,900, same theatre.

Firstborn, Colonial (D-T) (1st wk) ($5.50-$4.95; 1,500; $39,950) (Katharine Cornell). Drew three raves (Adams, Globe; Doyle, American; Maloney, Traveler), one affirmative (Hughes, Herald) and one so-so (Norton, Record). Grossed almost $26,200 on Guild ATS subscription. Previous week, $24,300, at Royal Alexandria, Toronto.

Visit, Shubert (D-T) (2d wk) ($5.50-$4.95; 1,717; $52,000) (Alfred Lunt, Lynn Fontanne). Nearly $38,500. Previous week, $29,200 in first six performances, same theatre.

WASHINGTON

Jane Eyre, Shubert (D-T) (1st wk) ($4.95-$4.40; 1,529; $23,500). Opened Wednesday (16) to poor notices. Under $4,000 for first five performances.

No Time for Sergeants (2d Co.), National (4th wk) ($4.95-$4.40; 1,667; $39,500). Nearly $24,800. Previous week, $31,900, same theatre.

CHICAGO

My Fair Lady (2d Co.), Shubert (MC) ($7; 2,100; $72,979) (Brian Aherne). Under $68,500. Previous week, $71,300, same theatre.

Visit to a Small Planet, Harris (C) (3d wk) ($4.95-$4.40; 1,096; $39,000) (Cyril Ritchard). Nearly $19,800 on Guild-ATS subscription. Previous week, $19,300, on subscription, same theatre.

INDIANAPOLIS

Auntie Mame (2d Co.), Murat (C) (single wk) ($6.05-$5.50; 2,000; $55,200) (Constance Bennett). New house record for straight plays, $45,270, but not absolute capacity, as some seats were not on sale because of limited sight lines. Previous week, $43,400, at Shubert, Cincinnati.

SAN FRANCISCO

Long Day's Journey Into Night, Geary (D) (2d wk) ($4.95-$4,40; 1,550; $42,000) (Fay Bainter). Almost $22,000 on Guild-ATS subscription. Previous week, $18,000 in seven performances, on subscription, same theatre.

KANSAS CITY

Most Happy Fella, Victoria (MD) (5 perfs.) ($5.04-$3.93; 1,900; $45,000). Nearly $20,000 for the five-performance stand Monday-Thursday (14-17). Previous week, $32,000 at American, St. Louis.

LOS ANGELES

Tunnel of Love, Hartford (C) (2d wk) ($4.95-$4.40; 1,024; $29,600). Nearly $19,100 on Guild-ATS subscription. Previous week, $19,800, at same theatre.

TORONTO

Marcel Marceau, Royal Alexandra (Panto.) (single week) ($4.50; 1,525; $34,000). Over $13,800. Previous week, $13,800, at Her Majesty's, Montreal.

SPLIT-WEEKS

Cat on a Hot Tin Roof (D) (Victor Jory). Totaled nearly $23,300 in six performances, as follows: single, Monday (14), Aud., Beaumont, Tex., $3,200; single, Tuesday (15), Aud., Houston, $3,000; single, Wednesday (16), Aud., San Antonio, $4,600; three, Thursday-Sunday (17-20), State Fair Music Hall, Dallas, $12,500. Previous week, $17,000 in six-performance split.

Damn Yankees (MC). Totaled over $33,300 in seven performances, as follows: three, Monday-Wednesday (14-16), Robinson Mem. Aud., Little Rock, and four, Thursday-Saturday (17-19), Munic. Aud., Shreveport. Previous week, $34,900, Munic. Aud., New Orleans.

Happiest Millionaire (C) (Walter Pidgeon). Totaled nearly $13,600 in eight performances, as follows: three, Monday-Tuesday (14-15), WRVA Theatre, Richmond, $5,200; single, Wednesday (16), Owens Aud., Charlotte, $3,200; four, Thursday-Saturday (17-19), Temple, Birmingham, $5,100. Previous week, $14,000, at Forrest, Philadelphia.

No Time for Sergeants (N.Y. Co.) (C). Totaled almost $27,100 in five performances, as follows: two, Tuesday-Wednesday (15-16), Public Aud., Portland, $15,900; single, Thursday (17), Temple, Tacoma, $2,800; single, Friday (18), Capitol, Yakima, $3,200; two, Saturday (19), Coliseum, Spokane, $5,200. Previous week, $30,800 in seven-performance split.

Barn-Touring 'Sergeants' $17,700, Paper Mill, N. J.

Robert Weiner's strawhat-touring production of "No Time for Sergeants" held to virtual capacity again last week at the Paper Mill Playhouse, Milburn, N. J. The gross for the stanza, the second of a six-week stand, was $17,700.

The initial week's take at the 900-seater was $17,500.

Anthony Quayle, director and costar with **Katharine Cornell** in the incoming Broadway production, "The Firstborn," has taken a house in Sneeden's Landing, N.Y., and is bringing his wife and children from England.

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Inside Stuff—Legit

Anent the recent mentions in VARIETY of two-character and one-character plays, Louis Cline, manager of the Colonial Theatre, Boston, recalls that Maurice Schwartz, the Yiddish stage star, appeared on Broadway in a one-role drama, "Conscience," from the Portuguese of Pedro Bloch, translated into English by Claude Vincent, adapted by A. M. Klein. Schwartz staged the show, which was presented by the Shuberts, in partnership with Joseph Kipness and Jack Small. It opened May 15, 1952, at the Booth Theatre, N.Y., and played four performances.

Fines of $80 each and two-month suspensions were meted out last week by Actors Equity to seven members who had been brought up on charges of violating union regulations in connection with their employment in the off-Broadway production of "An Enemy of the People." The suspension will be lifted upon the payment of an additional $80.

Legit Bits

Maynard Morris, of the Music Corp. of America legit department, will visit Greece and return to Italy this summer for his annual European vacation trip.

With the continued best-selling success of her book, "Please Don't Eat the Daisies," authoress-playwright **Jean Kerr** and her husband, playwright-director and N.Y. Herald Tribune drama critic **Walter Kerr**, have had to get an unlisted telephone number for their home in Larchmont, N.Y.

British actress **Rosemary Harris**, who'll costar April 26 opposite **Maurice Evans** in "Dial M for Murder" on the Hallmark tv show, is being sought next for a Canadian tele edition of **Christopher Fry's** "Phoenix Too Frequent." She'll probably take a vacation from video assignments after that, however.

Does anyone remember **Victor Samrock**, general manager for the Playwrights Co., when he was an usher at Carnegie Hall, N. Y.? Or **Howard Teichmann** when he was an assistant stage manager for **Orson Welles** and **John Houseman** at the Mercury Theatre?

Mary Chase, author of "Harvey" and "Mrs. McThing," is on a visit from her home in Denver to see the Broadway shows. She's also arranged for publication in fictional form of her play, "Lolita," which is slated for Broadway presentation by the Producers Theatre whenever she thinks it's ready for the stage.

Christopher Fry is writing a new play about King Henry II.

Gregory Morton, who plays the head foreign agent in "Who Was That Lady I Saw You With," takes a leave of absence from the **Leland Hayward** production April 27-May 12 to appear in the 20th-Fox film, "Rope Law."

Company manager **Leonard Field** planed Monday night (21) to London to look over the West End shows for a possible import for his Broadway producer debut.

Ellen McRae, femme lead in the Broadway production of "Fair Game," and **Paul Roberts**, the play's director, are to be married next June.

Virgil Miers, Dallas Times Herald amusements editor, is in New York for two weeks of playgoing, before planing to London to cover the Variety Clubs International convention. Miers and his wife will then vacation via a three-week motor trip to Rome, Paris and Brussels.

Ira Bernstein has joined the legit department of the William Morris Agency.

Former Broadway producer **Oscar Serlin** sails next Friday (25) for about a month's visit to London and Paris.

Playwright **T. S. Eliot** arrived from London last Saturday (19) on the S.S. Media.

Robert Anderson, a member of the Playwrights Co., has completed a new play, "Silent Night, Lonely Night," which he's turned over to the producing firm.

John Ford's 17th century play, "'Tis Pity She's a Whore," is planned for off-Broadway production next season by **Eugene Van Grona.**

Harlowe F. Dean has been appointed assistant to **Warren Caro**, executive director of the American Theatre Society, Inc. New additions to Caro's staff also include **Robert H. Kuhlman** and **Mrs. Jane R. Marks.**

A new, untitled play by **N. Richard Nash** has been acquired for Broadway production next season by **David Susskind** and **Roger L. Stevens**, with **Robert Lewis** slated to direct.

William Landis and **Del Tenney** will produce a series of **Bernard Shaw plays** at the Donwtown Theatre, N. Y., beginning May 12 with "The Philanderer."

Arthur Rubin has withdrawn as assistant stage manager of "Music Man" to join "Most Happy Fella" on the road in the role Giuseppe, which he originated on Broadway.

The Actors Equity council recently rejected a recommendation from the membership that the union urge the State Dept. to okay a passport for **Paul Robeson.**

A Broadway production of **Luigi Pirandello's** "Rules of the Game" is planned for next season by **Franchot Tone** and **David Ross**, with the former doubling as star and the latter doubling as director.

Collete's "The Other One," based on her short novel, "La Seconde," is planned for Broadway production next season by **Leonard Sillman** and **James Gardner.** Also on Sillman's sked for the upcoming semester is "New Faces of '59," which he contemplates presenting in association with Frank Productions **(Frank Loesser).**

"The Happy Journey," a musical adaptation of **Stella Benson's** novel, "The Far-Away Bride," is planned for Broadway production next season by **Alexander H. Cohen**, with **Alfred Drake** as star. The book and lyrics will be supplied by **Edward Eager**, while **George Antheil** has been approached to provide the music.

Howard Lindsay and **Russel Crouse** will collaborate on the dramatization of **Howard Nemerov's** novel, "The Homecoming Game," which **Emmett Rogers** plans producing on Broadway next season. **Elihu Winer** was originally slated to handle the adaptation.

"Three Against Time" is the new title for **Pearl Buck's** play, formerly called "The White Bird." A Broadway production is planned for next October by **Ted Danielewski** and **Bilee Baum**, who's the wife of **Harry Steinberg**, a treasurer at the Imperial Theatre, N. Y. Danielewski will also double as director.

B'way 'Mame'

Continued from page 59

last January ran to $17,867.05, including a $450 fee for a hair stylist, and a $1,500 fee plus $1,082.09 travel expense for the designer of new gowns. Miss Garson gets a straight 10%-of-the-gross salary.

Legal fees for the show have totaled $12,693.69 thus far, and the charges for Christmas "expense" and parties for the cast have totaled $2,844.64. The practice of charging the cost of parties against the production is fairly common among Broadway managements, and usually causes grumbling among the backers, who have to foot part of the bill. As one angel expressed it last week, "I was one of the hosts of the 'Mame' parties, but I wasn't even invited to attend."

When Miss Russell vacationed last summer, requiring the show to take a layoff, her transportation to and from the Coast was paid by the production, at a cost of $1,054.-81. In addition, the show also paid the rent, amounting to $750, on her New York hotel suite for the period. When she left the cast last Jan. 18 to play the same part in the screen version, the actress is figured to have been paid a total of approximately $400,000.

As an investor, with a $37,500 stake in the production (she thereby shared the $683.15 expense of her own "farewell" party), Miss Russell gets 10% of the profits. As star, she also received 10% of the gross until the producion cost was recouped and 12½% thereafter, plus 13.43% as long as she remained in the cast. In addition, Miss Russell was paid an extra $2,500 per week for an additional three weeks with the show.

Morton DaCosta, who staged the show, got 2% of the gross until the production cost was earned back and 3% thereafter, plus 5% of the profits. Producers Fryer and Carr originally got 47.099% of the net, but since Miss Russell has left the cast the addition of her share has boosted their slice to 60.529%.

Show Out of Town

Jane Eyre

Washington, April 16.

Courtney Burr (in association with Sterling Productions) presentation of three-act drama by Huntington Hartford, adapted from the novel by Charlotte Bronte. Stars Eric Portman, Blanche Yurka, Jan Brooks. Directed by Demetrios Vilan; settings, Ben Edwards; costumes, Motley; music arrangements, Lehman Engel. At Shubert Theatre, Washington, April 16, '58; $4.95 top.

Servant	Carol Haball
Mrs. Fairfax	Blanche Yurka
Adele Varens	Susan Towers
Jane Eyre	Jan Brooks
Grace Poole	Adelaide Klein
Edward Rochester	Eric Portman
Richard Mason	Frank Silvera
Gregory	Francis Compton
Lady Ingram	Norah Howard
Her Daughter	Jola Lynn
Her Son	Adrian Foley
Rev. Wood	Douglas Wood
Col. Dent	George Spelvin
Miss Wood	Ann Stanwell
Mr. Green	Richard Nicholls
Briggs	John Malcolm
Bertha Mason	Jane White
Guests	Tom McDermott, Nick Richards, Dorothy Scott

Huntington Hartford, the A. & P. stores heir, art patron and Hollywood theatre owner, is making his debut as a playwright with this adaptation of Charlotte Bronte's mid-19th century romance. After a dire initial tryout tour, during which film actor Errol Flynn withdrew as star, the drama has been revised and recast, and is again getting a pre-Broadway shakedown tour.

Whatever it may have been in its previous state, "Jane Eyre" now stacks up as a dubious commodity for mid-20th century audiences and, of course, for the Broadway trade. It's a sadly dated yarn, with a sort of quaintness and a handsome physical production as the principal assets. Courtney Burr is the producer, with adaptor Hartford as the sole backer, reportedly for about $300,000 thus far.

It seems doubtful if much can be done to vitalize "Jane Eyre." It just has little application to today's world. There are a few nice moments, notably Jane's return to the burned mansion to find her suitor, the imperious Rochester, blind and unaware of her presence. The staging of the fire itself is also effective, and there is an appealing quality to a scene in which elaborately garbed weekend guests are ceremoniously welcomed at Thornfield Hall.

But integral elements of the story are downright unbelievable, an example being that an intelligent young governess could live in the house for six months without being aware that a violently mad woman is hidden away in one of the wings. Nor does it ring true that Rochester would attempt to wed the heroine while already married to the insane woman.

British actor Eric Portman, who has succeeded Flynn and the latter's successor, John Emery, in the starring role of Rochester, is competent and seemingly sincere, as are Blanche Yurka as the imposing Mrs. Fairfax and Jan Brooks, making her legit debut the title part. But the show tends to be an anachronism. *Levy.*

London 'Lady'

Continued from page 59

linger Theatre, N. Y., at an $8.05 top.

On the other hand, the Drury Lane presentation, virtually a replica of the New York original, will have cost just over half of the Broadway production — $225,000 against $401,000.

Although advance bookings go into 1960, there are still plenty of seats to be bought from June and July onwards. These are mainly in the cheaper locations, but the ticket brokers are anxious to publicize this fact so as to discourage a blackmarket in seats, such as is usual in New York. Speculators have been busy for some time and the classified ad columns of many of the dailies are regularly carrying offers of "Fair Lady" seats at inflated prices.

The four principals who originally appeared in the New York presentation will repeat their roles at Drury Lane. In addition to Rex Harrison as Prof. Higgins, Julie Andrews as Eliza Doolittle, Stanley Holloway as Mr. Doolittle and Robert Coote as Col. Pickering, the London cast includes Zena Dare as Mrs. Higgins, Betty Wolfe as Mrs. Pearce, Margaret Halstan as the Queen of Transylvania, Peter Gilmore as Freddie Eynsford-Hill and Linda Grey as Mrs. Eynsford-Hill.

The principal technical credits will also be the same as those of the Broadway show, with Moss Hart directing, Oliver Smith the scenic designer and Cecil Beaton doing the costumes.

Literati

Recession Cost: 50% of Profits

The recession will effect a 50% dip in the 1958 profits of the Curtis Publishing Co., president Robert A. MacNeal told stockholders at their annual meeting.

First quarter earnings "may be below $250,000," compared with $1,390,000 for the same period last year. He estimated earnings for the current year would be $3,000,000, down from $6,239,000 in 1957.

This would equal the 35-cent-a-share annual dividend on common payable May 1. Earnings in 1957 amounted to $1.29 a common share.

The Curtis exec sees the slump hitting bottom in the second quarter of 1958 and "recovery well under way by the fourth quarter.

N. Y. Times' 1st Profit Report

N. Y. Times, for first time in its history, issued an annual report making its financial statements public at meeting of stockholders yesterday (22). Arthur Hays Sulzberger, chairman of the board and publisher, reported net profit after taxes of $3,010,067 for year ended 1957. Of this sum $1,462,814 came from newspaper operations and $1,547,253 from daily's investment in Spruce Falls Power & Paper Co. Ltd.

Gross operating revenue from ads and circulation totalled $86,-844,399, an increase of $965,086 over preceding year, but net profit after taxes was $624,245 below previous year. This was N. Y. Times' 60th consecutive year with a net profit.

The Times' circulation established new high records in 1957 and upward trend has continued in 1958. Circulation gains were made despite raise in newstand prices beyond the 100-mile radius from N. Y.

Sulzberger also reported progress on construction of its new home on the west side of West End Ave., from 62d St. to 66th St. Initial building should be completed in 1959. It will serve as subsidiary printing and distributing plant.

Rev. Boyd's Book Plugs

Rev. Malcolm (Mal) Boyd, former TV-radio partner of Mary Pickford and Buddy Rogers, and now an Episcopal priest, returned from New York to his parish St. George's, Indianapolis, yesterday (Tues.) following a series of radio and teevee interviews to plug his new book, "Christ and Celebrity Gods: The Church and Mass Culture" (Seabury Press). He was interviewed on the John Wingate show Monday (21) and also by Mike Wallace for his N. Y. Post column.

Father Boyd's book devotes a major section to a discussion of Cecil B. DeMille's "The Ten Commandments" and also such films as "Baby Doll," "Tea and Sympathy," "The Great Man" and "Lust for Life." There's also a section devoted to Broadway.

Nat'l Headliners' Awards

National Headliners Club's 1958 Award winners were presented with silver medallions at a formal luncheon in Atlantic City April 12, as part of the 24th annual Headliners Frolic.

The Headliners club was founded by the Press Club of Atlantic City to honor journalists, broadcasters and photographers. Winners annually are selected by a panel of seven judges of national stature from some 1,000 entries in newspaper, television, radio and magazine fields.

The club this year selected the Federal government for an award for "the excellent job the Defense Dept., did in providing films on its missile projects. For a first time the club presented an award to a non-commercial radio station, Boston University's WBUR, which outranked a field of commercial entries to win the medallion awarded for public service. Its entry was a school-created series promoting highway safety entitled "Impact" and carried by more than 30 New England stations.

The public service award for newspapers went to the Philadelphia Inquirer for its series, "Today's World—Page Three."

Another Boston station, WBZ-TV, won the public series service award for a television station for its housing documentary, "City in A Shadow." The other awards:

Outstanding foreign news coverage story: Robert Hewett, Minneapolis Star-Tribune.

Outstanding domestic news story coverage: Donald Gonzales, United Press, Washington.

General excellence in feature writing: Dorothy R. Evers, Spokesman-Review, Spokane, Wash.

Consistently outstanding editorial cartoons: Burris Jenkins Jr., N.Y. Journal-American.

Consistently outstanding theatre and tv column writing—Kenneth J. Barnard, Narragansett Times, Kingston, R.I.

Consistently outstanding special feature column—Bill Bien, Fort Lauderdale (Fla.) News.

Award for newspapers with a circulation under 25,000 went to the Southern Illinoisan, Carbondale, Ill., for its story on the Illinois tornado.

For newspapers in the 25,000 to 50,000 circulation class the award went to the staff of the Jackson (Mich.) Citizen Patriot for its feature, "Christman Day Page One."

Consistently outstanding sports writing and columnist: Harry Grayson, NEA, Cleveland.

Best news feature picture stressing human interest: Bill Beall Washington Daily News.

Best spot news picture: Pat Candido, N.Y. Daily News.

Best sports picture: Arthur Rickerby, UP Newspictures, N.Y. City

Best news series in a magazine: Life, for its six-part series, "Crime in the U.S."

Consistently outstanding radio network news reporting: Station KLIF, Dallas.

Outstanding network coverage of a news event: cameraman Maurice Levy, NBC, Dallas.

Consistently outstanding television coverage of local news events: WTVT, Tampa, Fla.

Outstanding TV coverage of a local news event: KTVT, Salt Lake City.

Profiles Chautauqua

"Culture Under Canvas" by Harry P. Harrison, told to Karl Detzer (Hastings House; $6.50), is the story of tent Chautauqua, entertainment medium that flourished from T. R. to F. D. R., and was called by the first Roosevelt "the most American thing in America."

Keith Vawter, Iowa showman, united the respectability of Lyceum programs (which had existed since before the Civil War), with the glitter of typical stage entertainment, put his attractions in tents, and called the operation "Chautauqua," after a permanent cultural establishment at Lake Chautauqua, N. Y.

Canvas auditoriums played one-week stands each summer in small towns on circuits that stretched from Coast to Coast. Headliners were varied: William Jennings Bryan, the singing White Hussars, Judge Ben Lindsey, "The Mikado" (complete), magic acts, girl whistlers, mentalists, Bob LaFollette, Alice Neilsen, Edgar Bergen (with the original Charlie McCarthy), bell-ringers, yodelers, ladies' harp ensembles, Opie Read, Ben Greet, Mme. Schumann-Heink — these were a few of the Chautauqua "regulars" for many years.

Harrison was one of the first "platform superintendents" in 1903, and remained with Chautauqua until its demise. Detzer is a reporter-editor with memories of Chautauqua from his Michigan boyhood. Book is breezy, informative, nicely illustrated, and gives an excellent picture of a fabulous era of show biz. *Rodo.*

CHATTER

Gordon Irving, longtime show scribe of the Glasgow Daily Record, morning tabloid, and also VARIETY correspondent for 10 years, has quit his post as stage gossip writer and film critic of the daily, and will join Roy Thomson's TV Guide as feature staffer at Glasgow, covering the tv scene in Scotland.

Charles F. Young, sports editor of Gannett's Albany Knickerbocker News, reported donations of $22,-238 to the Albany Sports Infantile Paralysis Fund during 1958.

York, Pa. Gazette & Daily became the first tabloid to win the Ayer Cup for excellence in typography, makeup and printing. The sheet placed first in the 28th annual N. W. Ayer & Son newspaper contest.

Glenn Gilbert has resigned from three posts with Montreal Star subsids: editorial director of Weekend Magazine, v-p of North American Newspaper Alliance and president of Canada Wide Feature Service. He's going into "new activities in the field of syndication."

Don't miss April issue of **FILM CULTURE magazine, devoted to the last years of ERICH VON STROHEIM**
Send $1.00 to: FILM CULTURE, GPO, Box 1499, New York 1, N. Y.

Broadway

Time Inc. pouring for American Newspaper Publishers Assn. at the Waldorf-Astoria today (Wed.).

Moiseyev Dance Co. of Moscow is being housed at Claridge Hotel in Times Square.

Jeanne L. Meyer, long with CBS radio and latterly in medical public relations, departs next week for six months in Mexico.

Creole Petroleum Co.'s foundation put up $18,000 and W. R. Grace another $5,000 to help defray costs of N. Y. Philharmonic tour of Latin Republics.

Philip Miles, pub-ad veepee of Restaurant Associates Forum, Hawaiian Room, etc., off to Brussels World Fair and European gourmet trail.

Rosabelle Laemmle and Stanley Bergerman hosting a cocktail-ery-buffet next Monday (28) in honor of Carl Laemmle Jr.'s 50th birthday at the Beverly Hills Club.

Irving Margolin, v.p. and treasurer of Cinerama Productions Corp., resting comfortably at Mary Immaculate Hospital in Jamaica, L.I. after an emergency appendectomy.

Gladys Lloyd Robinson is having a one "man" show of her recent paintings at the Hammer Galleries April 29-May 10. She'll show 29 canvases of Marrakesh, Montego Bar, Hong Kong and Mexico.

Howard E. Potter, tour treasurer for 40 years for such yesteryear concert divas as Nellie Melba and Mary Garden, marks his 81st birthday Monday (28). He and Mrs. Potter will also observe their golden wedding anniversary on June 24.

Pittsburgh

By Hal V. Cohen

Mitzi Gaynor, France Nuyen and Margaret O'Brien on hand for "South Pacific" tee-off at Nixon.

Catholic Theatre Guild has picked "The Front Page" for its May production.

Lester Evans, of dancing Evans Family, and Virginia Wagner announced their engagement.

Lily Jay Silver's first novel, "Shadow In Sun," has had some movie nibbles. She's SW zone manager, M. A. Silver's wife.

Byron Janis comes home next week to piano solo with Pittsburgh Symphony at four city-sponsored concerts in Mosque.

Mrs. Eleanor Tetley to New York to see her son, Glen Tetley, who's with Martha Graham dance company.

Helene Burleigh, sister of community theatre director Fred Burleigh, drove in from Boston for "Tongue In Cheek" preem.

Tim Kirby first act to launch new dancing entertainment policy at Penn-Sheraton's Continental Room.

Major Shorts, of Somethin' Smith & Redheads who make their home here now, expect the stork late next month.

Sam Hood, reporter on Press and amateur jazzophile, gave jazz piano concert of his own arrangements at Press Club.

Jenny Lou Law, who had to quit Julius Monk's "Take Five" revue in N.Y. because of surgery, stepped out for first time at Playhouse revue opening.

Zurich

By George Mezoefi
(32 *Florastrasse*; 34-70-32)

Leonard Pennario hit several Swiss cities on European tour.

Art Buchwald invited by American Women's Club here for a lecture May 8.

June Christy skedded for Swiss appearance with husband Bob Cooper's combo.

Two U.S. pianists, June Kovach and Marjorie Mitchell, gave recitals at Tonhalle.

Italian tenor Gianni Poggi inked for his initial Swiss concert at Tonhalle, April 27.

Komoedie Basle set for first Swiss production of Tennessee Williams' "Orpheus Descending."

Paris musical "Irma la Douce" set for Schausmielhaus with Colette Renard and original cast.

"Ten Commandments" (Par) racking up smash grosses at Urban Zurich, Bubenberg Berne, and ABC Geneva. It's already out front among this season's U.S. top grossers.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse*; 776751)

United Artists Richard Widmark in Germany to film "Time Limit" for release.

German director Alfred Weidenmann formed his own production firm, called Neptune Films.

Production started on Divina color film "Heimatlos" (Homeless), starring Marianne Hold and Rudolf Lenz. Gloria will release pic here.

Erika Mann, daughter of Thomas Mann, has written an autobiography and registered the title—"Der Letzte Mann" 'The Last of the Manns for film rights.

Russian film "Don Quixote," directed by Grigori Kosinzew and made in Leningrad by Lenfilms in 1957, has opened in West Germany to outstanding reviews.

Anita von Karajan, wife of the well-known conductor, has been signed by Anatole Litvak as representative for his film "The Journey," starring Yul Brynner and now filming in Austria.

The first German-Hungarian coproduction will be made in Budapest between Walter Koppel's Real Films and government-controlled Hungarian film Hunnia company. Film will concern life of Franz Liszt.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Louis Prima & Keely Smith have a May date at Brussels World's Fair.

Ed Ames of the Brothers underwent surgery on infected hand, but didn't miss a single Sahara performance.

Eddie (Mr. Domingo) Gomez, who sings with his Latin combo in El Rancho lounge, married Raven Facaros.

Barry Ashton, who choreographs and appears in El Rancho production numbers, will stage Eartha Kitt's act when she returns in Sept.

Frank Sinatra told Silver Slipper's Hank Henry he wants him to be in his new Brigitte Bardot picscheduled for Jan. start in France.

On Jack Eigen's deejay show from Tropicana lounge, Jack Lemmon blasted newspapers for playing up the Lana Turner love letters.

Jack E. Leonard, at a Prima-Smith session, was fascinated by Louis' New Orleans accent, asked Sinatra, "Doesn't this guy ever sing any NORTHERN songs?"

Australia

By Eric Gorrick

20th-Fox reissuing "Song of Bernadette."

Emlyn Williams here for a series of Dickens recitals under D. D. O'Connor banner.

Cherry Blossom revue winding up good run at Empire, Sydney, for Harry Wren.

Queensland exhibs say they will continue their battle for right to reject British pix.

Overplay of poor commercials is boresome to tv viewer paying $11 license fee to government.

Bullen Bros. circus doing ok in Sydney after New Zealand run. It's only two-ring circus Down Under.

Robert Graham, Paramount chief here, biz-visiting New Zealand. Says "10 C's" will run more than a year here.

Distributors deny there will be any get-together to operate a solo clearing house for pix as an operational cutdown.

Tokyo

By Dave Jampel
Press Club—27-0161

French violist Brigette de Baufond debuted with concert on JOAK-TV.

Carol Heiss, Tim Brown and Mr. and Mrs. Ronald Ludington opened figure skating exhibition tour.

Cinerama's "Search For Paradise" to open between June 1-15 after May 31 closing of "Seven Wonders" at the Imperial.

Chief Disney engineer Jack Cutting here to supervise dubbing of "Cinderella" and other Disney product.

Fiscal 1958 (beginning April 1) film importation policy delayed further and decision is hoped for at month's end.

U.S. Army site at Palace Heights, adjacent to Imperial Palace, due to be returned to Japanese Government and slated to become location of planned National Theater.

London Sunday Times film critic Derek Prouse huddling with film bigwigs re opening of 780-seater for Japanese films on Piccadilly Circus in September.

The 50-member Moscow National Bolshoi Circus will have a two-month Tokyo run starting in mid-June on invitation from Yomiuri Newspapers and the Art Friends Assoc.

Actress Yoshiko (Shirley) Yamaguchi left for retirement and Raugoon. She will marry an official of the Japanese Embassy. She recently completed her farewell film for Toho.

London

(*COVent Garden* 0135-6-7)

Julie Wilson at the Colony.

Ella Fitzgerald due here for tv and concert dates.

Dorothy Maguire in from Hollywood.

L. Wolfe Gilbert to Paris after a week's stay in London.

David Whitfield hospitalized for a tonsilectomy.

Peter Chong here from Hollywood to join cast of "The Inn Of The Sixth Happiness."

Mitzi Gaynor and Rossano Brazzi attended Dominion opening of "South Pacific".

Maggie Fitzgibbon making her cabaret debut as a solo at Society restaurant.

Dick Shawn, who just finished a Palladium fortnight, doing cabaret spot at Pepsi-Cola night for Variety.

Kirk Douglas' "The Vikings" will have a swank preem on July 8 with Prince Philip attending.

Bill Anderson, v.p. in charge of Disney's Hollywood studios, guest of honor at a Savoy press reception.

Singer Julie Martin back from six weeks' vaude tour of South Africa.

Macdonald Carey stopped over in London en route to Madrid for "John Paul Jones."

Lew and Leslie Grade tossed a cocktailery for Sarah Vaughan, who is on a concert tour here.

Howard Keel here to co-star with Anne Heywood in Sydney Box's production of "Floods Of Fear" for Rank release.

John Bentley back from Kenya, where he spent more than a year starring in Gross-Krasne's "African Patrol" series.

Hardy Kruger back in London for his second British film role. He plays a German undergraduate at Cambridge.

National Film Theatre running special season of British comedies of the years between 1930 and 1940. Season opened with "Sunshine Susie."

Cecil Parker to co-star with John Mills in Maxwell Setton's production of "Monty's Double," which will be released through AB-Pathe.

Gene Evans in from Hollywood to make his British film debut in "The Giant Behemoth," produced by Edward Lloyd for Eros release.

Comedian Ronald Shiner off to Estoril for a vacation.

Chicago

Sherman Hotel bandleader Frank York started his own diskery, Dash Records.

Conrad Hilton Hotel resumes ice shows in Boulevard Room after a month's hiatus.

Jimmy Ames topping new revue at Mangam's Chateau, with oldtime vaude star Gus Van held over.

Ronald Reagan due in May 1 to speak to the Bond Club of Chi on "The Business Side Of Show Business."

Paul Whiteman batoning an all-Gershwin concert at Orchestra Hall with soloists Len Dresslar and Marilyn Taylor and pianist Jorge Bolet.

"Biggest Show Of Stars for '58," rock 'n' roll package with Sam Cooke, Paul Anka, the Everly Bros and 14 other acts, doing two shows at Opera House May 3.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

"River Kwai" (Col) cleaning up in second runs in nabe spots.

Edith Piaf's stint at Olympia Music Hall was upped from six to 12 weeks and winds April 29, breaking house record.

More than 150,000 disks of "Colonel Bogey March" from "River Kwai" (Col) have already been sold since film opened.

Gaby Bruyere, French actress-singer, nominated model Parisienne for '58 and will be official French hostess at Brussels.

In for firstrun reissues are two Jean Gabin starrers, "Pepe Le Moko" and "La Grande Illusion." A reissue of "The Invisible Man" (U) at two arties doing neat biz.

Jean Albert, singer who quit Les Compagnons de La Chanson last season, will do his first solo stint here next month at new nitery, the Mocombo.

Michael Stack will stage William Inge's "Picnic" for a limited English run at Theatre Des Champs Elysees in June utilizing Yank Army personnel.

Turgeniev's novelette "First Love" to be made here in October with Raoul Levy producing and Claude Autant-Lara directing. Audrey Hepburn being paged for the lead. Italian director, Gianni Franciloni, also announced a version with Eleonora Rossi-Drago, and there was talk of Hecht-Hill-Lancaster also doing it in Hollywood.

Comedie-Francaise has authorized filming of its repertoire to LPC-Filmsonor. Now in a 15 day production sked is Moliere's "Le Bourgeois Gentilhomme" directed by C-F member Jean Meyer with the regular C-F cast. In C'Scope and color, these productions are aimed at school showings and video, but may get regular theatre dates as well.

Berlin

By Hans Hoehn
(76 02 64)

Rudolf Nelson, local cabaret pioneer, celebrating his 80th birthday.

Jazz trombonist Albert Mangelsdorff will represent Germany at forthcoming Newport Jazz Festival.

Italian actor Folco Lulli to Berlin to take over a leading role in CCC's "Polikuschka."

Sidney Bechet with Reweliotty Band (Paris) and drummer Kansas Fields gave a concert at Sportpalast.

Dusco Gojkowic, Yugoslavian trumpeter, has been chosen to rep his country at Newport. Gojkowic currently is with Germany's Kurt Edelhagen orch.

Before Robert Aldrich's "The Phoenix" goes into final stage, pic's two male stars, Jeff Chandler and Jack Palance (accompanied by wife Virginia Baker plus children) planed to Switzerland for a few days vacationing.

This year's Berlin Film Festival (June 27-July 8) will be opened at new Congress Hall. Traditional Festival ball will be held at the Palais am Funkturm July 5, while distribution of Federal Film Awards will take place June 29.

Pix currently playing local G.I. circuit (five houses) include "Baby Face Nelson" (UA), "Gun Battle At Monterey" (AA), "Witness For Prosecution" (UA), "Enemy From Space" (UA), "Buster Keaton Story" (Par), "Wild Is The Wind" (Par), and "Rainmaker" (Par).

Philadelphia

By Jerry Gaghan

Paddy Chayefsky due in to plug his new pic, "The Goddess."

Conductor-organist Nadia Boulanger, to give a lecture-recital at Ethical Society Auditorium.

Hildegarde appeared in kick-off meeting for Catholic Charities Drive in Convention Hall.

Nancy Cushman, here in "Happiest Millionaire," honored at a tea in Charlotte Cushman Club. Spot was named for her ancestor.

Int'l Variety Club

Continued from page 2

Duke of Edinburgh will present the Humanitarian Award. At this function, too, proceeds of the Convention will be distributed among various children's charities. Altogether, about $56,000 is to be given out, half of which came from registration fees paid by delegates and the remainder from advertising in the convention brochure.

Wives of Delegates Feted

In addition to the main business and social calendar, the Convention Committee has organized a full program for the visiting ladies, including a tour to Windsor Castle and a fashion show at the Savoy. There'll also be a party for orphaned children at the Guildhall on the opening day of the convention which is being covered by tv.

The U. S. delegations have come in from Pittsburgh, St. Louis, Detroit Cleveland, Buffalo, Indianapolis, Washington, D. C., Minneapolis, Philadelphia, Milwaukee, Des Moines, Omaha, Dallas, Baltimore, Memphis, Atlanta, Oklahoma, Boston, Charlotte, Los Angeles, San Francisco, Miami, New York, Las Vegas Jacksonville, New Orleans and Seattle. Additionally, there are visiting contingents from Toronto, Mexico City and Dublin.

More than 300 members of the London Tent will also be participating and every event has proved a sellout.

The convention, which has been in the planning stage for substantially more than year, was organized by a panel of committees, with James Carreras, Nat Cohen, J. D. Goodlatte and C. J. Latta (all past Chief Barkers acting as convention chairmen). Additionally, Goodlatte and M. J. Frankovich (last year's Chief Barker) head the executive committee.

Among the 18 international officers attending the convention are Nathan D. Golden (Washington, D. C.), Jack Beresin (Philadelphia), John H. Harris (Pittsburgh), George C. Hoover (South Miami), John H. Rowley (Dallas) and Marc J. Wolf (Indianapolis).

Hollywood

Ann Todd in from London.

William Frawley nursing broken arm.

Lew Arnold resigned as KTLA g.m.

Alexander Mackendrick arrived from London.

Howard Strickling hospitalized for head cuts in auto accident.

Pat Owens granted divorce from writer-producer Sy Bartlett.

Herman D. Hover divorced by Yvonne Hover.

Les Tremayne to Mexico City on archaeological trek.

Billy Eckstine sued for divorce by spouse of two months.

Cathy Lewis won her freedom from actor-producer Elliott Lewis.

Marie MacDonald handed final decree from shoeman Harry Karl.

Louis G. Cowan and W. Spencer Harrison elected directors of Pacific Ocean Park.

Walter Strenge elected prexy of American Society of Cinematographers.

Ken Carter swings to Cheary-Strauss-Irwin flackery as pub relations veepee.

Beulah Frankel will rep Society of Motion Picture Art Directors at Brussels World's Fair and Ireland's An Tostal film festival.

Mervin Houser swings from DOS to Samuel Goldwyn to be pub co-director with William Hebert on "Porgy & Bess."

Piper Laurie, Johnny Grant and Hedda Hopper copped USO awards for "outstanding contribution."

Nanette Fabray in Cedars following auto accident.

Chief Barker O. N. (Bill) Srere heads 20-member contingent of L. A. Variety Club Tent 25 now in London to attend International convention.

Rome

By Robert F. Hawkins
(*Foreign Press Club; tel.* 65 906)

Miiko Taka vacationing in Rome following world-wide junket on behalf of "Sayonara."

Dean Jagger arrives soon to start work on "Nun's Story," both here and on subsequent Belgian locations of Warner pic. He plays Audrey Hepburn's father.

Anna Magnani may shoot an Italo pic, "Solitude," for producer Franco Cancellieri before returning to coast for her Hal Wall's stint. Francesco Maselli would direct.

Jules Dassin to Athens for quick visit. His "La Loi" rolls May 5 on locations in Rhodes, Agrigento, and Northern Italy. Actors signed so far are Yves Montand, Pierre Brasseur, and Melina Mercouri.

Charlton Heston arrived to prep his "Ben Hur" role. Mario Soldati inked as directorial assistant to William Wyler on Metro project, same job he had on "War And Peace" under King Vidor.

Gilbert Becaud here for dubbing stint at Fono Roma studios on his latest pic, "Le Pays d'ou je Viens," which RKO releases here. Singer insisted on doing translation himself on his personally penned tunes.

Amilcar Tirado, Puerto Rican pic director, here to perfect his technique while watching Fred Zinnemann direct "Nun's Story" at Cinecitta. Tirado's past pix have won awards at various European Festivals.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So.*
FR. 7-2609)

Edyth Bush Little Theatre presenting "Jerry Kissed Me."

St. Paul Civic Opera readying "Finian's Rainbow."

Minneapolis Symphony ended Friday night concert season.

Cecil Golly's orchestra moving from Hotel St. Paul to Coleman's.

Skating star Dorothy Lewis started divorce proceedings.

Starlight club again holding over comedian Nate Wexler.

Female impersonators Arthur Blake and Lee Leonard continuing at Gay 90s.

U. of Minnesota's Young People's Theatre offering "Paul Bunyan's Lumberjack," locally authored.

Annual Met. Opera engagement, May 16-18, scaled at $8 top, compared to previous $7.50.

"The Big Beat" with 17 acts and four bands, including Jerry Lee Lewis, Buddy Holly, the Crickets and Alan Freed, set for Minneapolis Auditorium at $3.75 top.

Joyce A. Swan, Minneapolis Star & Tribune executive v. pres. and local Chamber of Commerce head, joined forces with Bennie Berger to induce RKO Theatres to make the Orpheum avilable for legit touring attractions next season now that Lyceum, home of such shows, is being converted into evangelistic tabernacle.

OBITUARIES

ESTELLE TAYLOR

Estelle Taylor, 58, silent picture star, died of cancer April 15 in Hollywood. One of the most beautiful and glamorous actresses of the non-talking era, she had been retired in recent years, devoting all her attention to the protection of animals and was prexy of Pet Owners Protective League, which she founded.

Launching her professional career in a small part in a Broadway musical, "Come On, Charlie," Miss Taylor entered films in the early '20s as a double for Dorothy Dalton. She then struck out on her own, and rose to stardom in such films as "While New York Sleeps," "Don Juan," "A Fool There Was," "Mary, Queen of Scots" and in Cecil B. DeMille's original "10 Commandments."

Following advent of talking pictures, actress for 10 years was active in vaude and the saloon circuit as a singer. Returning to the screen in early '40s, she appeared in a few films but soon retired. She was married to Jack Dempsey, then heavyweight champ, and later producer Paul Small, both marriages ending in divorce.

Surviving are her mother and sister, Helen Taylor, tv makeup artist.

JAMES E. WARD

James Edward Ward, 74, playwright-producer for the Canadian Broadcasting Corp., died April 12 in Toronto. He had been struck by a truck. Canon Ward was an Oxford graduated rancher in the Canadian West and a padre in World War I in which he was wounded and invalided to England. A radio pioneer, he was director of radio for the Anglican Church in Canada and chairman of the National Advisory Council of the CBC until 1952.

Throughout his career, he became increasingly known for his religious plays and musical settings; was also editor of the long-time, weekly CBC program, "The Way of the Spirit." Canon Ward's dramas for the CBC earned top awards in the U. S., with the CBC recently paying him tribute for his pioneering in radio and continuance for 30 years, this including a CBC invitation to produce his six "best" plays for Sunday presentation again on their trans-Canada network.

Survived by sister.

FRANK MANDEL

Frank Mandel, 74, writer and producer of numerous Broadway legit productions, died April 20 in Hollywood.

He wrote the books for such musicomedy hits of the 1920s as "The New Moon," "The Desert Song" and "No, No, Nanette." Among the composers with whom he collaborated were Sigmund Romberg and Victor Herbert.

He was best known as half of the producing team of Laurence Schwab and Mandel. Their first show was "Sweet Little Devil." It was followed by "The Firebrand," "Captain Jinks" and "Queen High." He also collaborated with David Belasco on "Bosom Friends." He retired in 1942 after producing "Vickie." He also was a producer at Warner Brothers in 1937-38.

His wife survives.

ROGER IMHOF

Roger Imhof, vet vaude and screen actor, died at his Hollywood home April 15 on his 83d birthday. Starting his career as a youngster, he toured the country with the old Empire and Columbia circuits, becoming known as an Irish comic. Later, partnered with his wife, Marcelle Coreene, he played both Keith and Orpheum time, appearing in such acts as "Surgeon Louder" and "The Pest House" for more than 20 years.

Signed by William Fox in 1933, Imhof went to Hollywood and appeared in the majority of Will Rogers pictures. Among his other films were "Drums Along the Mohawk," "The Barker," "San Francisco" and "Three Godfathers."

For 60 years he had been compiling a show biz encyclopaedia, to which many authors had free access.

His wife survives.

ALBERT AKST

Albert Akst, 56, film editor and former musician, died April 19 in Hollywood. He was with Metro from 1935 until his retirement because of illness two years ago. He played the saxophone for the Meyer Davis orchestra in 1928-29, then worked as a musician in vaudeville until he entered films in 1930 as a cutter.

After four years with Universal, he joined Metro as a short subjects cutter, progressing to be one of the top editors on the lot. His credits include "Somebody Up There Likes Me," "Brigadoon," "Trial" and "Bandwagon."

His wife, Ruth, sister of producer Arthur Freed; a brother, Harry Akst, veteran composer-arranger, and his daughter survive.

FRANK X. GALVIN

Frank X. Galvin, 64, singer, bandleader and lyricist, died April 14 in Oakland, Cal. A native of San Francisco, he came up through vaudeville and with his band played long stands at the Castro, Royal and Irving Theatres, Frisco, and the old State, Oakland, in the 1920s.

From 1929 until the mid-'30s Galvin had a Frisco radio show. He wrote the lyrics for "I Don't Know Why," "All the Time," "Lovebeam" and "My Lost Pearl," among others. For the last two decades he operated a coin shop in Oakland.

A sister survives.

MARGARET BURKE-SHERIDAN

Margaret Burke-Sheridan, 69, Irish opera singer, died April 16 in Dublin. She made her debut in "La Boheme" in Rome back in 1919. In the same year, she made her first appearances at two other major opera houses, the San Carlo in Naples and Covent Garden in London. She sang "Madame Butterfly" at the latter.

She also appeared at La Scala in Milan and with the Chicago Opera Company. In recent years she was a coach on the staff of the Metropolitan Opera.

ALICE E. FIELD

Mrs. Alice Evans Field, 71, formerly associated with the Motion Picture Assn. of America for 21 years, died in Hollywood April 17. During her years with the MPAA, much of it before her retirement in 1949 under the Will Hays administration, she acted as liaison exec between film industry and national and state organizations. Mrs. Field also authored a book, "Hollywood U.S.A.—From Script to Screen."

Her husband and a son survive.

WERNER V. D. SCHULENBURG

Werner von der Schulenburg, 76, author of 18 German stage plays, died April 4 in Neggio, Italy, after a long illness. Born in Holstein, Germany, he was an officer in the German army, later studied law and philosophy, and turned to writing.

He wrote novels, historical books, and dramas, his most popular play being the comedy, "Schwarzbrot und Kipfel" (Black Bread and Rolls).

THOMAS T. CHAPEAU

Thomas Theodore (Ted) Chapeau, 46 veteran radio-tv personality, died recently of acute leukemia in Jacksonville, Fla. At the time of his death he was on the staff of station WZOK, Jacksonville. He went to that city 24 years ago from his native town of Savannah, Ga., where he started his radio career in 1929 with station WTOC.

Surviving are his wife, son, daughter, mother, sister and a brother.

TOM BLOOMER

Tom Bloomer, president of the Bloomer Amusement Co. of Belleville, Ill., and a member of the executive committee of the Theatre Owners of America, died of a heart attack April 20 in Belleville. He was a past president and board chairman of the Missouri-Illinois Theatres Assn.

His wife survives.

J. T. HUGHES

J. T. Hughes, 56, president and general manager of station KSNY in Snyder, Tex., died April 12 in that city following a heart attack. Prior to joining the radio outlet, he was in the theatre business throughout Texas for 32 years.

Surviving are his wife, daughter and grandson, Gilbert, commercial manager of KSNY.

C. S. MAURICE

C. S. Maurice, 71, oldtime magician and card manipulator known as the Great Maurice, died April 17 in Hollywood.

Born in Algeria, the son of Rabbi Joseph Cohn, he performed throughout Europe and for Allied troops during World War I before coming to the U.S.

VINCENT DE ARRILLAGA

Vincent de Arrillaga, 78, California organist and music teacher, died April 11 in San Francisco. A native San Franciscan, he founded a music school and directed it in Frisco for 36 years. For more than a quarter of a century he was a leading Northern California church and theatre organist.

Wife and two sisters survive.

KEN GRAHAM

Ken Graham, 33, of the comedy team of Collins & Graham, was killed April 14 in an auto crash in Miami Beach. He was driving home following an engagement. Team originally started as instrumentalists, but later switched into straight comedy. They were formerly known as the Knick Knacks.

Survived by his wife.

FRANK MAHUSKY

Frank Mahusky, 77, former vaudeville performer, died April 14 in Sunnyside, Queens. He was a member of a trapeze act called the "Flying Russells." He later appeared with his wife Beatrice in a similar act called "Russell & Beatrice."

Wife, son and two sisters survive.

RUSS HUGHES

Russ Hughes, 47, television writer, died of a heart attack April 15 while watching tv in his Hollywood home. He started his career 20 years ago in radio, and lately had been scripting shows for "Climax", "Playhouse 90" and oaters.

His wife survives.

GEORGE RUBIN

George Rubin, 48, musician and ASCAP member, was killed April 14 in an auto accident near Barstow, Cal.

Surviving are two sisters, Dora Rubina, Hollywood, and Fruma Berger, actress with Yiddish Theatre in N.Y.

Leon J. Livingston, 58, husband of dress designer Mollie Parnis whose creations have been popular with stage and screen stars, died of an apparent heart attack April 15 in his New York office. He was president of Parnis-Livingston Inc., a top dress manufacturing house.

Mrs. Dorothy Cameron Murphy, 55, one of the dancing Cameron Sisters of the 1920s, died April 15 in New York. Her sister Mrs. Madeline Cameron Gaxton, wife of actor William Gaxton, two other sisters and three brothers survive.

Edward Plumb, 50, Walt Disney studio music arranger since 1946, died April 19 in Hollywood. He worked on most of the Disney features, starting with "Fantasia." His wife, three daughters and a brother survive.

Waldemar Liachowsky, 83, piano accompanist for numerous violinists, including Mischa Elman, Jascha Heifetz and Fritz Kreisler, died April 13 in New York. Two sons, three sisters and a brother survive.

Billy Joe Elledge, 20, manager of the Interstate circuit's Queen Theatre, Abilene, Tex., was killed April 7 in an auto accident near Albany, Tex. His parents, two brothers and a sister survive.

Michael Block, near 70, brother-in-law of Gene Krupa and for the past two years working on the drummer's managerial staff, died April 16 at Krupa's Yonkers, N.Y., home.

Charles E. Trezona, 53, a partner in the Trezona-Schiller business management agency, died April 21 in Santa Monica. Wife and nephew survive.

Clayton Frederick Hawkins, 40, commercial manager at CKNW, New Westminster, B.C., died after a brief illness April 17 in Vancouver. Wife, son and parents survive.

Alexander W. Greiner, 70, concert artist manager of Steinway & Sons, piano manufacturers in N.Y., died April 20 in N.Y. His wife and sister survive.

Richard Tucker, 60, theatrical photographer, died April 14 in Venice, Italy. Wife and actress daughter, Judy Tucker, survive.

Eugene F. Westfall, 52, Warner Bros. sound recorder for 30 years, died of heart attack April 10 in Hollywood.

Mary Maguire, 86, former owner of three West Philly nabes, died April 14 in Philadelphia. Her brother survives.

Mother of Tecla Marsico Marzullo, of WWSW staff in Pittsburgh, died there April 6.

Father of Paramount studio process head Farciot Edouart died March 31 in Hollywood.

Sophie Wills, 69, pianist, died March 10 in New York. Her husband and two brothers survive.

MARRIAGES

Margaret Whiting to John Richard Moore, Hollywood, April 13. Bride's a singer; he's exec veepee of Panavision Inc.

Roberta Roy to John Simpson, Toronto, April 14. Bride is daughter of Harry Roy, British bandleader, and Princess Pearl of Sarawak.

Lee Ann Meriwether to Frank Aletter, San Francisco, April 20. She was Miss America of 1955; he's an actor.

Irene Ryan to Charles Olsen, New York, April 14. Bride is an actress, professionally known as Irene Riordan; he's a producer-director.

Virginia Deverich to Henry Howard, April 19, in Beverly Hills. Groom is director of music operations for CBS-TV.

BIRTHS

Mr. and Mrs. Alvan Berman, daughter, April 16, Beverly, Mass. Mother is daughter of Leonard Traube, VARIETY staffer; father, known as Chick Berman, is assistant pro at the Blue Hill Country Club, Canton, Mass.

Mr. and Mrs. Bill Sanders, daughter, Winston-Salem, April 10. Father is disk jockey on WTOB in that city.

Mr. and Mrs. Lou Mauro, daughter, Pittsburgh, April 15. Father's bass player with Al Marsico orch; mother is Nancy Fingal, tv singer with Slim Bryant Wildcats.

Mr. and Mrs. Richard Vernon, son, London, April 11. Father is an actor; mother (Benedicta Leigh) is an actress.

Mr. and Mrs. Gerard Hoffnung, daughter, London, April 12. Father is a tuba player and cartoonist.

Mr. and Mrs. Walter Purcell, son, South Bend, Ind., April 15. Father is account exec at WNDU-TV there.

Mr. and Mrs. Hank Miller, son, Los Angeles, April 11. Father is with ABC-TV.

Mr. and Mrs. Scott Forbes, daughter, Santa Monica, Cal., April 17. Mother is actress Jeanne Moody; father an actor.

Mr. and Mrs. Frank Upton, daughter, Detroit, April 15. Father is Midwest Cinerama Division manager.

Mr. and Mrs. Tommy Noonan, daughter, Burbank, Cal., April 17. Father is an actor.

Mr. and Mrs. Ray Parker, daughter, Los Angeles, April 17. Father is a writer for Art Linkletter's "House Party."

Mr. and Mrs. Maurice Turet, daughter, New York, April 18. Mother is secretary to Saint Subber, producer of "Dark at the Top of the Stairs"; father is [illegible] agent, currently with vaudeville show in [illegible]

In Memoriam

JOE LAURIE, JR.

(April 29, 1954)

Ed Rigg — Bill Buckley
Henry Holt & Co.

In Loving Memory of
Our Dear Departed One

BELLE BAKER

(April 28th 1957)

Murray, Rose, Edna,
Anna and Harry

In Loving Memory of

BELLE BAKER

My Friend and Pal . . .
I miss you.

Jennie

IN LOVING MEMORY
OF
PETER DE ROSE
March 10, 1896 — April 23, 1953
ROBBINS — FEIST — MILLER

In Memory of My Friend
JOE LAURIE, JR.
Jerry Lieberman

In Loving Memory
BELLE BAKER
Herbert

Variet[illegible]

Continued f[illegible]

Purple Onion
Lil Greenwood
Lou Gottlieb
Tin Angel
Marty Marsalla Orc

Toni D[illegible]
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Betty Reilly
Bruni Roque
Joaquin Banegas
Bobby Hicks Orc
Lito Pena Orc
Club Caribe
Pepe Lara
Olga Guillot
Pino Baratti
Los Riviera
Miguelito Miranda Orc.

Escambron
M. A. Ortiz
Cleytons
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Pepe Miller
Kiko Mendive
Zafra Garcia
Anne Carol
Cesar Conception Orc

Joe Blanco Orc

Joe Vallejo Orc

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GALE STORM

BILLY VAUGHN

THE FONTANE SISTERS

TAB HUNTER

MARGARET WHITING

THE HILLTOPPERS

JIM LOWE

JACK HALLORAN

MARLENE DIETRICH

PAUL HORN

THE MILLS BROTHERS

CAROL JARVIS

TOMMY JACKSON

SHIRLEY JONES

THE BROTHERS CANDOLI

JOHNNY MADDOX

HAL MARCH

RUSTY BRYANT

JIMMY NEWMAN

KEN NORDINE

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VARIETY

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VIDEO'S 'POTOMAC POISONING'

Seek Angels in Detroit

Detroit, April 29.

Broadway is coming to Detroit for financial backing. Local auto industry tycoons and business moguls are the target of a backers' audition scheduled to be held here Thursday night (1) by New York producer-director Shepard Traube.

The property being auditioned by Traube is John S. Rodell's "Crazy Old Owl," which he plans presenting on Broadway next season. Sidney Blackmer and Stuart Erwin, who've been set to costar in the production, will participate in the reading for prospective investors. It'll be held in the home of columnist-radio broadcaster Shirley Eder.

The proposed Broadway production is capitalized at $90,000, with provision for a 20% overcall. It's figured the play will be able to break even at $15,000 gross and earn an operating profit of $9,000 on a $30,000 gross. A pre-Broadway tryout tour is scheduled to begin next September in Columbus, O.

NAB's 'Don't Want You Next Year' Hints Film Syndicators' Own Assn.

Los Angeles, April 29.

Top telefilm syndicators, up in arms over the NAB ruling shutting them out of next year's convention, will hold an emergency meeting tomorrow (Wed.) to chart their next step. Out of the meeting could come a decision to form a tv film association, to set up their own convention next year or simply to defer action until a later meeting in New York.

Revolt of the syndicators hasn't reached any definite form as yet, though individually the vidpix boys are boiling over being shut out. Wednesday meeting was called by Television Programs of America exec. v.p. Mickey Sillerman, who said that no specifics had been considered but that some meeting of the minds is necessary.

TPA's bossman, Milton Gordon, had planned publicly to blast the NAB decision during his speech at the tv film clinic, but limited his remarks to an observation that it's about time the stations stopped treating the syndicators like "second-class citizens."

Though no committees have been formalized to take up the matter of the NAB expulsion, the syndicators have worked together in the past, at one time toward forming a vidpix association, which never came off, and again as a group in preparing an exhibit for the FCC's Network Study Group. Syndicators also operate as a unit in financing and running the annual tv film reception at the NAB each year.

Any Roof Will Do

Brussels, April 29.

To create something like 40,000 rooms to accommodate tourists for the World's Fair, Brussels converted all sorts of maisons. Among them were the hospices where heretofore if you stayed over an hour the joke ran, among the Beligians, you were charged an extra day.

New found respectability of some of these establishments is an inside laugh for the wise natives.

Berlin Studio In $75,000 Cable Bid On Satpost Novel

Hollywood, April 29.

Hollywood producers, who have heretofore had a clear field in bidding on literary properties, now are faced with a new competitor. Achilles Industrie, indie film combine of Berlin, has cabled an offer of $75,000 for film rights to "The Chains of Fear," N. Narakov novel to be published by Henry Regnery Co., and serialized in eight parts by Satevepost, beginning May 22.

Offer was received by Christopher Bird here, who translated tome from the original Russian. Narakov is a Russian writer who lived in Germany. Yarn, a romantic suspense novel, doesn't begin studio rounds until sometime this week.

Authors had hoped to delay any bidding until after Satevepost printing to run up price on basis of eight weeks of heavy penetration in a national mag, but their European rep beat them to punch by offering novel on basis of galley proofs.

MODERN ART MUSEUM FOR COLUMBUS CIRCLE

A&P heir and showman Huntington Hartford plans a Gallery of Modern Art on the old Hearst Columbus Circle triangle now occupied by radio station WINS.

Edward D. Chase who designed the U. S. Pavilion at the Brussels Fair will be the architect of the new venture, while south of the Lincoln Square redevelopment as an art, educational and cultural centre it will be separate and apart from that project.

SOLONS TROUBLE AIR CONCLAVE

By GEORGE ROSEN

Los Angeles, April 29.

The nation's broadcasters, one eye on declining billings and the other on their Government inquisitioners, are assembled here this week to reexamine their status in society and as a force in the U.S. economic scheme of things generally.

Outwardly there's the customary peace - on - earth - goodwill - toward-men convention facade with all the attendant hoopla and desperate fun of previous years. But there's no mistaking that this 38th annual meet of the National Assn. of Broadcasters is a "convention of troubled souls."

In a year when the broadcasting industry (and its watchdog, the Federal Communications Commission) is being subjected to unprecedented pressures and scrutiny, the NAB even now may be a year too late in its reappraisal and timetable to shed itself of the fun boys, the shill artists and the carnival-bedecked come-on guys. The NAB board of directors' decision to restrict future conventions to membership registrants operating on a policy level and to the guy with a dedicated gleam in his eye, thus tossing all extraneous folderol out of the window, is generally being greeted with hosannahs.

True, there's plenty of opposition from syndicators and allied vidfilm entrepeneurs, along with transcription companies, station reps and other peripheral participants who henceforth will be barred from future attendance. The NAB, for one, feels it would be serving the tv film boys' interests in better style by permitting them to put up their shingle at all the regional meetings. The vidfilm fraternity says it won't be the same—that to throw out the present con-

(Continued on page 26)

Dub Imports For Video Selloff

Increase in the number of foreign films that are being dubbed into English for wider release in the States has raised the imports' residual value from television.

A number of dubbed features, including some which haven't clicked at the theatrical b.o., are being offered to the stations for current and future release. Long list, including "Frisky," "Wages of Fear," "Woman of Rome," "Gold of Naples," etc., has been made available by Distributors Corp. of America. Trans-Lux Distributing is offering the dubbed "La Strada."

Television, of course, represents an important extension of the market which, at the theatrical level,

(Continued on page 94)

Speakeasy-Type Whiskey Dispensing Oddity of Brussels as Expo Town

By ABEL GREEN

Brussels, April 29.

As the 1958 Brussels Exposition settles down into a cultural and ideological battle for the world's good opinion it looks likely also to settle down into a gastronomic tussle. Next to the French postcard idiom, the most popular indoor sport for Europeans is eating. And both sides of the Iron Curtain have whipped up some pretty fancy groceries. In fact, if anything, the edge is to the Ivan League. The Hungarian, Czech and Russian pavilions are no slouches with the feedbag department.

This is regarded in downtown Brussels as still another blight on the boxoffice of the eateries and niteries although the Carlton Restaurant management, with foresight, insured itself by enfranchising the Atomium's fancy calorie dispensory, the Canterbury Restaurant has the Argentine Pavilion and the Hotel Metropole has the concession at the Belgian pavilion.

More surprising is the lack of enterprise in the nite life. Any event which can generate a possible 35,000,000 tourist traffic within six months, and pull 200,000-capacity weekends, invariably sees the nite life entrepreneurs very savvy and quick-on-the-couvert. They have been notably lacking in enterprise here.

Le Boeuf-sur-le-Toit (Cow-on-the-Roof) seems to rely on its rep as the "plus ancienne" nitery, but 20 years of operation is no guarantee of quality. The Moulin Rouge has a better show, and in between is the Eve de Paris, affiliated with the rue Pigalle (Paris) nitery of the same name.

Also unrealistic are the local liquor laws which encourage speakeasy-style bars and B-girls, and makes a farce of law by serving scotch masquered as half-bottles of champagne. The idea of going

(Continued on page 92)

Erotica Esoterica

Articles editor Ralph Ginsburg of Esquire Mag has a new Helmsman Press book due in July, "An Unhurried View of Erotica." It will give the facts on this kind of literature, revealing that the collection in the Vatican Library is world's largest, following by J. P. Morgan Library and British Museum.

A last writing of George Jean Nathan serves as preface, and Theodore Reik, the psychologist, has done the intro.

Exhib-Distrib Feud Tops Video As Film Heavy

Television has ceased to be the villain of the picture trade's economic problems, in the opinion of a Wall Street investment advisory outfit.

More of a threat than tv is the "chronic battle" that goes on between producers and exhibitors, states Bernhard's. Blame is put on independent exhibitors who won't diversify, and in "an attempt to preserve their own unsure status are hamstringing the natural development of the motion picture industry."

Stalk Brigitte Bardot For Broadway Stage

Brigitte Bardot will make her bow on the Broadway boards if Jule Styne can swing the deal. The producer-composer heads for Europe tomorrow (Thurs.) where he plans to huddle with the French screen actress on the prospects of appearing in "Claudine," a story by Colette, next season. Styne is not certain yet whether the adaptation will be a drama or a tuner.

Also on Styne's overseas agenda are huddles with English producers on a West End production of "Say, Darling," currently running on Broadway. Styne expects to be back at his New York base June 13.

RCA Brass to Brussels

Frank M. Folsom, John L. Burns and Charles Odorizzi are among the top RCA brass slated to visit the Brussels Fair early in June to o.o. the RCA-NBC television, diskery setup and other operations.

They will also visit the company's European outlets and probably have a seminar in the Belgian capital on general conditions, business outlooks, etc.

MARY MARTIN HITS CONCERT PLATFORM

Mary Martin will play the concert circuit next season. She's booked for a 16-week tour of 50 U.S. cities in a presentation to be called "Music with Mary Martin." Appearing with her in the offering will be guitarist Luiz Bonfa, a dancer, and a 20-piece orchestra, with John Lesko as conductor.

An unusual aspect of the tour, which is being booked by Columbia Artists Management, will be the inclusion of matinees especially planned for children. The presentation is scheduled to get underway Sept. 29 and continue for eight weeks. It'll then lay off and resume Jan. 5 for another eight weeks.

The tour will be under the personal direction of Andre Mertens and Humphrey Doulens of CAM.

'How Cheap Will You Work?' Prime Question for U.S. Acts in Europe

There's lotsa work in Europe for an act if you answer correctly the agent's perennial query, "How cheap will you work," according to Ving Merlin, who returned recently from a lengthy tour of the Continent.

Merlin said that after an act works the first-line spots, he then has to go to the smaller cities where there are no gigantic enterprises that can pay top coin. At that point you must get down to bedrock salaries. The agents there seem to bargain for the operator rather than the act, and it's up to the act to do his own negotiating. In nearly all situations, the act is hired on a per-diem basis. Therefore, if a precenter wants to hire you he may go a little higher. In Italy, for example, an agent may offer 1,250 lire per day more than his first figure. "It sounds big, but you look it up in the exchange book and find it's just about $2 per day more." There are problems about getting money out of many countries, and there are tax problems in some instances.

Bells Are Clanging

New kind of theatrical feud has developed in Manhattan: between telephone answering services catering to actors and other talent. Seems that a new service, West 42d Street Exchange, offers flat rate of $2.25 a month and that this is so cheap competitor services are up in arms.

"Threats" have been made.

Disneyland Circarama Is Wow as Transplanted To Brussels' Big Expo

Brussels, April 29.

Picture business steps out front with a wow import of the Circarama show from Disneyland, California amusement park. It's been adapted for the international outing here replete with the 11 projectors that literally encircle the audience with photographic action.

It's legit. theatre-in-the-round in reverse, for the spectator in the middle of the theatre and the full-scale 360-degree angle of perspective requires that he follow the screen action completely around the circle.

The Disney short unfolds in three languages every half hour, running 19 minutes. There are no seats in the small theatre adjacent to the playhouse, both outside and in back of the U. S. Pavilion. The auditors stand in the centre and thus have the sense of completest audience-participation to the degree that one rollercoaster number had to be excised because of the equilibrium impact. The viewers would lean back so far, because of the overly realistic effect, as to fall on their backs. Almost the same thing happens in one scene as the auto-bus climbs a steep grade and then descends on the other side.

It's a tiptop 16-millimetre unit built by William C. (Bill) Ralke, whose audio-visual equipment house, Ralke Co. Inc., Los Angeles, did the job. He is here for the opening as is his technical staff and supervisor, Ralph F. Adams, who assembled this unit at Disneyland in Andheim. An upstairs, back-of-the-cameras audition, indicated an ingenious coupling of the 11 cameras.

Hollywood Bowl Assn. Presents Moiseyev Co. Away From Amphitheatre

Hollywood, April 29.

Hollywood Bowl Assn. will present the Moiseyev Dance Co. of Moscow at the Shrine here for seven performances starting May 24. This is first time Bowl management has expanded as impresario outside its own outdoor amphitheatre.

Also on agenda is the possibility of sponsorship here for Old Voc Old Vic repertory troupe from London. Latter toured eastern U. S. last year under Sol Hurok. He also engineered the Moiseyev tour.

Gentlemanly (It Hurts) Masquers Hail Dinah

Hollywood, April 29.

Masquers went outside male sex for an honor guest—namely Dinah Shore. Keynote was sounded by Pat O'Brien, the toastmaster, when he not only refrained from any "edgy" stories but unloosed some large words uncommon to the old pros that make up the Masquer membership. Said George Burns "I'm stymied in front of a mixed audience so my speech will be clean but dull."

There were enough public and show biz figures on the dais to fill out nearly three hours of showering encomiums on the lady from Tennessee. Alan Jones left his bride's side long enough to sing the anthem and "Luck Be a Lady Tonight" to get the testimonial going.

When the guest speakers didn't storm up enough laughs to suit O'Brien, he fell to telling stories, which consumed a good part of the running time. His biggest yak came from a wire, faked or otherwise, from Milton Berle with the offer, "if you need me I can do nine and a half minutes." Tributes for the most part were sincerely sentimental. Said Ethel Merman, who flew in from Denver (her husband, Bob Six, owns the Continental Airlines), "she's the nicest, kindest, most considerate performer I ever worked with. Long may the queen of television reign."

Red Kids Go For Elvis Despite Marx & Mozart

Frankfurt, April 29.

Elvis Presley fans in East Berlin, undaunted by the Communist efforts to blot out American pop music and contemporary American singers, nearly managed to break up an anti-jazz meet in East Berlin last week, according to reports just received here.

A Communist meet was held in East Berlin especially to discuss methods of restraining the invasion of American jazz in the Russian-controlled territory, and rioting teenagers screaming "We Like Elvis" just about broke up the meeting. Only with the aid of the police was the conference resumed.

Incident reportedly occurred at the Commie meeting held in an East Berlin factory. In carrying the story, a major East Berlin newspaper, the National, headlined the story "Mozart defeats Presley."

Frenzied Finances And City Center Scenery, It's Wondrous-Nomikos

By ROBERT J. LANDRY

During the current, special, spring cycle of "American" (or approximately) operas, the New York City Center stage has been crowded with the gear, props, platforms, staircases and hanging pieces of 10 works. Never to be confused with the Metropolitan Opera House, which also suffers from a shallow stage and no storage space but which can afford to cart scenery back and forth from warehouses, the problem at the Center is to make-do without mazuma.

Confronted this April by a series of scenic designers demanding lines which were in use, props which would cost money, fixed position lights which they wanted moved and other requests for small miracles, stage manager Hans Sondheimer was heard to mutter some comments on the whole tribe.

"And do you include me?" asked Andreas Nomikos, the set designer from Athens, Greece.

Sondheimer's reply was indistinct. It follows that Nomikos is having an education in designing for a facilities-famished but highly ambitious company in "rich" New York which inevitably reminds him of staging plays in Athens during the German occupation when, with canvas absolutely unavailable, his scenery was literally painted on paper. Nomikos, already wise to conditions here, adds knowingly, *"But of course there was no New York Fire Department."*

Typical of the practical problems, the scenery for "The Good Soldier Schweik" was trucked into the Center Monday morning for a Wednesday night world premiere performance. A cast of 37, some 19 stagehands, 16 musicians and all of the various technical specialists working under Julius Rudel and Carmen Capalbo then had to solve an infinity of problems involving some 19 scene changes in an untried opera written to the tempo of musical stage blackouts.

For one scene eight blankets were needed. There were no blankets in the prop room and it was absolutely out of the question to appeal to the Humanities Division of the Ford Foundation.

The most precious thing backstage at the Center is a set of lines which won't foul with the next set of lines. "Don't ask me how some of the problems were solved." Nomikos smiles wistfully, as if to imply heavenly intercession.

For all his nearly two dozen sets for "Schweik" Nomikos had about $7,000 total budget, and that stolen and begrudged. The Center survives by the good hearts of hard-boiled unions and the prayers of the staff. You fall on your face from exhaustion setting up such an opera under such conditions, but it's fun and a Broadway production, when one comes along, is sure to be a cinch.

Meanwhile, "Lost in the Stars" which Nomikos also designed, will have a full added week at the Center. Later this spring the young Greek will be lecturing for a time and staging some student productions at the U. of Indiana. It was to teach there that he first came to the States from Athens. He will be in Tel Aviv later in the summer to stage a special musical event to be conducted by Dimitri Mitropoulos.

Dick Condon Turns Novelist

This week a new Appleton book retailing at $4.50 is on the counters and should pique film business because its author is a chief de ballyhoo, longtime in Paris and Madrid for United Artists, and latterly roaming the U.S. for "The Vikings." His book is "The Oldest Confession" and Richard Condon is not the first press agent to reveal, when turning serious, a well-organized prose style.

Outwardly a tale of the faking and stealing of old masters, and pretty exciting as melodrama all the way, the underlying preoccupation is really morality and how the worst of human stubbornesses, greed, spreads disaster all about. The characters are brought to ironically complete punishment. Background is Madrid and a bull fight symbolism is adroitly employed.

Behind the persiflage of the film publicist lurks a brooder on human destiny. After this book, Condon will never be able to deny it. An excellent first novel. *Land.*

N.Y. City Ballet So-So B.O. in Tokyo

Good Critical Reax, But Blame Modern Repertory, Poor Publicity, High Prices for Disappointing Biz

By DAVE JAMPEL

Tokyo, April 22.

The N. Y. City Ballet wrapped up its 23 Tokyo performances to reactions of critical acclaim and b.o. disappointment. It then moved to Osaka for four performances ending its State Department-ANTA Japan tour.

Response of professionals, devotees and critics was on a high level in both English and vernacular journals, but the Ballet seems to have missed with the general public inasmuch as the average Tokyo attendance was 35,000, with 25,000 for 15 performances at the 2,600-seating Koma Theater and 10,000 for eight performances following at Sankei Hall, a 1,500-seat house. Breakdown percentages reveal 64% as an average house at the Koma Theater and 82.5% at Sankei Hall.

Sadanori Maki, Chief of NHK's Music Department, said that while he is personally appreciative of the artistic values of the N. Y. City Ballet, he believed the program was too modern for average Japanese consumption. He pointed out that in Japan, ballet still must be "Swan Lake" and "Sleeping Beauty" and other standard numbers, while items like "The Cage" and "Western Symphony" of the NYC Ballet repertoire do not register. He thinks that in two or three years the Japanese may be able to digest a modern program.

Because of this, Maki believed that the Bolshoi Ballet, which played here last fall to fuller houses through 17 performances at the same Koma Theater, made a greater impact. He also feels that 23 Tokyo performances was too many, and suggested that 10 or 12 shows would have been more feasible.

In addition, Maki cited that the tickets ($5.55 top) were too steep, especially the lowest-priced ducats ($2.22) which were beyond the reach of the student fans who comprise a large segment of the art followers here. Backing his view, Maki noted that for the spe-

(Continued on page 92)

Directors Talk Strike

Hollywood, April 29.

Screen Directors Guild board contemplates a special membership meeting this week to seek authorization for strike against majors, vidfilmers, following flat turndown by Assn. of Motion Picture Producers and Alliance of Television Film Producers of guild counterproposal for new pact.

Producers' earlier offer of overall 5% wage increase, rejected by Guild, which then came up with what considers rockbottom proposals, then nixed by producers over weekend.

Vancouver Ladies Decide 'Professional' & 'Private' May Be Judged as One

Vancouver, April 29.

Vancouver League of Woman Voters wants certain Hollywood productions barred from theatrical screens in Canada, and has written a letter, published in the local press, to National Film Board here, and to "producers in Hollywood," according to Mrs. G. T. Bray, acting president of VLWV.

Letter names neither films nor thesps, "for obvious reasons. My husband is a lawyer," and attacks "pictures featuring actors and actresses who are publicly proven offenders against the standards of behavior in decent society."

Protest was aimed at NFB, a Canadian government production agency that's unconcerned with commercial aspects of filmtrade, because, "Where else would we send it?" and suggests in effect that notorious actors and actresses be boycotted because, "(it) is a deliberate pandering to an unhealthy form of box-office enticement." Copy would be sent to district's Council of Women, Mrs. Bray said. Although published, letter had not reached NFB at this time.

4/30

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HYSTERICS END, STOCKS RISE

'Quit Singing Blues,' ABP Topper Tells London Int'l Variety Confab

London, April 29.

An urgent plea to the motion picture industry to stop singing the blues otherwise "our customers and bankers will believe us" was made by C. J. Latta, managing director of Associated British Picture Corp., when he presided at a luncheon at Elstree Studios to welcome American, Canadian, Irish and British delegates attending the International Variety Clubs Convention.

He also made a direct appeal to American exhibitors to support British pictures and not to sell them short. He cited as examples of successful exports from Britain "The Curse of Frankenstein," which had grossed upwards of $2,500,000 in the U. S., and, more recently, "Bridge on River Kwai" which was "rolling in the millions."

British exhibitors exceeded their 30% quota because they found it profitable to show British product. And if American theatre owners could benefit equally from showing British films it would be a great help to all. British pix were being designed for the world markets and, as an American in London, he was aware that there was an accent problem although after more than 10 years here his ear was now suitably attuned. That was a matter which was receiving urgent attention.

The time had come, Latta continued, when the exhib must be seriously concerned at the position of the producer and they must share their problems. He welcomed the challenge caused by increasing competition and urged producers to exercise more care in choice of subject, in budgetting and in actual production. He was positive that the industry would emerge stronger than ever before, and recalled the concern felt by the disk industry at the berth of radio.

How Easy-Going Can They Get?

Columbia is moving into release shortly with a major production but without the complete lineup on who's playing what role. Film, "This Angry Age," was produced by Dino De Laurentiis, who made avai able only a synopsis sheet (which is not fully consistent with the actual story on screen) that identifies only key players, such as Silvano Mangano, Anthony Perkins.. Richard Conte and Jo Van Fleet.

Numerous papers around the country, including VARIETY, list the full roster of players and character part of pictures when reviewing them. This means that all supporting performers at least get one mention. Not so with "Angry Age."

'Only Blockbusters Get Theatre Bally Attention, In-Betweener's Slapped'

In buying blockbuster pictures exhibitors pay blockbuster rentals and in the effort to make the investment pay off they go all out in promoting the product. But they do little in the way of ballying the in-between pictures.

This is the verdict of Frank Cooper, head of the Frank Cooper talent agency, under whose aegis a theatrical adaptation of the radio-tv program, "The Lineup," has been completed for release by Columbia.

Cooper, discussing production in New York this past week, had another beef to air. He thinks that top stars deserve the big money they're receiving when their names mean something at the boxoffice. But the demands of the top-notch performers have come to influence the second-string personalities. They're now asking for big remunerations despite the fact they

(Continued on page 20)

SHOOTING IN YUGOSLAV

Mounted Soldiery In Paramount's 'The Tempest'

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Tito country is making its mounted cavalry available for participation in the adaptation of the two Alexander Pushkin novels concerning the Cossack uprising against 18th Century Russia's Catherine the Great.

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In its past fiscal year this outfit had a quintet of pictures, billed for merchandising purposes as the "Fabulous Five," which accounted for a worldwide distribution gross of $45,000,000. Group comprised "Bridge on the River Kwai," "Pal Joey," "Jeanne Eagles," "3:10 to Yuma" and "Operation Madball."

The total could exceed that $45,000,000 as "Kwai" continues at a galloping boxoffice pace.

For the same period, Col had 41 other features which altogether are figured at the same amount—$45,000,000—in global rentals.

Col already has been forced to skip dividends. Had there not been that "Fabulous Five" on the lineup the corporation's fiscal results obviously could have been painful, indeed. For that matter, if there were no "Kwai" the profits-loss statement obviously would be worsened to frightening extent.

Now back to that problem. It's a matter of how to come up with the blockbusters—just a relatively few of them which would require considerably less overhead—and do away with the bulk production that now demands king-sized selling organizations and accounts for such a disporportionate amount of the gross.

MANUEL BARBACHANO'S 'MEXICO MIO' FOR CIMEX

Manual Barbachano, Mexican producer whose past features include "Torero" and "The Roots," is now readying a feature documentary titled "Mexico Mio" which is to "cover one imaginary day in Mexico from ancient times to the present." Its' to be partly financed by the Mexican government, whose film distribution agency, Cimex, will have Latin American rights, according to Edward Harrison, Barbachanos' New York rep.

Film, as scripted by Cesare Zavattini, has a four-month shooting schedule, with camera work to begin shortly. It concerns the three levels of Mexican life, the Indians, whites and mestizos (Indian and white mixture).

CANTOR AMONG HONORED

Los Angeles, April 29.

Eddie Cantor, Ernest J. Loebbecke and James F. Twohy will be guests of honor at 10th Annual Brotherhood Testimonial Dinner of National Conference of Christians and Jews, to be held May 22 at Beverly Hilton Hotel.

Loebbecke, Protestant, is prexy of Los Angeles Title Insurance & Trust Co., Twohy, Catholic, a West Coast industrialist.

ARE FILMS BEING 'RE-DISCOVERED'?

By GENE ARNEEL

Wall Street is cozying up to the picture business again. Several film issues on the New York Stock exchange are now at new high levels following a protracted period of depressed prices.

In past, instances of big activity in the shares of a corporation reflected anticipated, or actual, deals such as library selloffs to television syndicators which would mean substantial capital gains. It's significant that at this time such transactions are not behind the money market's new interest.

Paramount stock spurted up $2 per share in a single day—last Thursday (24). Par v.p. Paul Raibourn, whose counsel frequently is asked by Wall St. interests on the film trade's ups and downs, stated Par has no particular deals in work of the type that would account for an extra dollar haul. It's strictly the picture business that is now attractive to investors, said Raibourn.

UA's 50% Climb

United Artists' stock on the big board has climbed about 50% in value within the last several months, which is regarded as spectacular. UA board chairman Robert S. Benjamin dittoed Raibourn's statement. There's no special activity at UA, other than the business of pictures (plus new show business diversifications), behind the strong stock showing.

Value Line, prominent stock analysis publication, in its current issue sounds an optimistic note. Summarizing its size-up of the various picture companies, this Arnold Bernhard sheet observes: "A large supply of quality pictures has effected a smart rebound in theatre attendance. With many more promising attractions yet to be released, prospects for the year ahead are favorable... The entertainment stocks represent attractive vehicles for capital growth."

Value Line further notes it's likely there will be more pictures grossing $5,000,000 in domestic rentals in 1958 than in any other year of history.

By the end of last week's trading, American Broadcasting-Paramount Theatres was at $17.75 per share, as against the year's low of $13.

Despite the corporate transition at Columbia, this issue was traded at $15.12½, up from a low of $12.50.

Loew's at $15.50

Loew's, a particularly active stock (32,500 shares were exchanged last Friday, hit a new high of $15.50.

Paramount hit a new high of $38.37½.

20th-Fox went up to $27, from a low of $21.75, and appears holding close to that high mark.

United Artists, with a gain of another $1 on Friday, reached a new top figure of $22 per share.

Wall Street Journal, which has in past carried numerous articles on the picture business of a downbeat nature, last week come out on the upbeat. Films are improving and exhibitors are reaching out to draw bigger audiences, said the daily.

Stated a financial community broker who's close to the trade: "The picture business seems to be finding itself again."

Overhead Vs. 12 Pix?

With studio overhead one of the key sources of migraine for the Hollywood companies, question arises as to how Warner Bros. intends to maintain a fiscally sound operation while making only 12 to 14 pictures a year.

Answer came from a WB official: "Our marriage to television is a real thing. TV production on the Burbank lot will take up a lot of the slack in spreading around the overhead."

Film Row Will Never Be Same; Trend On to Close Or Merge

FILIPINOS THINK AGAIN

Take Back Claims on U.S. For Retroactive Taxes

Phillippine tax situation, critical for a long while, is being gradually resolved with the tax bureau having taken back its large and retroactive claims against the American companies for re-investigation.

Herbert Erlanger, the Motion Picture Export Assn's tax expert, returned recently from Manila where he negotiated with the government and the tax authorities. Hope now is for an "acceptable settlement." Some of the tax claims date back to 1951.

Freelance Epoch More'n' Economy Hits Film Art

Cutbacks in ad-pub forces and art departments, as witnessed at several companies, this week was attributed more directly to the switch in emphasis to independent production rather than the overall economy of operation.

Some outfits, such as Columbia, in past included ad-pub work as part of the distribution service for indies. Now the idea is to bill each indie producer for the bally service.

In the case of Col, for example, most of the art department's function is being taken over by an outside agency. The latter's bill is to be charged against the indie picture involved.

Thus, the film company no longer is required to maintain a full department, at full pay, which is not always busy. The work will be gotten as needed, through the agency and, as stated, each picture can be charged for the specific amount of work involved.

OATERS TOO CLOSE, METRO ALTERS DATES

Metro's release schedule is expected to be revised so as to eliminate the bunching of westerns. Following the recent release of "Saddle in the Wind," "The Sheepman" is pencilled in for May, with "The Law and Jake Wade" tentatively set for June and "The Badlanders" shortly thereafter.

Sales chief John P. Byrne is currently on the Coast with prexy Joseph R. Vogel and one of the objectives of the pair is to move up other product and delay the issuance of the oaters, both of which are in the editing stage. With the plethora of sagebrush dramas currently on tv, it's felt that it will be unwise to hit the market with so many westerns at one time.

Belgian Reels Drop All Politicos from Coverage

Brussels, April 22.

Latest development in feud between the Belgian film industry and the state is the banning, as a matter of reprisal, of all political figures from newsreels. With nationwide elections in the offing (an added attraction to Brussels Fair), this decision was overwhelmingly adopted by the Assn. of Belgian Cinema Owners.

It is the unexpected answer to an appalling lack of interest shown by politicians in problems vitally affecting well-being of a too-highly taxed industry now threatened by dwindling audiences.

Ban also applies to members of the government. It means they would be deliberately ignored by cameramen in the course of public functions, including the Brussels World Fair.

With most of the U. S. companies surveying the foreign field to see which branches they might close for the sake of economies, several foreign executives feel that there will have to be some sort of overall industry agreement on which territories to pull out of.

Closings in question affect mostly branches in small places, where it obviously is no longer economic to maintain offices.

Trouble is that most companies are reluctant to move on their own if they know that the competition intends to stay open. "It's kind of foolish, but it's a fact that we'd rather stay open and take a loss than leave the field to someone else," said one foreign manager this week. He said the only alternative was a move by several companies to get together and combine operations.

Such a policy is being instituted by Paramount and Metro in Scandinavia, where Par is taking over the M-G product in Denmark and Metro is reciprocating in Norway. 20th-Fox and Metro have similar arrangements in Trinidad and Austria.

The future of the extent of film business distribution organization is coming into clearer focus as more and more exchanges are being earmarked for closing. Warner blueprint of operation envisions a sales department functioning domestically with a greatly reduced number of branch offices,

(Continued on page 18)

20th-Fox Keeping Movietone News

Following a study of the situation, 20th-Fox has decided to continue its Movietone News operation, even though—at the domestic end—the newsreel is a losing proposition.

Likelyhood of the reel switching to CinemaScope, which has been under consideration, is slim. Feeling is that the added costs wouldn't be matched by increased theatre rentals.

Recent meets at 20th took up the situation and the positive decision was made in the light of the fact that the reel, on an international basis, is important and a moneymaker. To continue feeding its foreign issues, Movietone needs the material gathered by its staff in the U. S. Also, 20th values having a going newsreel in the theatres.

To what extent the domestic reel is losing money apparently depends on the bookkeeping. In any case, with all costs written off against the domestic operation, the reel is a loser. It fares better if the international end carries a larger burden.

Paramount's Inventory Down, Cash Position Up; Earnings Equal $2.80

Paramount's operating costs for film distribution and costs of records, music and accessories sold increased to $27,857,138 in 1957 as compared with $21,642,151 in 1956, according to the company's annual report sent to stockholders yesterday (Tues.). However, the company's total income from film rentals, theatre and television receipts, sales of records, music and accessories, and dividends from Canadian and foreign affiliated companies was $111,213,462 in 1957 as compared with $96,579,079 in 1956.

Report, containing an upbeat ap-

(Continued on page 18)

'How Cheap Will You Work?' Prime Question for U.S. Acts in Europe

There's lotsa work in Europe for an act if you answer correctly the agent's perennial query, "How cheap will you work," according to Ving Merlin, who returned recently from a lengthy tour of the Continent.

Merlin said that after an act works the first-line spots, he then has to go to the smaller cities where there are no gigantic enterprises that can pay top coin. At that point you must get down to bedrock salaries. The agents there seem to bargain for the operator rather than the act, and it's up to the act to do his own negotiating. In nearly all situations, the act is hired on a per-diem basis. Therefore, if a precenter wants to hire you he may go a little higher. In Italy, for example, an agent may offer 1,250 lire per day more than his first figure. "It sounds big, but you look it up in the exchange book and find it's just about $2 per day more." There are problems about getting money out of many countries, and there are tax problems in some instances.

Bells Are Clanging

New kind of theatrical feud has developed in Manhattan: between telephone answering services catering to actors and other talent. Seems that a new service, West 42d Street Exchange, offers flat rate of $2.25 a month and that this is so cheap competitor services are up in arms.

"Threats" have been made.

Disneyland Circarama Is Wow as Transplanted To Brussels' Big Expo

Brussels, April 29.

Picture business steps out front with a wow import of the Circarama show from Disneyland, California amusement park. It's been adapted for the International outing here replete with the 11 projectors that literally encircle the audience with photographic action.

It's legit theatre-in-the-round in reverse, for the spectator in the middle of the theatre and the full-scale 360-degree angle of perspective requires that he follow the screen action completely around the circle.

The Disney snort unfolds in three languages every half hour, running 19 minutes. There are no seats in the small theatre adjacent to the playhouse, both outside and in back of the U. S. Pavilion. The auditors stand in the centre and thus have the sense of completest audience-participation to the degree that one rollercoaster number had to be excised because of the equilibrium impact. The viewers would lean back so far, because of the overly realistic effect, as to fall on their backs. Almost the same thing happens in one scene as the auto-bus climbs a steep grade and then descends on the other side.

It's a tiptop 16-millimetre film built by William C. (Bill) Ralke, whose audio-visual equipment house, Ralke Co. Inc., Los Angeles, did the job. He is here for the opening as is his technical staff and supervisor, Ralph F. Adams, who assembled this unit at Disneyland in Andheim. An upstairs, back-of-the-cameras audition, indicated an ingenious coupling of the 11 cameras.

Hollywood Bowl Assn. Presents Moiseyev Co. Away From Amphitheatre

Hollywood, April 29.

Hollywood Bowl Assn. will present the Moiseyev Dance Co. of Moscow at the Shrine here for seven performances starting May 24. This is first time Bowl management has expanded as impresario outside its own outdoor amphitheatre.

Also on agenda is the possibility of sponsorship here for Old Voc Old Vic repertory troupe from London. Latter toured eastern U. S. last year under Sol Hurok. He also engineered the Moiseyev tour.

Gentlemanly (It Hurts) Masquers Hail Dinah

Hollywood, April 29.

Masquers went outside male sex for an honor guest—namely Dinah Shore. Keynote was sounded by Pat O'Brien, the toastmaster, when he not only refrained from any "edgy" stories but unloosed some large words uncommon to the old pros that make up the Masquer membership. Said George Burns "I'm stymied in front of a mixed audience so my speech will be clean but dull."

There were enough public and show biz figures on the dais to fill out nearly three hours of showering encomiums on the lady from Tennessee. Alan Jones left his bride's side long enough to sing the anthem and "Luck Be a Lady Tonight" to get the testimonial going.

When the guest speakers didn't storm up enough laughs to suit O'Brien, he fell to telling stories, which consumed a good part of the running time. His biggest yak came from a wire, faked or otherwise, from Milton Berle with the offer, "if you need me I can do nine and a half minutes." Tributes for the most part were sincerely sentimental. Said Ethel Merman, who flew in from Denver (her husband, Bob Six, owns the Continental Airlines), "she's the nicest, kindest, most considerate performer I ever worked with. Long may the queen of television reign."

4/30

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Red Kids Go For Elvis Despite Marx & Mozart

Frankfurt, April 29.

Elvis Presley fans in East Berlin, undaunted by the Communist efforts to blot out American pop music and contemporary American singers, nearly managed to break up an anti-jazz meet in East Berlin last week, according to reports just received here.

A Communist meet was held in East Berlin especially to discuss methods of restraining the invasion of American jazz in the Russian-controlled territory, and rioting teenagers screaming "We Like Elvis" just about broke up the meeting. Only with the aid of the police was the conference resumed.

Incident reportedly occurred at the Commie meeting held in an East Berlin factory. In carrying the story, a major East Berlin newspaper, the National, headlined the story "Mozart defeats Presley."

Frenzied Finances And City Center Scenery, It's Wondrous-Nomikos

By ROBERT J. LANDRY

During the current, special, spring cycle of "American" (or approximately) operas, the New York City Center stage has been crowded with the gear, props, platforms, staircases and hanging pieces of 10 works. Never to be confused with the Metropolitan Opera House, which also suffers from a shallow stage and no storage space but which can afford to cart scenery back and forth from warehouses, the problem at the Center is to make-do without mazuma.

Confronted this April by a series of scenic designers demanding lines which were in use, props which would cost money, fixed position lights which they wanted moved and other requests for small miracles, stage manager Hans Sondheimer was heard to mutter some comments on the whole tribe.

"And do you include me?" asked Andreas Nomikos, the set designer from Athens, Greece.

Sondheimer's reply was indistinct. It follows that Nomikos is having an education in designing for a facilities-famished but highly ambitious company in "rich" New York which inevitably reminds him of staging plays in Athens during the German occupation when, with canvas absolutely unavailable, his scenery was literally painted on paper. Nomikos, already wise to conditions here, adds knowingly, *"But of course there was no New York Fire Department."*

Typical of the practical problems, the scenery for "The Good Soldier Schweik" was trucked into the Center Monday morning for a Wednesday night world premiere performance. A cast of 37, some 19 stagehands, 16 musicians and all of the various technical specialists working under Julius Rudel and Carmen Capalbo then had to solve an infinity of problems involving some 19 scene changes in an untried opera written to the tempo of musical stage blackouts.

For one scene eight blankets were needed. There were no blankets in the prop room and it was absolutely out of the question to appeal to the Humanities Division of the Ford Foundation.

The most precious thing backstage at the Center is a set of lines which won't foul with the next set of lines. "Don't ask me how some of the problems were solved." Nomikos smiles wistfully, as if to imply heavenly intercession.

For all his nearly two dozen sets for "Schweik" Nomikos had about $7,000 total budget, and that stolen and begrudged. The Center survives by the good hearts of hard-boiled unions and the prayers of the staff. You fall on your face from exhaustion setting up such an opera under such conditions, but it's fun and a Broadway production, when one comes along, is sure to be a cinch.

Meanwhile, "Lost in the Stars" which Nomikos also designed, will have a full added week at the Center. Later this spring the young Greek will be lecturing for a time and staging some student productions at the U. of Indiana. It was to teach there that he first came to the States from Athens. He will be in Tel Aviv later in the summer to stage a special musical event to be conducted by Dimitri Mitropoulos.

Dick Condon Turns Novelist

This week a new Appleton book retailing at $4.50 is on the counters and should pique film business because its author is a chief de ballyhoo, longtime in Paris and Madrid for United Artists, and latterly roaming the U.S. for "The Vikings." His book is "The Oldest Confession" and Richard Condon is not the first press agent to reveal, when turning serious, a well-organized prose style.

Outwardly a tale of the faking and stealing of old masters, and pretty exciting as melodrama all the way, the underlying preoccupation is really morality and how the worst of human stubbornesses, greed, spreads disaster all about. The characters are brought to ironically complete punishment. Background is Madrid and a bull fight symbolism is adroitly employed.

Behind the persiflage of the film publicist lurks a brooder on human destiny. After this book, Condon will never be able to deny it. An excellent first novel. *Land.*

N.Y. City Ballet So-So B.O. in Tokyo

Good Critical Reax, But Blame Modern Repertory, Poor Publicity, High Prices for Disappointing Biz

By DAVE JAMPEL

Tokyo, April 22.

The N. Y. City Ballet wrapped up its 23 Tokyo performances to reactions of critical acclaim and b.o. disappointment. It then moved to Osaka for four performances ending its State Department-ANTA Japan tour.

Response of professionals, devotees and critics was on a high level in both English and vernacular journals, but the Ballet seems to have missed with the general public inasmuch as the average Tokyo attendance was 35,000, with 25,000 for 15 performances at the 2,600-seating Koma Theater and 10,000 for eight performances following at Sankei Hall, a 1,500-seat house. Breakdown percentages reveal 64% as an average house at the Koma Theater and 82.5% at Sankei Hall.

Sadanori Maki, Chief of NHK's Music Department, said that while he is personally appreciative of the artistic values of the N. Y. City Ballet, he believed the program was too modern for average Japanese consumption. He pointed out that in Japan, ballet still must be "Swan Lake" and "Sleeping Beauty" and other standard numbers, while items like "The Cage" and "Western Symphony" of the NYC Ballet repertoire do not register. He thinks that in two or three years the Japanese may be able to digest a modern program.

Because of this, Maki believed that the Bolshoi Ballet, which played here last fall to fuller houses through 17 performances at the same Koma Theater, made a greater impact. He also feels that 23 Tokyo performances was too many, and suggested that 10 or 12 shows would have been more feasible.

In addition, Maki cited that the tickets ($5.55 top) were too steep, especially the lowest-priced ducats ($2.22) which were beyond the reach of the student fans who comprise a large segment of the art followers here. Backing his view, Maki noted that for the spe-

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Directors Talk Strike

Hollywood, April 29.

Screen Directors Guild board contemplates a special membership meeting this week to seek authorization for strike against majors, vidfilmers, following flat turndown by Assn. of Motion Picture Producers and Alliance of Television Film Producers of guild counterproposal for new pact.

Producers' earlier offer of overall 5% wage increase, rejected by Guild, which then came up with what considers rockbottom proposals, then nixed by producers over weekend.

Vancouver Ladies Decide 'Professional' & 'Private' May Be Judged as One

Vancouver, April 29.

Vancouver League of Woman Voters wants certain Hollywood productions barred from theatrical screens in Canada, and has written a letter, published in the local press, to National Film Board here, and to "producers in Hollywood," according to Mrs. G. T. Bray, acting president of VLWV.

Letter names neither films nor thesps, "for obvious reasons. My husband is a lawyer," and attacks "pictures featuring actors and actresses who are publicly proven offenders against the standards of behavior in decent society."

Protest was aimed at NFB, a Canadian government production agency that's unconcerned with commercial aspects of filmtrade, because, "Where else would we send it?" and suggests in effect that notorious actors and actresses be boycotted because, "(it) is a deliberate pandering to an unhealthy form of box-office enticement." Copy would be sent to district's Council of Women, Mrs. Bray said. Although published, letter had not reached NFB at this time.

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HYSTERICS END, STOCKS RISE

'Quit Singing Blues,' ABP Topper Tells London Int'l Variety Confab

London, April 29.

An urgent plea to the motion picture industry to stop singing the blues otherwise "our customers and bankers will believe us" was made by C. J. Latta, managing director of Associated British Picture Corp., when he presided at a luncheon at Elstree Studios to welcome American, Canadian, Irish and British delegates attending the International Variety Clubs Convention.

He also made a direct appeal to American exhibitors to support British pictures and not to sell them short. He cited as examples of successful exports from Britain "The Curse of Frankenstein," which had grossed upwards of $2,500,000 in the U. S., and, more recently, "Bridge on River Kwai" which was "rolling in the millions."

British exhibitors exceeded their 30% quota because they found it profitable to show British product. And if American theatre owners could benefit equally from showing British films it would be a great help to all. British pix were being designed for the world markets and, as an American in London, he was aware that there was an accent problem although after more than 10 years here his ear was now suitably attuned. That was a matter which was receiving urgent attention.

The time had come, Latta continued, when the exhib must be seriously concerned at the position of the producer and they must share their problems. He welcomed the challenge caused by increasing competition and urged producers to exercise more care in choice of subject, in budgetting and in actual production. He was positive that the industry would emerge stronger than ever before, and recalled the concern felt by the disk industry at the berth of radio.

SHOOTING IN YUGOSLAV

Mounted Soldiery In Paramount's 'The Tempest'

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MANUEL BARBACHANO'S 'MEXICO MIO' FOR CIMEX

Manual Barbachano, Mexican producer whose past features include "Torero" and "The Roots," is now readying a feature documentary titled "Mexico Mio" which is to "cover one imaginary day in Mexico from ancient times to the present." Its' to be partly financed by the Mexican government, whose film distribution agency, Cimex, will have Latin American rights, according to Edward Harrison, Barbachanos' New York rep.

Film, as scripted by Cesare Zavattini, has a four-month shooting schedule, with camera work to begin shortly. It concerns the three levels of Mexican life, the Indians, whites and mestizos (Indian and white mixture).

CANTOR AMONG HONORED

Los Angeles, April 29.

Eddie Cantor, Ernest J. Loebbecke and James F. Twohy will be guests of honor at 10th Annual Brotherhood Testimonial Dinner of National Conference of Christians and Jews, to be held May 22 at Beverly Hilton Hotel.

Loebbecke, Protestant, is prexy of Los Angeles Title Insurance & Trust Co., Twohy, Catholic, a West Coast industrialist.

ARE FILMS BEING 'RE-DISCOVERED'?

By GENE ARNEEL

Wall Street is cozying up to the picture business again. Several film issues on the New York Stock exchange are now at new high levels following a protracted period of depressed prices.

In past, instances of big activity in the shares of a corporation reflected anticipated, or actual, deals such as library selloffs to television syndicators which would mean substantial capital gains. It's significant that at this time such transactions are not behind the money market's new interest.

Paramount stock spurted up $2 per share in a single day—last Thursday (24). Par v.p. Paul Raibourn, whose counsel frequently is asked by Wall St. interests on the film trade's ups and downs, stated Par has no particular deals in work of the type that would account for an extra dollar haul. It's strictly the picture business that is now attractive to investors, said Raibourn.

UA's 50% Climb

United Artists' stock on the big board has climbed about 50% in value within the last several months, which is regarded as spectacular. UA board chairman Robert S. Benjamin dittoed Raibourn's statement. There's no special activity at UA, other than the business of pictures (plus new show business diversifications), behind the strong stock showing.

Value Line, prominent stock analysis publication, in its current issue sounds an optimistic note. Summarizing its size-up of the various picture companies, this Arnold Bernhard sheet observes: "A large supply of quality pictures has effected a smart rebound in theatre attendance. With many more promising attractions yet to be released, prospects for the year ahead are favorable . . . The entertainment stocks represent attractive vehicles for capital growth."

Value Line further notes it's likely there will be more pictures grossing $5,000,000 in domestic rentals in 1958 than in any other year of history.

By the end of last week's trading, American Broadcasting-Paramount Theatres was at $17.75 per share, as against the year's low of $13.

Despite the corporate transition at Columbia, this issue was traded at $15.12½, up from a low of $12.50.

Loew's at $15.50

Loew's, a particularly active stock (32,500 shares were exchanged last Friday, hit a new high of $15.50.

Paramount hit a new high of $38.37½.

20th-Fox went up to $27, from a low of $21.75, and appears holding close to that high mark.

United Artists, with a gain of another $1 on Friday, reached a new top figure of $22 per share.

Wall Street Journal, which has in past carried numerous articles on the picture business of a downbeat nature, last week come out on the upbeat. Films are improving and exhibitors are reaching out to draw bigger audiences, said the daily.

Stated a financial community broker who's close to the trade: "The picture business seems to be finding itself again."

Overhead Vs. 12 Pix?

With studio overhead one of the key sources of migraine for the Hollywood companies, question arises as to how Warner Bros. intends to maintain a fiscally sound operation while making only 12 to 14 pictures a year.

Answer came from a WB official: "Our marriage to television is a real thing. TV production on the Burbank lot will take up a lot of the slack in spreading around the overhead."

Film Row Will Never Be Same; Trend On to Close Or Merge

FILIPINOS THINK AGAIN

Take Back Claims on U.S. For Retroactive Taxes

Phillippine tax situation, critical for a long while, is being gradually resolved with the tax bureau having taken back its large and retroactive claims against the American companies for re-investigation.

Herbert Erlanger, the Motion Picture Export Assn's tax expert, returned recently from Manila where he negotiated with the government and the tax authorities. Hope now is for an "acceptable settlement." Some of the tax claims date back to 1951.

Freelance Epoch More'n' Economy Hits Film Art

Cutbacks in ad-pub forces and art departments, as witnessed at several companies, this week was attributed more directly to the switch in emphasis to independent production rather than the overall economy of operation.

Some outfits, such as Columbia, in past included ad-pub work as part of the distribution service for indies. Now the idea is to bill each indie producer for the bally service.

In the case of Col, for example, most of the art department's function is being taken over by an outside agency. The latter's bill is to be charged against the indie picture involved.

Thus, the film company no longer is required to maintain a full department, at full pay, which is not always busy. The work will be gotten as needed, through the agency and, as stated, each picture can be charged for the specific amount of work involved.

OATERS TOO CLOSE, METRO ALTERS DATES

Metro's release schedule is expected to be revised so as to eliminate the bunching of westerns. Following the recent release of "Saddle in the Wind," "The Sheepman" is pencilled in for May, with "The Law and Jake Wade" tentatively set for June and "The Badlanders" shortly thereafter.

Sales chief John P. Byrne is currently on the Coast with prexy Joseph R. Vogel and one of the objectives of the pair is to move up other product and delay the issuance of the oaters, both of which are in the editing stage. With the plethora of sagebrush dramas currently on tv, it's felt that it will be unwise to hit the market with so many westerns at one time.

Belgian Reels Drop All Politicos from Coverage

Brussels, April 22.

Latest development in feud between the Belgian film industry and the state is the banning, as a matter of reprisal, of all political figures from newsreels. With nationwide elections in the offing (an added attraction to Brussels Fair), this decision was overwhelmingly adopted by the Assn. of Belgian Cinema Owners.

It is the unexpected answer to an appalling lack of interest shown by politicians in problems vitally affecting well-being of a too-highly taxed industry now threatened by dwindling audiences.

Ban also applies to members of the government. It means they would be deliberately ignored by cameramen in the course of public functions, including the Brussels World Fair.

With most of the U. S. companies surveying the foreign field to see which branches they might close for the sake of economies, several foreign executives feel that there will have to be some sort of over-all industry agreement on which territories to pull out of.

Closings in question affect mostly branches in small places, where it obviously is no longer economic to maintain offices.

Trouble is that most companies are reluctant to move on their own if they know that the competition intends to stay open. "It's kind of foolish, but it's a fact that we'd rather stay open and take a loss than leave the field to someone else," said one foreign manager this week. He said the only alternative was a move by several companies to get together and combine operations.

Such a policy is being instituted by Paramount and Metro in Scandinavia, where Par is taking over the M-G product in Denmark and Metro is reciprocating in Norway. 20th-Fox and Metro have similar arrangements in Trinidad and Austria.

The future of the extent of film business distribution organization is coming into clearer focus as more and more exchanges are being earmarked for closing. Warner blueprint of operation envisions a sales department functioning domestically with a greatly reduced number of branch offices,

(Continued on page 18)

20th-Fox Keeping Movietone News

Following a study of the situation, 20th-Fox has decided to continue its Movietone News operation, even though—at the domestic end—the newsreel is a losing proposition.

Likelyhood of the reel switching to CinemaScope, which has been under consideration, is slim. Feeling is that the added costs wouldn't be matched by increased theatre rentals.

Recent meets at 20th took up the situation and the positive decision was made in the light of the fact that the reel, on an international basis, is important and a money-maker. To continue feeding its foreign issues, Movietone needs the material gathered by its staff in the U. S. Also, 20th values having a going newsreel in the theatres.

To what extent the domestic reel is losing money apparently depends on the bookkeeping. In any case, with all costs written off against the domestic operation, the reel is a loser. It fares better if the international end carries a larger burden.

Paramount's Inventory Down, Cash Position Up; Earnings Equal $2.80

Paramount's operating costs for film distribution and costs of records, music and accessories sold increased to $27,857,138 in 1957 as compared with $21,642,151 in 1956, according to the company's annual report sent to stockholders yesterday (Tues.). However, the company's total income from film rentals, theatre and television receipts, sales of records, music and accessories, and dividends from Canadian and foreign affiliated companies was $111,213,462 in 1957 as compared with $96,579,079 in 1956.

Report, containing an upbeat ap-

(Continued on page 18)

Show Biz Delegates Praise London Variety Tent for Great Convention; 1959 Conclave Set for Las Vegas

By HAROLD MYERS

London, April 29.

"Let's be thankful that next year's International Variety Club Convention is to be held in Las Vegas. In that way we have the chance to match the hospitality and organization provided by the London Tent, although we know we cannot top it." That view, expressed by some of the visitors, seems to be the general opinion of most of the 700 show biz delegates who came in from all parts of the U.S., Canada and Ireland to attend the first-ever convention to be held outside America.

Socially, organizationally and prestigewise, there is substantial agreement that the London convention has been an unqualified triumph. The opening banquet at the Guildhall, attended by the Lord Mayor of London and Earl Mountbatten, and the closing Heart Award Dinner last Friday (25) at the Dorchester at which Prince Philip, the Duke of Edinburgh made the Heart Award, set a new high level in social activity and illustrated the prestige which the Tent has attained in London and which the international organization has created over the years.

Registration fees and brochure advertising netted the government a profit of about $50,000. Proceeds were distributed to deserving charities. Bulk of coin was paid out at the closing Heart Award Dinner and distinguished personalities, among them Lord Atlee and Sir Edward Hulton, were on hand to collect checks on behalf of charities in which they are personally interested.

The high spot of the Heart Award Dinner was the announcement that Lord Nuffield has been chosen to receive the honor. The 80-year-old car magnate in his lifetime has given something like $40,000,000 to charity and the Nuffield Foundation, which bears his name, has a world-wide reputation. His selection was a unanimous choice.

Philly Tent Honored

The final business meet of the convention was a full day Heart Report Session last Thursday (24) when each of the Tents reported on its activities for the past year and indicated its plans for the

(Continued on page 22)

'PORGY' GOES TO TODD-AO

Added $1,500,000 Cost Okay By Sam Goldwyn

Hollywood, April 29.

Samuel Goldwyn's film version of "Porgy and Bess" will now cost $6,500,000 or better, due to his decision to shoot musical in Todd-AO.

Use of Todd-AO will add $1,500,000 to budget. Difference, however, is worth it, according to producer, in what it will bring to the production.

Pic will be fourth in Todd-AO, preceders being "Oklahoma," "Around the World in 80 Days" and "South Pacific."

Big Response On 20th's Option Plan

Under the option plan authorized last year by the 20th-Fox stockholders, options for a total of 170,850 shares of 20th common have been issued to 20th executives, 20th proxy statement reveals. This includes options for 98,750 shares to officers of the corporation, i.e. prexy Spyros P. Skouras for 75,000 to 24¼ uper share and 10,000 to v.p. Joseph H. Moskowitz at 23½ per share.

Under the option plan, six-year restricted stock options could be granted to execs at a price equal to the closing price on the exchange the day the option became effective, plus one dollar. One of the conditions of the plan was that each executive receiving an option would agree to have his compensation reduced by 75c for each share which he could purchase by exercising his option. This cut continues for two years, and in the case of Skouras to Dec. 31, 1960.

Also, each optionee had to purchase five-year 5% subordinated debentures of 20th in an amount equal to $25 for each share of stock optioned to him. The top amount to be purchased was $5,000,000. Annual report this week showed that the management had purchased $4,271,250 in debentures, i.e. $25 the principal amount for each of the 170,850 shares optioned. Total salary reduction was $128,137. The $4,271,250 will be added to the treasury. Up to April 16, 1958, $2,533,270 of the sum had been used to purchase 104,800 shares of 20th common at an average cost of $24.17 per share. Earlier, 25,000 shares had been retired at an average cost of $18.75. Combined the cost of the shares was $3,002,074. 20th plans to purchase additional of its own shares to retire them to treasury.

Annual report showed $64,549,607 in film rentals for the U.S.

(Continued on page 95)

L. A. to N. Y.

Eve Arden
Barney Balaban
James Barton
Jack Benny
Roy Bolger
Bob Chandler
Julius Colby
John Forsythe
Leonard H. Goldenson
Bonita Granville
Abel Green
Frances Stillman Hall
Jose Iturbi
Gene Kelly
Laura LaPlant
Irving Lazar
Leo Lieberman
Alan Livingston
David Marsh
Dick McWhorter
Dina Merrill
Les Paul
Sidney Poitier
Ted Richmond
George Rosen
Syd Silverman
Herman Steinbruck
Jessica Tandy
Clara Ward
Lester Welch
Randy Wood
Dick York

'Lady' Asks 600G's, 10%

Hollywood, April 29.

Asking price for film rights to Norman Krasna's Broadway hit, "Who Was That Lady I Saw You With?" is $600,000 plus 10% of the gross over $3,500,000.

The terms being asked are same as those sought for another Broadway hit, "Two for the Seesaw," for which Seven Arts, the Ray Stark-Eliot Hyman indie, is the principal bidder.

Al Daff on Outlook For Universal

Tokyo, April 29.

Waxing optimism on the last leg of a three-week Orient tour, Alfred E. Daff considered filmdom's plight and remarked, "I don't think the industry will collapse."

Removing his tongue from his cheek, the Universal executive continued, "I think we have a lot of problems to face up to and overcome. I think we'll overcome them and out of it the industry will emerge stronger than ever. And," Daff cited, "that's based on the fact that an outstanding picture today can earn more than it ever could."

Daff predicted that the forthcoming "A Time to Live and A Time to Die," filmization of the Erich Maria Remarque World War II novel, will be Universal's all-time grosser.

Dodging a nod that "A Time" indicated a Universal trend toward "bigger" pictures, Daff offered, "It's only indicative of our making all kinds of all types of pictures. As long as we think they'll be profitable pictures, we'll make 'em," Daff affirmed.

He further uncovered from the "small picture" label that is sometimes associated with Universal by saying "That was fostered by a certain element in the industry to create the impression that Universal is still making cheap pictures as during the war and post-war period. If the theory that U only concentrated on small pictures was accepted," Daff offered, "we might find ourselves kept out of certain exhibition circuits.

Daff denied that his own voice will be less important on production policies now that he will be spending less time on the Coast. "My position is what it always has been," he stated.

"Mr. Rackmil (prexy Milton R.) made our position very clear at the

(Continued on page 20)

CHARLES WINNINGER WINS

Los Angeles, April 29.

Charles Winninger won a stipulated judgment of $6,400 from Fred Gerrier and Martin Nosseck in Superior Court.

Actor claimed he had contracted to appear in a short, "Secret of the White Reindeer," but hadn't been paid.

N. Y. to Europe

Merriel Abbott
Michael Barry
Erik Bruhn
Lucia Chase
Lillia Del Valle
Ethel Ennis
Benny Goodman
Sverre Andrew Gran
Joseph Green
Otis Guernsey
Jimmy Husing
Boris Karloff
Nora Kaye
Sid Kornheiser
John Kriza
Roger Lewis
Goddard Lieberson
Michael Lland
Dudley Manners
Duncan McGregor
Aline McMahon
Gilbert Miller
Jack Mills
Harold Mirisch
Izler Solomon
Trotter Bros.
Gore Vidal
Clinton Wilder
John Williams
Vera Zorina

Europe to N. Y.

Lyn Austin
Rossano Brazzi
Enoch Light
Robert Montgomery
Max E. Youngstein

ALEX GORDON MOVING TOWARD 'A' FEATURES

Hollywood, April 29.

Alex Gordon Productions has been set up by producer to embark upon a program of high-budget films for major release, following sellout of his percentage interests in 12 exploitation pix made for American International.

Initialer on new program will be "The Crime Syndicate," original being scripted by Mildred and Gordon Gordon. Also in works is "Mask of the Red Death," suggested by the Edgar Allan Poe classic. Another trio is "The Mound of Hell," horror yarn; "End of the Trail," a western; and a new version of Robert Louis Stevenson's "The Suicide Club."

Gordon will also set up a separate unit to turn out low-budgeted exploitation yarns. Producer still has three pix to do for AI.

N. Y. to L. A.

Irvin Arthur
Theodore Bikel
Russ Brown
John Cassavetes
Frank Cooper
Irwin Corey
Tom Duggan
Jules Dundes
Ed Hall
Arthur Hull Hayes
John Karol
David A. Lipton
Lois O'Brien
David Rose
Gena Rowlands
Eric Salline
William A. Schudt Jr.
Joe Sherman
Robert Sullivan
Franchot Tone
George Wood
Sidney Zelinka

New York Sound Track

The pariah of the industry several months ago for his downbeat survey of motion picture business, Wall Street Journal reporter **Stanley Penn** is today's hero. Reason: his page one upbeat story in same paper in which he called attention to the boxoffice increase in the last six weeks and the factors that indicate the upbeat will continue . . . **Sam Zimbalist** off for Rome to start production on Metro's "Ben Hur." . . . Two of Europe's top stage and film personalities, **Lea Padovani** and **Gino Cervi**, signed for the Goffredo Lombardo-Titanus production, "The Naked Maja," which will star **Ava Gardner** as the Duchess of Alba and **Anthony Franciosa** as Goya . . . Although the picture is completed, Metro is holding the release of the **George Pal** puppet picture, "Tom Thumb," until next Christmas so it can latch on to the kiddie trade . . .

Leo Abrams, for 17 years N.Y. area branch manager for National Screen Service, has resigned . . . Prior to joining NSS, he was division mgr. for Universal. He expects to get back into distribution . . . Atlantis Films (formerly Magna International) kicks off its activities in the foreign film field with the **Brigitte Bardot** entry, "The Girl in the Bikini." It's due for release in May . . . **Edward L. Kingsley** left last week on the Cristoforo Colombo direct for Cannes and the film fest. While he's off ogling films, his wife, Lee, goes on tour with the N.Y. Philharmonic to Latin America. She on the orch's p.r. staff.

Protest against "callous disregard of decency and the flouting of virtues" by "some persons" in the entertainment world has been registered by the Supreme Board of Directors of the Knights of Columbus . . . The resolution urged those in "control" of the motion picture and television industries to take immediate corrective steps, according to a National Catholic Welfare Conference News Service story,—under New York date line.

Gastronomic "showmanship" is reflected in the SRO biz by two of New York's newest eateries, Trader Vic's in the Savoy-Plaza Hotel (now under Hilton management) and The Forum (of the 12 Caesars). Latter is headed by coffee merchant **Phil Wechsler** and is in a lusty Caesarian motif, with a menu that reads like a script from some ancient Lucullan papyrus . . . Trader Vic's is in the South Seas idiom, repeating the click at the Beverly Hilton (BevHills), operating under a royalty license fee from the original Trader in San Francisco.

Kurt Neumann signed to direct "Return to King Solomon's Mines," **Al Zimbalist's** first production for Metro . . . **David A. Lipton**, Universal pub-ad veep, returned to the Coast after 10 days of homeoffice conferences . . . **A. M. Ellis** Theatres Co., of Philadelphia, who operate a circuit in the Pennsylvania and Delaware area, have leased on a long-term basis the Kerry Drive-in Theatre in Wilmington. Berk and Krumgold, N.Y. theatre realty specialists, set the deal . . . May 24 set as the deadline for entries in the 1958 Creative Film Award for the best creative experiment in film form. Award is sponsored jointly by the Creative Film Foundation and Cinema 16 . . . Metro reports a $25,000 advance sale for the legit-style presentation of "Gigi" at the Royale Theatre starting May 15.

Bette Davis takes over role of Catherine the Great of Russia in Samuel Bronston's "John Paul Jones" . . . **Andrew J. Fenady** will write and produce and **Irvin Kershner** direct "Young Captives" for Paramount, which signed team for package chore.

Frances Farmer returns to screen after 15-year absence in star role of Paramount's "The Party Crashers" . . . Paramount changed title of "Too Young for Love" to "As Young As We Are" . . . **Mamie Van Doren** heads for Rome in June to star in Italian production. "Sabrina's Lovely," filmed in English . . . **Jean Stapleton** takes leave of absence from Broadway's "The Bells Are Ringing" to recreate her stage role, Sister, in Warner Bros.' picturization of "Damn Yankees" . . .

Stage-screen veteran **Roscoe Karns**, who spoke briefly at an Albany Variety Club dinner last week, asserted that there has been a number of technical improvements and changes in acting styles over the last four decades. But most prominent of the fresh techniques, he added, is the "natural" school favored by such stars as **James Stewart** and **Gary Cooper**.

Samuel Bronston has found it necessary to import from London the sound recording equipment for his production of "John Paul Jones" which he is filming in Madrid. Spanish films are all filmed silently with dialog dubbed in later, so no set-recording equipment was available in Madrid. **John Farrow** is directing the film with a cast topped by **Robert Stack, Charles Coburn, Erin O'Brien** and **Macdonald Carey**. Filming on the Technirama production got under way at the Estudios CEA, Madrid, on April 15.

Marilyn Monroe returns to screen in Mirisch Co.'s "Some Like It Hot" for UA release . . . **Gene Krupa** will be technical advisor on his own Columbia Pictures' biopic . . . **Richard Brooks**, winding his writer-director pact with Metro, negotiating deal with United Artists to do film version of **Sinclair Lewis'** "Elmer Gantry" . . . Seven Arts Productions registered "Festival" with MPAA Title Registration Bureau, for film background by Brussels Fair.

Otto Preminger bought **Pierre Boulle's** new "The Ways of Salvation" for $350,000 against a percentage, with $150,000 down in cash. He'll do it for Columbia release. Preminger got the book after **Sam Spiegel** dropped his option on it. Spiegel also was going to make it for Col . . . The Soviets are due with more films on rocketry and space exploration. Part of their color-science fiction "Journey to the Moon" film's been sold to tv . . . **Henderikus Wiers**, chief producer for the Deutsche Wochenschau (newsreel), reports his reel is the "official" newsreel in the Norwegian houses. Also said it was "policy" not to use library shots going back into the Hitler period . . . **Franchot Tone** and actress-wife **Dolores Dorn-Heft** hoping to enter their "Uncle Vanya" at one of the European film fests . . . **Munio Podhorzer** of Casino Film Exchange on a ten-day midwest trip.

Ted Richmond and **Dick McWhorter** to Spain to scout locations for "Solomon and Sheba," upcoming **Tyrone Power** starrer . . . "Blackburn's Guerrillas" is new handle for Topaz' "Blackburn's Headhunters" . . . Choreographer **Bob Fosse** will also dance and act in Warner Bros.' "Damn Yankees," **Tab Hunter** starrer . . . **Samuel G. Engel** is prepping four films for summer and fall production, repping $11,000,000 production outlay: "The Story of Ruth," "A Machine for Chuparosa," "White Terror of the Atlantic" and "The End of the Santa Fe Trail" . . . **Zsa Zsa Gabor's** Allied Artists item is finally titled "Queen for Outer Space," a cut from "Queen of the Universe" . . .

Question before the house: Who bought the 52,000 shares of 20th-Fox stock last week, sending up the price of 20th common by several points? Shares were bought at the then prevailing market price (24) and—presumably—were made available by one individual. The buyer was from the Coast. Best guess: It was either **Howard Hughes** or **Darryl F. Zanuck** who unloaded . . . When the late **B. P. Schulberg** took out his by-now-famous ad in the Hollywood trades during the forties, asking for a job in the industry he helped build, he got little response from the film biz, but a lot of mail. Among the letters was one offering him room and board "for life" with a London family.

CANNES CRY: SEND U.S. GALS

Pictures Competing at Cannes

Cannes, April 29.

UNITED STATES

Official: "The Brothers Karamazov" (M-G)
directed by Richard Brooks
with Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb.
Invited: "The Long, Hot Summer" (20th)
directed by Martin Rift
with Orson Welles, Anthony Franciosa, Joanne Woodward, Paul Newman, Lee Remick.
"Desire Under the Elms" (Par)
directed by Delbert Mann
with Sophia Loren, Anthony Perkins, Burl Ives.

FRANCE

Official: "Mon Oncle" (Gray) written by, directed by, and starring Jacques Tati.
Invited: "Les Eaux Vives" (Caravelle) (Live Waters)
directed by Francois Villiers
with Pascal Audret.

ITALY

Official: "L'Huomo Di Paglia" (Lux) (The Man of Straw)
directed by Pietro Germi
with Germi, Luisa Della Noce.
Invited: "Giovani Mariti" (Cassuto) (Newlyweds)
directed by Mauro Bolognini

JAPAN

Official: "Yukiguni" (Toho) (The Snow Country)
directed by Shiro Toyoda
with Keiko Kishi, Ryo Ikebe.

NORWAY

Official: "Ni Liv" (Nordsjofilm) (Nine Lives)
directed by Arne Skouen
with Jack Tjeldstad, Henny Moan.

ARGENTINA

Official: "Rosaura A Las Diez" (Sono) (Rosaura at Ten O'Clock)
directed by Mario Soffici
with Juan Verdaguer, Susana Campos.

SPAIN

Official: "La Venganza" (Guion) (The Vengeance)
directed by Juan-Antonio Bardem
with Raf Vallone, Carmen Sevilla.

GREECE

Official: "Fin De Credit" (Finos) (No More Credit)
directed by Michael Cacoyannis
with Elite Lambetti.

SWEDEN

Official: "En Djungelsaga (Sandrews) (A Jungle Saga)
written and directed by Arne Sucksdorff.
Invited: "Naera Livet" (Nordisk) (Near Life)
directed by Ingmer Bergman
with Bibi Anderson.

SWITZERLAND

Official: "Visages De Bronze) (Luzuy) (Bronze Faces)
directed by Bernard Taisant
with Jacques Bondon.

CHILE

Official: "La Caleta Olvidada" (Arauco) (The Forgotten Creek)
directed by Bruno Gebel
with Juan Solas.

HUNGARY

Official: "Vasvirag" (Hunnia) (Iron Flower)
directed by Janos Hersko
with Mari Torocsik, Zolton Varkonyi.

POLAND

Official: "Osmy Dzien Tygodnia" (Polski) (The Eighth Day of the Week)
directed by Aleksander Ford
with Sonia Ziemann Zbigniew Cybulski

RUMANIA

Official: "Ciulinii Baraganului" (Bucaresti) (Fools of Baragan)
directed by Louis Daquin
with Nuta Chirlea, Ana Vladesco.

RUSSIA

Official: "Letiat Jouravly" (Mosfilm) (When the Storks Pass)
directed by Michael Kalatozov
with Tatiana Samilova, Alexis Batalov.

GREAT BRITAIN

Official: "Orders to Kill" (Lion)
directed by Anthony Asquith
with Paul Massie, Irene Worth.

WEST GERMANY

Official: "Das Wirthaus Im Spessart" (GMBH) (The Inn in Spessart)
directed by Kurt Hoffmann
with Liselotte Pulver and Carlos Thompson.

CZECHOSLAVAKIA

Official: "Zizkovska Romance" (Czech) (A Suburb Romance)
directed by Zbnynek Brynych
with Jiri Vala, Renata Clarova.
Invited: "Liberte Surveille" (Czech) (Provisional Liberty)
directed by Vladimir Voltchek and Henri Aisner
with Robert Hossein, Marina Vlady, Rene Lefevre. This is a Czech-French co-production.

INDIA

Official: "Paras Pathar" (L. B. Film) (The Philosopher's Stone)
directed by Satyajit Ray.
Invited: "Pardesi" (Stranger) (Naya Sansar)
directed by K. A. Abbas and S. Pronin.
This is an Indian-Russian coproduction.

(Austria's entry "Sissi, Years of Destiny" (Erma) was yanked when it was shown at Brussels this week. It was the third episode in a popular series on Franz Joseph and his wife, the Emporer and Empress of old Austria.

Fest now has 29 countries participating with 26 features and 30 shorts.)

STERN CURB OF TIRED PICTURES

By GENE MOSKOWITZ

Cannes, April 29.

Cannes Film Festival, which will be having its 11th annual waltz around starting this Friday (2) evening (ends May 18) will have fewer films, and, on the advance dope, better ones. That has been a problem of the past about which the festival powers have exercised concern.

Whether Cannes can count on the actual physical presence of the many star names bandied about in advance remains to be seen. Experience teaches skepticism. There is in particular the question-mark on the Americans, most of them nowadays being freelance and time-conscious. The photographers who flock to these events are hot for the sex queens from Hollywood, but few have condescended in recent years.

Cannes festival chief Robert Favre Le Bret has wished especially to prevent smaller nations from palming off native films of less than artistic stature, helping the release, perhaps, but not Cannes.

Le Bret somewhat miffed the Motion Picture Export Assn. when he invited 20th-Fox's "The Long, Hot Summer" over the three other MPEA possibilities of "Desire Under the Elms" (Par), "The Old Man and the Sea" (WB) and "The Goddess" (Col). "Desire" finally got the third nod for the Yanks after "The Brothers Karamazov" (MG) was accepted as the official Yank entry.

20th has long operated lone wolf at festivals and scored again. Yank budget for Festival particular is around $10,000, way below other production countries who dispense costly folders, film books, etc, to cash in on the great press coverage centered here every day for 18 days. Over 600 accredited correspondents are expected this time.

Le Bret has gotten a 27% budget increase for the festival administration but rising hotel costs and salaries (more personnel to smooth out the actual physical running of the fest) have eaten this up. He feels that money is still a Cannes' major problem. Budget this year is $167,500.

The quest for the quality product

(Continued on page 18)

Politically Calm Outlook This Year, But Will Soviets Like 'Karamazov'

Cannes, April 29.

It looks like clear political skies for the upcoming Cannes International Film Festival, which starts to unspool here May 2 and runs through May 18. Rundown of entries indicates that, with the exception of some war films, none bear down on controversial political issues that could set tempers flaring.

Still, diplomatic hides being sensitive and producers touchy, some minor scuffles could still take place. Were it to stretch a point, Russia might conceivably object to the official American entry, Metro's "Brothers Karamazov." And France could take offense over Britain's "Orders to Kill." But it seems unlikely.

One possible source of friction is the Polish entry, "The Eighth Day of the Week," which is technically a coproduction between Poland and West Germany, but was made primarily by the Poles. It has a German star, Sonia Ziemann. Due to the lack of trade accords between West Germany and Poland, the former denies the picture coproduction status. Since the film is entered as a Polish release, however, there should be no trouble on that score.

The Soviet entry, "When the Storks Pass," is a love story sans propaganda, and the other war entries—from Norway and Czechoslovakia—aren't expected to hurt anyone's feelings.

Under the fest rules, the administration has the right to reject entries deemed likely to offend other participating nations or containing propaganda.

BRUSSELS EXPO FILMS

'Old Man and Sea' and 'Goddess' From States

"The Old Man and the Sea," starring Spencer Tracy and release by Warner Bros., and "The Goddess," starring Kim Stanley and released by Columbia, have been accepted as the official U. S. entries at the Brussels film festival.

The Brussels committee has also selected Metro's "Raintree County," starring Elizabeth Taylor and Montgomery Clift, as the third U. S. entry.

The final American selections for the Cannes festival which starts this week are "The Brothers Karamazov," "Desire Under the Elms" and "The Long, Hot Summer."

More Savvy Jury Gratifies Pros At Cannes Fest

Cannes, April 29.

Pointing to the fact that virtually all members of the Cannes film festival jury this year have film backgrounds, observers are hopeful that this may lead to more mature and well-considered prizes. Last year, a lay jury handed out several unpopular prizes and earned itself a good deal of criticism.

Composition of the jury is important, and if the members of the current panel can avoid fest, diplomatic and industry pressures, they may well come up with popular awards.

Jury is international, combining four Frenchmen and seven foreigners. Its composition is a follows:

Marcel Achard, playwright, film

(Continued on page 94)

Danton Walker's Guide Books Inc. has been authorized to conduct a publishing business in New York. Jacob Padawer, was filing attorney at Albany.

Doing the Cannes-Can

Cannes, April 29.

The Cannes Film Fest starts Fri. (2) but already **Gilbert De Goldschmidt,** a young pic producer, has snared world rights for the Swedish "En Djungelsaga" (A Jungle Saga) made in Agascope and Technicolor in India by **Arne Sucksdorff.** A lyrical, poetic tale of man and nature, and how a myth grows via one man's fight with a marauding leopard, this also tees off the fest to be followed by a white tie party thrown for visitors by the Festival and City of Cannes . . . **Marc Spiegle now Hecht-Hill-Lancaster** rep abroad, is reported seeking U.S. rights for "Saga" by De Goldschmidt who says he is holding out until he talks to all the U.S. indie distribs expected at Cannes, such as **Jean Goldwurm, Ed Kingsley, Richard Davis, Cy Harvey, Ilya Lopert** . . . The growing international aspect of motion pictures is noticeable by the mixed nationality of casts . . . Czech entry "Provisional Liberty" has French thesps **Robert Hossein** and **Marina Vlady** . . . the Hispano entry, "The Vengeance," includes Raf Vallone from Italy . . . Poland's "The Eighth Day of the Week," numbers German player Sonia **Ziemann** . . . the Yank "The Brothers Karamazov" (M-G) has Swiss miss **Maria Schell** and Anglo lassie **Claire Bloom** . . . **Martine Carol** comes in with the French contingent fresh from a pic stint in an Anglo-American pic "The Phoenix" (UA) which she just finished in West Berlin under **Robert Aldrich's** direction . . . The Rumanian entry "The Fools of Baragan" has a French leftist director **Louis Daquin** . . . More fest personnel are expected to ease fest workings this year with more efficiency and less ducat trouble . . .

Second Swedish entry "Naera Livet" (Near Life) concerns three pregnant women and their personal dramas of childbirth, while Russia's "When the Storks Pass" is not about maternity but love . . . Motion Picture Export Assn. rep, **Fred Gronich,** could not find a house near enough to the fest so he will hold court office and living quarters in the Carlton Hotel . . . Official Yank entry "The Brothers Karamazov" (M-G) unspools May 11 at night. The American party will precede it in the afternoon. Only other Yank pic showing set is "Desire Under the Elms" (Par) for Sunday afternoon (4) . . .

Two of Hollywood's three entries at the Cannes film fest star foreign personalities. "Brothers Karamazov" has **Maria Schell** and "Desire Under the Elms" offers **Sophia Loren.** Miss Schell, incidentally, is being claimed by four countries. The Swiss say she's Swiss, the Germans say she's made her success in German films, the French point to "Gervaise" and several other French pictures the actress has made, and now the Americans are in the act too.

Brussels Expo Cavalcade of U.S. 'Great' Features

A cavalcade of great American pictures from pioneer Hollywood to date, selected in cooperation with Richard Griffith, curator of the film library of the Museum of Modern Art, starts unspooling at the Brussels Fair June 12 in the U.S. Auditorium-Theatre as follows:

"Life of an American Fireman," directed by Edwin S. Porter, 1902.
"The Coward," directed by Thomas H. Ince, 1915.
"Intolerance," D. W. Griffith, 1916.
"The Mark of Zorro" (Fairbanks Sr.), 1920.
"Greed," Eric Von Stroheim, 1923.
"Sherlock Jr." (Buster Keaton) 1924.
"Hallelujah," King Vidor, 1929.
"Horsefeathers" (Marx Bros.), 1932.
"It Happened One Night," Frank Capra, 1934.
"The Lady Eve," Preston Sturges, 1941.
"Meet Me In St. Louis," Vincente Minnelli, 1944.
"Best Years of Our Lives," Wm. Wyler, 1946.
"My Darling Clementine," John Ford, 1946.
"Treasure of Sierra Madre," John Huston, 1948.
"Louisiana Story," John Flaherty, 1948.
"High Noon," Fred Zinnemann, 1952.

British Columbia Film For Theatrical Release

Vancouver, April 29.

Parry Films' "The Tall Country," a 30-minute British Columbia "travelog" in color, will be released for theatrical showing on May 8, by National Film Board.

Film was bankrolled by British Columbia Centennial committee, and filmed by O. H. Boradaille, local cameraman. Film will be one of the entries in the (Vancouver) film festival.

Russia Floods Vancouver 'Fest'

Vancouver, April 29.

Russia is way ahead and Canada nowhere in the tally of feature film entries to the theatrical aspects of Vancouver's initial international fest, which debuts at the Vogue here, Aug. 4, and though film admissions office was technically closed April 15, tardy submissions are still being accepted "for quite a while" said fest official.

Sole American feature film here is "Miracle in Manhattan," and Canada is depending on documentaries from National Film Board, and others, but no Canadian submissions have yet reached the fest.

(Continued on page 16)

Cannes Taking Note Of Telepix, Too; Meetings Of Federation as Usual

Cannes, April 29.

Contributing to the rising stature of the Cannes film festival, and rounding out the number of activities running parallel with the event this year, will be international meetings and specialized exhibitions.

Outstanding among the latter will be the first television film competition, the winning picture to cop the Eurovision Prize. Screenings will run from May 10 to 14 with 33 films from 10 countries entered. Among the competitors will be the U. S., West Ger-

(Continued on page 16)

Ten North Frederick
(CINEMASCOPE)

John O'Hara's novel. Gary Cooper having a bitter-sweet romance. Mostly well done tale of the disintegration of a gentleman who could protect neither himself nor those he loved.

20th Century-Fox release of a Charles Brackett production. Stars Gary Cooper, Diane Varsi, Suzy Parker. Co-stars Geraldine Fitzgerald, Tom Tully. Features Ray Stricklyn, Philip Ober, John Emery, Stuart Whitman, Linda Watkins, Barbara Nichols. Directed and screenplayed by Philip Dunne after John O'Hara's novel. Camera, Joe MacDonald; music, Leigh Harline, conducted by Lionel Newman; editor, David Bretherton. Previewed in N. Y. Projection Room, April 23, '58. Running time, 102 MINS.

Joe Chapin	Gary Cooper
Ann Chapin	Diane Varsi
Edith Chapin	Geraldine Fitzgerald
Joby Chapin	Ray Stricklyn
Slattery	Tom Tully
Kate Drummond	Suzy Parker
Charley Bongiorno	Stuart Whitman
Lloyd Williams	Philip Ober
Arthur McHenry	Jess Kirkpatrick
Jr. English	Joe McGuinn
Paul Donaldon	John Emery
Peg Slattery	Linda Watkins

Accenting the positive first, "Ten North Frederick" is a fairly interesting study of a man who is the victim of his own virtues. The average filmgoer ought to find this tale-with-a-thesis absorbing diversion. After that it may be stated that because of the psychological intricacies involved the screen telling sacrifices detail and explanation at some loss to audience satisfaction.

The politics section has been so foreshortened and telescoped as to be puzzling. The question of whether the protagonist actually entertains the dream of the presidency or jollies his wife on the point is never clear. And it is crucial to conviction. Joe Chapin (Gary Cooper) is a regional lawyer, rich but not apparently otherwise distinguished. Most of all he is a gentleman and from this fact flows his troubles. The fantastic unreality of a White House ambition goes unexplained save in terms of an aggrandizing wife and leaves the whole beginning of the film oddly conflicted, since the modesty characterization is fighting the vanity of the ambition, which doesn't fit as screenplayed.

Though well acted Tom Tully's party politician is a main contribution to audience wondering about motives which are not stated nor shown if occasionally hinted. Does he personally pocket the $100,000 given him to promote the hero's wish to be, like his grandfather, lieutenant-governor of the state, or does he share the money with his cronies, or divert it to party uses?

Curiosity is aroused but not satisfied on this and other important plot points. Tully seems motivated by a private malice against the "quality" and "family" of the fat cat. He may have a professional's detestation of a well-bred amateur. Only one oblique line of dialog in reference to himself as an Irish politician gives the clue. Hence the audience is not prepared adequately, does not quite get the full implication of the subsequent double-cross.

The vaguest part of the screen version is the home town attitude toward the hero although at his 50th birthday party he is twitted by a philanderer with being a dull and slow fellow. Nonetheless the story gets on and after his series of disillusionments, including his beloved daughter's forced marriage, subsequent miscarriage, annullment and leaving home, the lawyer moves to his bitter-sweet romance in New York with a younger woman. Gradually the central figure becomes more fully dimensioned and the thesis comes across that he has suffered because he cannot take advantage of people but is himself much put upon.

Told in flashback, the story opens at the 1945 funeral of the lawyer and shows the hypocrites gathered afterwards in his home. The greatest hypocrite of all is the widow, played with iceberg selfishness by Geraldine Fitzgerald. It could open a new gamut of formidable screen females for her. At the payoff the G.I. son tells off the company, in his cups, and breaks completely with his mother. Ray Stricklyn makes this boy stand up and out.

The Charles Brackett production obviously serves a variety of purposes. First the John O'Hara book is a pre-sold value by a name author. Then the main character is sympathetic to and tailored for an aging star and a sad September romance is integral to his situation just as his being too considerate makes him send the girl away, though she wishes to stay on any terms. Finally "Ten North Frederick" suitably showcases two 20th CenturyFox actresses being upbuilt, Diane Varsi and Suzy Parker.

Few will be inclined to vote Suzy Parker a great actress, or a prospect to be, but after the wooden maiden display she gave opposite Cary Grant in "Kiss Them for Me" it is possible to report that in her present work is the difference between a breathing human body with eyes that move and a store window mannikin. Knowledgeable coaches have been busy unlearning her everything taught at Harper's Bazaar. She is actually quite likeable here.

Fans will probably be further enthused about Miss Varsi who had her big major credit recently via "Peyton Place." Here she is the daughter of an old nativist snob family who falls in love with an upstart jazz trumpeter, born a Catholic and considered a bum by the cruel men, the gentlemanly father standing by, who break up her marriage and break her heart in the process. Stuart Whitman makes the jazzbo come real in limited footage.

Leigh Harline's score, kept properly neutral by Lionel Newman, fits mood and never intrudes, and the same compliment may be paid Joe MacDonald's camera work. It is hard to visualize just what kind of a town it is that has a house like Ten North Frederick but it is not to be supposed that many will notice that detail of art direction (Lyle R. Wheeler and Addison Hehr) nor wonder where the two career girls living in New York found that sumptuous flat in which they reside.

With the mental reservations on story detailing previously mentioned, "Ten North Frederick" has many points of interest and appeal. It is possibly the best job of acting Gary Cooper has done in a very long time and as an armpiece Miss Parker is far more plausible for him than Audrey Hepburn.

By the time the story is played out the thesis makes sense—Joe Chapin has indeed been hopelessly handicapped in life by being a gentleman. He could never take advantage but others could exploit him. Out of defects, born of his gentleness and basic decency, he comes to disintegration. It is convincing in the end and in Cooper's performance, and it is also sad. This perhaps is proof that Dunne has flown free of the obscurities in the emasculated political segment of the story. *Land.*

Gang War

Story has interest; production about average; should do nicely in filling out the bill.

Hollywood, April 25.

Twentieth-Fox release of a Regal Films production. Stars Charles Bronson, Kent Taylor, Jennifer Holden, John Doucette; with Gloria Henry, Gloria Grey, Barney Phillips, Ralph Manza, George Eldredge, Billy Snyder, Lyn Guild, Dan Simmons, Jack Reynolds, Jack Littlefield, Larry Gelbmann, Shirle Haven. Ed Wright. Produced by Harold E. Knox. Directed by Gene Fowler Jr. Screenplay by Louis Vittes; from the novel, "The Hoods Take Over," by Ovid Demaris; camera, John M. Nickolaus Jr.; film editor, Frank Baldridge; music, Paul Dunlap. Previewed April 25, '58. Running time, 75 MINS.

Alan Avery	Charles Bronson
Bryce Barker	Kent Taylor
Marie	Jennifer Holden
Maxie Matthews	John Doucette
Edie Avery	Gloria Henry
Marsha Brown	Gloria Grey
Sam Johnson	Barney Phillips
Axe Duncan	Ralph Manza
Sgt. Ernie Tucker	George Eldredge
Mr. Tomkins	Billy Snyder
Joe Reno	Jack Reynolds
Bob Cross	Dan Simmons
Little Abner	Larry Gelbmann
Johnny	Jack Littlefield
Henchman No. 1	Ed Wright
Nicki	Shirle Haven

The stock characters that might take part in a gang war—the "big boss," the dumb dame, the punch-drunk fighter, the "bought" cop, and the gangland attorney—take parts in "Gang War," a Regal production that holds up as a bang-bang opus with more than enough excitement for a second-feature life.

There's another character, too, and though he's been seen before, he still perks up interest. He's a high school mathematics teacher who has the misfortune of being eye witness to a gangland murder. At first, he wants nothing to do with the affair, then is shamed into testifying. In the fracas, he's assaulted, his wife is killed, the "big boss' shrinks, the dumb dame is murdered, the punchdrunk fighter is mauled, the "bought" cop is fired, and the gangland attorney goes straight and is eradicated.

Charles Bronson, in underplaying his role of the teacher, keeps a sympathetic interest centered on himself. As the boss, John Doucette turns in an excellent performance. Kent Taylor, as the attorney, is fine, and Jennifer Holden as the dumb dame is sexy to behold. As the teacher's wife, Gloria Henry does well in a part that is too small to allow much excitement.

Gene Fowler Jr., directed, and his work seems quite capable. The Harold E. Knox production shows infrequent signs of low budget but manages to appear attractive for the most part. Screenwriter Louis Vittes, despite the stereotyped characters, penned the script with a proper tone. *Ron.*

This Angry Age
(TECHNIRAMA-TECHNICOLOR)

Somewhat blurry story against interesting backgrounds, and photographed with stress on scenic values. Cast names—Silvano Mangano, Anthony Perkins, Richard Conte and Jo Van Fleet—ought to help, but still only a so-so bet.

Columbia release of Dino De Laurentiis production. Stars Silvano Mangano, Anthony Perkins, Richard Conte and Jo Van Fleet; features Nehemiah Persoff, Yvonne Sanson, Chu Shao Chuan, Guido Celano, Alida Valli. Directed by Rene Clement. Screenplay, Irwin Shaw and Clement; from novel, "Sea Wall," by Marguerite Duras; camera (Technicolor) Otello Martelli; music, Nino Rota; songs, "Uh-Huh," by Leroy Kirkland and Billy Dawn, "Ya Ya Ya," by Alvy West, "One Kiss from Heaven" by A. Romeo and Sam Coslow and "Only You" by Ram-Band. Tradeshown in N.Y. April 23 '58. Runing time 111 MINS.

(Following cast list is incomplete, producer Dino De Laurentiis not having made the full roster available, according to Columbia in New York).

Joseph	Anthony Perkins
Suzanne	Silvano Mangano
Michael	Richard Conte
Madame Dufresne	Jo Ann Fleet
Albert Legros	Nehemiah Persoff

Yank and non-Yank interests, mainly Columbia and Italian producer Dino De Laurentiis, have joined in an enterprise obviously packaged with a view to the world market. The product is an adaptation of the Marguerite Duras novel, "The Sea Wall," is set on the coast of French Indo-China, and actually was lensed in Thailand.

It's apparent that De Laurentiis went for a good-sized budget in laying the backgrounds for "This Angry Age," which, incidentally, is a title less apt than Miss Duras' original. Indeed, it's likely to be construed as having kinship with the relatively new literati mood from Britain, whereas the picture is timed at pre-war.

The reviewer (and the viewer) can only guess at what went on in the transposition of the book to the screen but it appears likely that De Laurentiis and Rene Clement, latter having called the directorial shots, placed so much stress on "character development" that the plot was largely overlooked. Film abounds in somber atmosphere and sensual situations but the story at times is out of focus.

It's a yarn about a widow, Jo Van Fleet, who has built up wastelands in the Oriental area to a productive rice field and seeks to protect this from the menacing sea with a dike made of palm logs.

Her aides are her children, daughter Silvano Magnano and son Anthony Perkins. Left uncertain is why Miss Van Fleet and her family are on this unlikely location in the first place and how Perkins, who looks strictly from Midland, U. S. A., and Miss Mangano, obviously of Latino extraction, would be paired as brother and sister.

And the behavior of these two is so suggestive of incestuous desire that "Angry Age" ought to score well in what Sindlinger calls "talk about" but as displayed herein such a situation seems reached out for, and doesn't have a rightful place in the story. A crawl dance they do, for example, has them performing like a couple on romantic hop.

Dramatic pivot is a break in the dam that comes just as Richard Conte enters. He's a government agent out to force Miss Van Fleet, her family and the natives supported by the rice field from the treacherous area, an objective which he abandons upon "discovering" Miss Mangano. A cement dike would solve everything, he decides.

Second romance is introduced as Perkins, running away from his family, encounters Alida Valli in a town film theatre. They hit the bistros along with her male companion, who's constantly on a binge.

Still another aside has Nehemiah Persoff, who while seeking to buy out Miss Van Fleet's property at the behest of his father, makes some clumsy propositions to Miss Mangano, including one request that he might see her taking a shower.

The cast, which also includes Yvonne Sanson, Chu Shao Chuan and Guido Celano, is in good cinematic company with the photographic work (filming is in Technirama and Technicolor), particularly the expert handling of the scenic detail and the exciting flood scene. But the script by Irwin Shaw and Clement seems to have been mismanaged so far as getting story on screen is concerned. Thus, performances can only be rated as fair.

"Angry Age" has its values; clear-cut plot organization might have given it distinction.

Music is good and of the four songs, "One Kiss Away from Heaven," as sung by Perkins, sounds as though having a fair-enough chance on its own. Editing should be sharper, the 111 minutes of footage being excessive. Other technical credits competent. *Gene.*

The Light In the Forest
(COLOR)

Pre-Revolutionary tale of boy raised by the Indians. Good b.o. prospects for family and general situations.

Buena Vista release of a Walt Disney production. Starring Fess Parker, Wendell Corey, Joanne Dru, James MacArthur; co-starring Jessica Tandy, John McIntire, Joseph Calleia, Rafael Campos, and introducing Carol Lynley. Directed by Herschel Daugherty. Screenplay, Lawrence Edward Watkin; from the novel by Conrad Richter; camera, Ellsworth Fredericks; music, Paul Smith; editor, Stanley Johnson. Previewed in Hollywood, April 25, '58. Running time, 93 MINS.

Del Hardy	Fess Parker
Wilse Owens	Wendell Corey
Milly Elder	Joanne Dru
Johnny Butler	James MacArthur
Myra Butler	Jessica Tandy
John Elder	John McIntire
Cuyloga	Joseph Calleia
Shenandoe Hastings	Carol Lynley
Half Arrow	Rafael Campos
Harry Butler	Frank Ferguson
Wakatoon	Norman Fredric
Kate Owens	Marian Seldes
Col. Henry Bouquet	Stephen Bekassy
George Owens	Sam Buffington

Not for the black leather jacket trade, Walt Disney's "The Light in the Forest" is a good picture for almost anyone else, with the same wholesome adventure qualities that distinguished "Old Yeller." Like most Disney productions, it is pastoral in quality, almost fable-like in its gentle approach to some basically bitter situations, but it is well-paced, has capable acting and a brace of marquee names, plus wide screen and Technicolor.

Lawrence Edward Watkin's screenplay is based on Conrad Richter's novel, set in the pre-Revolutionary days. Apart from its conscious avoidance of violence, it has a salutary lesson in tolerance. The theme is not preached, but its meaning is inescapable, and it gives depth to a story that would otherwise seem too placid.

Disney's production, directed by Herschel Daugherty, is notable on several counts, one being that it is about the Delaware Indians, an Eastern tribe, different from the usual Indians encountered these days. Since they were a more colorful and picturesque tribe than some of the Plains Indians, it makes for good background and plot development.

James MacArthur is the white boy who has been kidnapped by the Delawares and raised as the son of chief Joseph Calleia. As part of a treaty between the Indians and the British Colonial Forces, all such hostages are to be returned, and MacArthur is reluctant and recalcitrant in making the change. He is received with understanding by Fess Parker, as the chief intermediary between Indians and white, but his new life is made harder by Indian-hater Wendell Corey. He runs away and attempts to become again the Indian he always wished to be, but he eventually comes back to live among his own people, having learned there are bad Indians as well as good, and love among the white people as well as hate.

Although Fess Parker, Wendell Corey and Joanne Dru are the leading adult players in "The Light In The Forest," and they occupy a large portion of the footage, the story is essentially one for young people. Parker is capable as the man understanding of both Indian and white life, and Corey is strong as the villain of the piece. Miss Dru is attractive as Parker's romantic opposite. The most attractive portions of the picture, though, are those in which MacArthur makes his difficult way, and particularly in the love scenes between MacArthur and Carol Lynley, a real find. Daugherty's direction is especially perceptive in handling the young lovers, awkward and touching. The supporting cast is strong with Jessica Tandy, John McIntire, Rafael Campos and Calleia. Marian Seldes and Norman Fredric also contribute notable performances.

Ellsworth Frederick's photography captures the feeling of the Arcadian land and its people, meshing the Ohio River locations and the authentic back lot scenes. Carroll Clark's art direction, with set decorations by Emile Kent and Fred McLean, is richly authentic whether in Indian teepee or settler's cabin. Music by Paul Smith, with evocative orchestration by Franklyn Marks, is first-rate as are the songs by Gil George, Lawrence Edward Watkin and Paul Smith. Editing by Stanley Johnson and sound by Robert O. Cook and Dean Thomas, are both excellent.

The Left Handed Gun

Overlong but super-charged study of Billy the Kid with special teenage appeal. Fred Coe's maiden production. Good b.o. prospects.

Hollywood, April 18.

Warner Bros. release of Fred Coe production. Stars Paul Newman; co-stars Lita Milan, John Dehner, Hurd Hatfield; features James Congdon, James Best, Colin Keith-Johnston, John Dierkes, Bob Anderson. Directed by Arthur Penn. Screenplay, Leslie Stevens; based on a teleplay, "The Death of Billy the Kid," by Gore Vidal; camera, J. Peverell Marley; music, Alexander Courage; editor, Folmar Blangsted. Previewed at the studio, March 27, '58. Running time, 105 MINS.

Billy Bonney	Paul Newman
Celsa	Lita Milan
Moultrie	Hurd Hatfield
Charlie Boudre	James Congdon
Tom Folliard	James Best
Turnstall	Colin Keith-Johnston
McSween	John Dierkes
Hill	Bob Anderson
Moon	Wally Brown
Joe Grant	Ainslie Pryor
Saval	Martin Garralaga
Ollinger	Denver Pyle
Bell	Paul Smith
Maxwell	Hestor Paiva
Mrs. Garrett	Jo Summers
Brady	Robert Foulk
Mrs. Hill	Anne Barton

"The Left Handed Gun" is another look at Billy the Kid, probably America's most constantly celebrated juvenile delinquent. In this version from Warners he's Billy, the crazy, mixed-up Kid. It is a motion picture bow for television producer Fred Coe and director Arthur Penn, and their picture is a smart and exciting western paced by Paul Newman's intense portrayal of the Kid. There is plenty of action for western buffs and the added value of a psychological story for general appeal.

Leslie Stevens' screenplay is based on a teleplay by Gore Vidal that was called "The Death of Billy the Kid." The action is concerned with the few events that led up to the slaying of the Brooklyn boy by lawman Pat Garrett. Stevens emphasizes the youthful nature of the desperado by giving him two equally young companions, James Best and James Congdon. The three team after Newman's mentor, cattleman Colin Keith-Johnston, is shot by a crooked officer of the law. Newman is determined to avenge the cattleman's death, and the plot becomes a crazed crusade in which Newman, Best and Congdon are all killed, the death of a badman and the birth of a legend.

Stevens' screenplay makes use of Billy's affinity for Mexican girls for what love interest there is, but not much is needed, just enough to leaven his character. The best parts of the film are the moments of hysterical excitement as the three young desperados rough-house with each other as feckless as any innocent boys and in the next instant turn to deadly killing without flicking a curly eyelash.

Although this is Penn's first picture, he shows himself in command of the medium, using motion picture technique and advantages, such as in a wild house-burning, that are not available elsewhere, to their fullest value.

Newman dominates the picture but there are excellent performances from others, including Lita Milan in a dimly-seen role as his Mexican girl friend, John Dehner as the remorseless Pat Garrett, and Hurd Hatfield, a mysterious commentator on events. James Congdon and James Best stand out as Newman's deadly playmates, and others who etch smaller but important portraits include Keith-Johnston, John Dierkes, Bob Anderson, Wally Brown, Ainslie Pryor and Martin Garralaga.

J. Peverell Marley's photography is top-notch, aided by Folmar Blangsted's editing, in keeping the pace and tempo of the picture swift and varied. Alexander Courage's music is helpful as is the sound by Earl Crain Sr. *Powe.*

Fort Massacre
(COLOR; C'SCOPE)

Realistic Apache vs. Cavalry scalper. Joel McCrea toplines for good b.o. return.

Hollywood, April 25.

United Artists release of a Walter M. Mirisch production. Stars Joel McCrea; costars Forrest Tucker, Susan Cabot, John Russell, George N. Neise. Directed by Joheph Newman. Screenplay, Martin N. Goldsmith; camera, Carl Guthrie; music, Marlin Skiles; editor, Richard Heermance. Previewed in Hollywood, April 23, '58. Running time, 80 MINS.

Vinson	Joel McCrea
McGurney	Forrest Tucker
Piute Girl	Susan Cabot
Travis	John Russell
Pawnee	Anthony Caruso
Schwabacker	Bob Osterloh
Collins	Denver Pyle
Pendleton	George W. Neise
Moss	Raymond Bannes
Tucker	Guy Prescott
Moving Cloud	Larry Chance
Charlie	Irving Bacon
Adele	Claire Carleton
Piute Man	Francis P. McDonald
Chief	Walter Kray

"Fort Massacre," first production by the Mirisch Co. for United Artists, is an off-beat western that

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WATERLOO: 'TAIN'T 'CENSORSHIP'

Novel's Hero Resembles James Dean?

A provocative and often shocking portrait of an actor of the torn-shirt-leather-jacket school is presented by Walter Ross in "The Immortal." (Simon & Schuster, $3.50). There will undoubtdly be attempts to link Ross' Johnny Preston with the late James Dean since the author's hero, a member of the "shook-up" generation, became more famous after his death than during his short Hollywood career.

Ross' Johnny Preston, about whom there develops cultist adulation after his death, is an unsavory opportunist whose only objective is to advance his career. His climb up the success ladder is revealed posthumously by the people associated with him during his short lifetime. The story opens with an AP dispatch reporting the stealing of Preston's body from an upstate N.Y. cemetery by a group of rioting teenagers. Then follows accounts of Preston's life by a drama teacher, film pressagent, film starlet, Broadway actress, a homosexual agent, a homosexual actor and a film executive.

Although Ross does not clearly depict what make Johnny run, he has nevertheless provided a fascinating insight of the short, hectic life of an actor who has an unusual appeal for the teenagers of the present generation.

The book has already been purchased for a motion picture by Metro and is being converted to the screen by Rod Serling. Ross, a former Warner Bros. publicist, is currently public relations director of BMI. Although this is his first novel, he is well known as a magazine writer of non-fiction articles. *Holl.*

Senate Committee Asks Easing Of Federal Mortgage Rules for Exhibs

Theatre Owners of America has been notified that the Senate Select Committee on Small Business has requested the Small Business Administration to revise its rules so that drive-in theatres would be eligible for Government loans.

Notification of the action was received by Philip F. Harling, chairman of TOA's committee dealing with SBA matters, from Wiley S. Messick, counsel for the Senate committee. Messick also informed Harling of the start of Senate hearings on a bill which, if approved, would greatly increase the possibilities of theatres to secure long-term mortgage loans.

Recommendation of the Senate committee to the SBA came in response to a Harling letter to the Senate group in March. The TOA official asked that existing SBA loan restrictions be revised so that drive-ins, heretofore excluded, be eligible for loans. At the same time, Harling requested that the SBA loan requirements be eased so that more theatres, both conventional and outdoor, be able to secure Government loans in light of present-day industry conditions and the national recession.

Favorable SBA action on the drive-in request and adoption of the Senate bill would go a long way, Harling indicated to accomplish the specific recommendations made by TOA in its March memorandum to the Washington solons.

The bill in question, introduced by Senator Sparkman, Dem., Ala., would authorize the establishment of national investment companies, including banks and home mortgage companies. These companies, Harling noted, would be in a position to make long-term mortgage loans of the type requested by TOA. Under present regulations, the SBA is restricted to short-term loans. Hearings on the bill opened Monday (21) in Washington.

Quotes White House

Federation of Motion Picture Councils, comprised of about 100 film groups across the country, has adopted a resolution calling up "the women of America" to patronize the "best in family entertainment."

At a meeting in Cleveland, commenting that President Eisenhower has suggested that the public buy the necessities but spend wisely, Federation noted the number of "outstanding" pictures which are on the market currently and urged women to "help their families to get more out of life by going out to a movie."

Sez Abram Myers: Weigh Long Value Of 'Forward Surge'

Although he calls attention to a note of optimism in the film business because of the grosses being racked up by blockbuster pictures in recent weeks, Abram F. Myers, general counsel of Allied States Assn., warns, however, that the industry—depending as it does on the returns from the big, firstrun situations while neglecting the smaller theatres—must take into consideration the longtime value of this "forward surge."

Myers' point is that while grosses may be increasing "the tragic fact seems to be . . . attendance is still falling off, and the larger grosses mainly reflect increased admission prices." Anyone interested in elementary economics, Myers adds, "will recognize that a steady trend towards higher prices and fewer sales must end in disaster."

In a six-page single-space analysis of the state the industry, the Allied official develops the theme that the major distributors are gearing their operation to the cultivation of the big city firstrun situations and are woefully neglecting the smalltown and neighborhood theatres. In order for the industry to survive, Myers stresses that "responsible" production-distribution toppers must immediately modify their sales policies.

According to Myers, operators of smalltown, neighborhood and drive-in theatres have noticed a desire by the public to see the top pictures, but their problem "is to obtain such films while public interest in them is still alive at rentals which will yield a profit." The neglect of the small exhibitor, Myers maintains, reaches "to the heart of the motion picture indus-

(Continued on page 16)

More Film Coin Via Pathe Lab Fund

Hollywood, April 29.

New financing is in store for theatrical and tv film producers, under plans now being worked out by Pathe Laboratories.

Lab, which in past has had a steady revolving fund of around $2,000,000, will up this figure "considerably," according to William C. MacMillen Jr., prexy of Chesapeake Industries, parent company of Pathe. "We will accelerate this program," he reports.

Company will now finance "any kind of a deal that looks good to us," a company spokesman says.

"South Pacific" (20th) will open a long run engagement at the Century, Buffalo, May 21.

BUT MANY HAVE QUICK DOUBTS

Waterloo, Ia., April 29.

In naming a nine-member "Citizens Committee for Reviewing Printed Matter and Entertainment" here, Mayor Ed. Jochumsen said authority came from a 1924 city ordinance prohibiting "indecent behavior" and that probably every town in the state has a similar ordinance that could be revived and put to use. He said, *"We want to keep away from the word censorship. This is not a radical group."*

On the committee are the managers of two Waterloo theatres, the manager of a wholesale magazine distributing agency, an educator, two churchmen, two attorneys and two other businessmen.

Mayor Jochumsen said the committee will use two standards of what is "obscene" or "licentious." For magazine, comic books, pictures and playing (sic) cards: The absence of a second class mailing permit. For films: The absence of approval by Hollywood's own production code. After the committee's first meeting last week the mayor said, "publicity regarding (the naming of) any material or movies that might be found objectionable would be a poor approach because many people then would want to see the objectionable movie or read the objectionable magazine."

In March a delegation from the Knights of Columbus went to the city council and requested that the committee be set up. It was said that the French import, "And God Created Woman" (which was showing at a local theatre), "was a prime reason why this came to a head."

The Mayor has also said, "We're anxious to keep this from being a Catholic or a ministerial deal . . . it's a city-wide proposition. That's the only way we can make it function." It appears there isn't to be any organized opposition to the committee in Waterloo. However, Ken Prickett, manager of the Waterloo Theatre (who exhibited "And God Created Woman"), said, "I'm certainly concerned at any attempt at censorship—regardless of whether it's films or my way of life, or whatever it is. I think it's un-American." He said theatres are guided by the code of the MPAA and that "And God Created Woman" being a French-made film

(Continued on page 16)

Ballance Exit Cues Switch In 20th Sales Setup; Timing Still Fluid

Loew's Resumes Letouts

Loew's Inc., which has held the line for several months now on personnel layoffs, is apparently wielding the axe again on a level just below the top echelon.

Exiting the company are two veteran executives who had been closely associated with the company's corporate and financial activities—Marvin Atlas, Loew's assistant secretary, and Charles H. Phelan, the assistant treasurer.

It's understood that their duties will be absorbed by William H. Harrison, recently named as comptroller to succeed Jesse T. Mills who is retiring. Both Atlas and Phelan received four months severance pay.

Retirement of Harry Ballance, 20th-Fox's Southern division sales manager, on Sept. 1 will set in motion the long-blueprinted reorganization of 20th's domestic administrative sales setup.

For one thing, it spells the end of divisional supervision, with Glenn Norris, who now bosses several divisions (including Canada), and Martin Moskowitz, in charge of the East, to take on new titles as exec assistants to Alex Harrison, the general sales manager. Exact timing of these changes has not been set.

For another, it's likely to see a reduction in the number of district managers, though there's been no decision to date as to how deep the cut will go here. Original plan, now abandoned, was to eliminate the district heads altogether. Changes on that level are being held in abeyance.

As part of this overall streamlining decided on by Harrison many months ago, more autonomy will go to the field. Also, Harrison plans to strengthen the sales organization via the addition of salesmen, it's understood. 20th has no intention of shutting down any of its branches. It's got plenty of product to keep its distribution channel filled. Furthermore, the company maintains that it's shipping film cheaper than any of its competitors and at virtually half the rate of those who've turned over their shipping to outside agencies.

The whole reorganization plan, foreshadowed in VARIETY several months ago, was to have been aired following the 20th district manager meeting in Gotham last week. However, at the last moment, plans were changed and disclosure of the planned changes was held in abeyance. Realization of the shifts have always been dependent on Bal-

(Continued on page 20)

Byrne: MG Yens Its Old Chummy Role Vs. Exhibs

Hollywood, April 29.

Official confirmation of Metro's new policy to regain its status as the "friendly company" was given here by John P. Byrne, on the Coast for the first time since he assumed the post of sales chief. Byrne declared that Metro is out to woo the exhibitor and is determined to eliminate any sales policy the theatreman may think is unfair.

Byrne added that if a Metro picture does not merit selling at the highest level, it will be sold at the level where it belongs. Here to view upcoming product at the studio and to confer with exhibitors in this area, Byrne stressed that such a policy of cooperation and conciliation with exhibs is based on the belief that it will be mutually profitable and helpful for the company's welfare.

Acknowledging that the company had received numerous complaints in the past for its "rigidity" on percentages asked for certain pix,

(Continued on page 16)

National Boxoffice Survey

Trade Fairly Firm; 'Kwai' Back in First, 'Lions' 2d, 'Pacific' 3d, 'Marjorie,' 'Search' Next

Changeable weather, with a return of colder temperatures plus rain in many sectors, is blamed for some of the sharp dips at the wickets around the country this session. However, some less than sensational films at least partially is the real handicap in many key cties covered by VARIETY.

"Bridge on River Kwai" (Col) is back in first place by a narrow margin after dropping to second last stanza. "Young Lions" (20th), champ last week, is a strong second-place winner. "South Pacific," from the same company, is finishing third, which it did a week ago.

"Marjorie Morningstar" (WB) is pushing up to fourth position as compared with fifth last round. "Search For Paradise" (Cinerama) is winding in fifth spot. It was ninth last session. "Long, Hot Summer" (20th) is capturing sixth money.

"Teacher's Pet" (Par) is moving up from 11th to seventh place. "Around World in 80 Days" (UA) is copping eighth spot though nearing the end of longruns in numerous keys.

"Paris Holiday" (UA), a newcomer, is winding up ninth. "Run Silent, Run Deep" (UA) rounds out the Top 10 list.

"Merry Andrew" (M-G), "God Created Woman" (Kings) and "Brothers Karamazov" (M-G) are the runner-up pictures in that order.

"Macabre" (AA), fair in Providence, is rated lusty in Buffalo. "Attila" (Indie), also new, shapes socko in Providence and wow in Boston. "The Wildest" (U) is good in Louisville.

The package of "Girls on Loose" and "Live Fast, Die Young," being released by Universal, shapes swell in Detroit. "The Sheepman" (M-G), another newcomer, looks socko in Chi but fairish in Denver. It's due at N. Y. Capitol soon.

"Peyton Place" (20th) is rated big in Chi. "Desire Under Elms" (Par) looms wham in Chi. "Gervaise" (Cont) looks fine in Denver.

"Touch of Evil" (U) is good in Toronto. "Snow White" (BV) (reissue) still is sturdy in Chi and good in Denver.

"Witness For Prosecution" (UA), still big in two locations in N. Y., looks terrific in Toronto. "Chase Crooked Shadow" (WB), okay in Louisville, is fair in K. C. and mild in Buffalo.

"Female Animal" (U) is rated okay in K. C. "Paths of Glory" (UA) is smooth in Boston.

"St. Louis Blues" (Par), okay in Frisco, shapes fair in N. Y. "Saddle Wind" (M-G), mild in Frisco, looks fair in Minneapolis.

(Complete Boxoffice Reports on Pages 12-13.)

Fortune Poses UA Team for Profile

United Artists and its whiz-kid operators, particularly board chairman Robert S. Benjamin and president Arthur B. Krim, having already won fame by prospering in a "dubious" enterprise, now has made Fortune. There's reams of Luce talk in the upcoming May issue of the monthly and all of it in tribute to Krim and Benjamin via an accounting of how they took over "a moribund company in a moribund" industry and made it work.

It's a retelling of the Krim-Benjamin-Max Youngstein, etc., success story anent frugality of operation, willingness to take a chance, the allotment of money and autonomy to independent producers and performers, and so on. And how it all paid off.

Krim, Benjamin, et al., broke with tradition and in so doing became the leaders that Hollywood has come to follow. For in times that was in the hole for $1,000,000 that was in th hole for $1,000,000 and converted it into a moneymaker (over $3,000,000 in profit last year), Fortune notes.

Attention given the so-called "Derring-Doers of Hollywood" represents one of the highpoints of consumer publication recognition of the Krim-Benjamin regime. It's to be noted, of course, that Fortune which is widely recognized as a power in the business world, at least in that friendly words in the mag are much sought after, hasn't gone out of its way to be friendly to the picture business in past. Last couple of time Fortune peeked in it saw only the fiscally unwholesome near-death-by-proxy at Loew's.

Saul Bass, industrial artist whose film-campaign credits include "Man with a Golden Arm" and "80 Days," has been signed to design poster and symbol for Frisco Film Festival, opening Oct. 29.

Maas Blasts Anti-U.S. Films Drive As Responsible for Yank Woes in Japan

Tokyo, April 22.

MPEAA veepee in charge of Asia, Australia and New Zealand Irving Maas charged that an organized anti-U. S. film campaign is being waged in Japan. Before leaving for Manila and the 5th Asia Film Festival, Maas considered the opposition that U. S. pictures have found here among Diet members, active competitors and other interests and paraphrased the old saw, "Everybody seems to have two businesses—their own and ours."

Regarding the slowdown on the Finance Ministry officials' issuing of import regulations for the fiscal year which began April 1, Maas told VARIETY: "It is well understood that the delay results from the hue and cry, and I might say even the organized campaign launched against American film importers from political and other sectors. There can be little doubt of the existence of such a campaign. Ample evidence exists in the pages of the vernacular and English-language press over the last three months. We consider it now unfortunate that the government apparently finds it expedient to attach sufficient weight to this to carry matters to the point where uncertainty prevails.

"While we believe that the government again this year will base its eventual decision on the actual cold facts rather than be influenced by the unjustifiable, insupportable and misleading campaign against American films, we feel quite naturally that the present uncertainty is in itself prejudicial to the interests of not only our member companies but to all film importers as well."

He pointed out that even a liberal quota cuts across MPEAA world-wide opposition to film quotas and in a few countries such as Japan where extremely low quotas are imposed, the position of MPEAA vis-a-vis such quotas is accentuated.

Maas explained: "Our primary problem in Japan is an import quota that satisfies neither the trade nor the public demand. Assuming that Japan has justifiable economic reasons for numerical restrictions of film imports, it still remains our view that the present restrictions fail to accomplish this purpose and are not in the best interests of Japan. They have created an insupportable scarcity on the contention that a more liberal quota would create a heavy additional foreign exchange burden.

"It can hardly justify the present policy on these grounds. Since the boxoffice is responsive to quality rather than quantity, a liberalized quota in Japan would not necessarily increase the government's foreign exchange liability, but on the other hand would definitely stimulate competition so that the exhibitor has a wider choice to offer the public."

Weighing the villainous role into which opposition Japanese interests are trying to cast the MPEAA, Maas offered: "It is no new experience for American film distributors to be the target of accusations deprecating the quality of our films and that we are monopolists. Each year since 1953 the MPEAA has indicated its willingness to negotiate for bilateral agreement. The one and only such agreement was negotiated by myself that year and although it was effective for only one year, it was considered a mutually advantageous arrangement and it operated very smoothly. But the Japanese government since then has declined to consider negotiating such arrangements, and the regulations under which we operate are therefore unilaterally imposed."

The fiscal 1958 import quota for Japan was fixed at 185 pictures, of which 101 licenses were allocated to MPEAA member companies. And the keynote of the license definition, according to Maas, is that the licenses are not designated to countries, but to currency areas.

Moss Empires Net 346G

London, April 22.

Moss Empires announce a net profit for the year of $346,000 against $180,000 in the previous year.

But Stoll Theatres Corp. showed a net profit decline from $100,930 to $55,230.

Yank Distribs Slash Dublin Office Staffs

Dublin, April 22.

With the pink-slipping of the almost entire staff of RKO-Radio exchange here, and of 10 on the staff at 20th-Fox, the economy axe is still being wielded around Dublin's film row, Abbey Street. Columbia is expected to let out some of its staff in the immediate future when distribution of 16m prints is switched to one of the 16m libraries operating here.

Paramount made staff cuts some time ago as did Metro. Republic has closed its exchange and distribution is through the local Rank office which will also handle product for RKO-Radio. Exchanges have further problem on hand because staffs have just rejected Labor Court award of $1.50 pay rise and a strike threat is expected to follow.

Mull New Action With BOT to Take Up Lag In Eady Levy Returns

London, April 22.

New overtures to the Board of Trade to take action on the failure of the statutory Eady Levy to reach its target income are to be made by the Federation of British Film Makers "as a matter of urgency."

In a statement last week just before Budget Day, Lord Archibald, chairman of the federation, asserted that whatever may be the decision on entertainments tax, the production side of the industry must still be deeply concerned with the results of the statutory levy. On present figures, it is likely to yield about $7,000,000 for the current year, instead of the $10,500,000 specified in the Act.

Earlier in the month, the British Film Producers Assn. also stated that it was making new representations to the government. The BFPA had raised the matter earlier in the year with the BOT, but had been told then it was too early to make a reliable estimate of the year's income.

With the first financial year of the statutory levy more than half way over and with the worst season ahead, the producers recognize that on the present scale there is no prospect of getting within sight of the target. Production companies, which had allowed for a substantially higher return from the levy fund, are seriously feeling the pinch.

Leo Lax's NTA Deal

Leo Lax, prez of Leo Lax Films, has taken over representation of National Telefilm Associates in Europe, according to NTA prexy Oliver A. Unger.

Three new offices will be established under Lax's supervision in Paris, Rome and Brussels. They'll supply films for European tv, supervise the theatrical release of pictures and be active in NTA's coproduction activities.

King Sees 'Windjammer'

Oslo, April 29.

King Olaf V and the Royal Family turned out to attend European preem of Louis de Rochemont's "Windjammer," held here at the Colosseum Kine.

Gala event, reminiscent of a Hollywood first-night, also was attended by producer and Elmer C. Rhoden, prexy of National Theatres of Los Angeles, whose company developed Cinemiracle, the new widescreen process in which pic was photographed.

JAPAN TOUR BY INDIA MUSIC-DANCE TROUPE

New Delhi, April 22.

Satirist Ravi Shankar, who visited the U. S. last year, is one of an Indian music and dance troupe of 10 scheduled for a month-long tour of Japan this month.

The troupe's Nipponese visit is being made under the cultural agreement inked by India and Japan in October, 1956. Sponsors of the tour are Radio Tokyo and the newspaper Tokyo Shimbun.

Besides Shankar and his accompanists, the company includes two danseuses, Damayanti Joshi (Kathak style) and Kamala Laxman (Bharata Natyam style), with their respective accompanists, and M. Bangaru Iyer, kanjera player.

22 Yank Pix Granted W. German Tax Relief

Berlin, April 22.

A total of 804 pix, including 114 features, 37 full-length documentaries and 653 shorts, were submitted to the West German film classification board (Wiesbaden) last year. Submission of films is voluntary but distribs as well as producers take advantage of this possibility since pix which have obtained the label "valuable" or even "particularly valuable" are granted considerable tax relief in this country.

Of the 114 feature pix submitted to the board last year, 22 were given the "particularly valuable" and 38 the "valuable" classification. Breakdown of these 50 honored pix reveals that 22 were of American origin. Germany came next with 12 films, followed by Italy (10), France (7), the United Kingdom (5) and Austria (2).

Tokyo's Ginza Area Feels Biz Recession

Tokyo, April 22.

The recession has hit the Ginza, Tokyo's downtown shopping and amusement center, and cabaret keepers and merchants have their crying towels out. Some 150 bars and restaurants in the area have folded, some because of the partial pullout of U. S. ground troops which left no raison d'etre for the many bars which lured the GI trade exclusively. But Ginza recession is more national, and gimmicks to recapture the steady flow of patrons are numerous.

Upper bracket night clubs do not seem to be as pinched as those catering to lower-income patrons, the latter claiming to feel a real pinch. Department store managers are singing the same blue tune while restaurant owners point to the decrease in private parked cars along Tokyo's White Way.

Boston's Joe Levine Digs Exploitation Product From Japanese Sources

Boston, April 29.

In the wake of the successful release of the Japanese "Rodan," handled by Distributors Corp. of America, Joe Levine, prez of Embassy Pictures Corp. here, has latched on to another Japanese science-fiction thriller, "The Mysterians." He took an option on the Toho-produced pic and has flown back to Tokyo to clinch the deal.

Levine has his own experience with Japanese exploitation product, having earlier handled "Godzilla." He imported that film from Japan for $100,000 and sold it to tv for $50,000 after the theatrical run.

Levine said he has nabbed the option on "The Mysterians" because of a card trick he had taught Kawakita, head of the Toho. He performed it for Kawakita and some friends at a geisha house and the next morning the Japanese came to his hotel, requesting that he be taught the 16-card trick.

"He performed it perfectly," said Levine. "Then, without a word from me, he gave me the option on the picture with the privilege of taking it to RKO's Thomas F. O'Neill in New York. We never talked money until later, when we decided to buy the film."

Both "Godzilla" and "Rodan" were made by Toho. "The Mysterians" is in CinemaScope and color and was shot before Russia put its first "sputnik" into the sky. But the picture has sputniks in it said Levine.

French, Italian Film Bodies Would Combine in Fight for Common Mart

Paris, April 29.

The French and Italian governmental bodies, CNC and ANICA, feel that the French and Italo film industries have to be practically identical administratively before they can be ready to face West German reps on problems at the coming Common Mart Film conclaves.

Such things as common protective measures, restrictions on importations, levies on import to help finance the home industry and reciprocity demands on foreign marts, have become a part of the French and Italo film schemes. Similar Film Aid systems are also a help. Of course the differing number of film theatres in each country, and production standards, make perfect duplication impossible, but the two groups will try to get as near as possible to such a setup.

The German system still completely eschews government film aid to the industry and practices virtually no restrictions on imports. This is feared by its Common Mart partners (France and Italy) who feel that Germany's self amortization strength may impose its pix principles on the others. It is felt here that if France and Italy tried to use German methods they would not last 60 days.

German industry reps have tried to get some form of government aid, but it has been constantly rejected. Admission taxes would be against monopoly laws and the government spokesman, Felix Von Eckardt, recently declared that no political money would be put into the film industry. The government feels that a complete open market is the healthiest.

Germany, with its many theatres and hefty film patronage can amortize its own films unlike France and Italy. Some German film reps would want quotas slapped on non Common Market film imports, but this is still hanging fire.

Co-Production A Main Factor

With co-production a main factor in the CM, it is unlikely with Germany as long as there is no reciprocal aid. French and Italian producers would stand to lose such pix for they would be pouring Film Aid money into their production while they would not benefit from German aid on the pic. German producers also fear an aid plan for distribs, who put money into films there, could invest in a French film on a small percentage basis and get German rights. This might cause a shift in production away from Germany.

The French are also peeved by the German open door policy to American pix, 220 played last year, while only 30 Gallic pix are allowed in under the French-German agreement. They feel it is against the spirit of the CM. So French film people are all for keeping their needed Film Aid setup and trying to get the Germans to institute one of their own. Coming talks will dwell on these problems.

Honolulu Cinema, Tele Sta. Day-Date Same Pic

Honolulu, April 22.

What happens when a theatre and a tele station in the same town show the same picture on the same night? Nothing conclusive, according to a Royal Theatres' spokesman.

Circuit's Waialae Drive-In played "They Died With Their Boots On" only to realize later that the same feature was being televised at the same time on one of Honolulu's four TV stations. The "free-vee" showing didn't seem to affect attendance at the ozoner to any noticeable extent, spokesman said. It's the first such coincidence to occur here.

See Glimmer of Hope For Arg. Govt. Lifting Cinema Admish Control

Buenos Aires, April 22.

There is now a more favorable attitude here about increasing film admission prices. However, despite persistent reports that State controls will be lifted, things are still only at the hopeful stage. This caused Warners to cancel release of "Prince and Show Girl" at four first-runs this week. Picture had gone great business at Mar del Plata in a new theatre where a higher price was authorized. "War and Peace" (Par) held eight weeks at the Radio City in del Plata at the higher 50c scale, "Giant" ran six weeks and the "Prince" stayed four weeks.

Minister of Industry and Commerce Julio Cueto Rua (once a U. S. economy professor) admits the justice of exhibitors' plea that prices are too low for profit, and drafted a decree lifting ceiling for first-runs. However, this must go through the slow-motion procedure inevitable in "government by revolution-won Democracy," meaning that it must be discussed by the Junta Militar, which sets all the Provisional government's actions, before it can be signed by the president. The Provisional Govt. has only 21 days to run before elected President Arturo Frondizi takes over, so fingers are crossed lest this involve more delays if the new administration goes back on the price increase, deeming film entertainment as essential entertainment for the masses.

Newspapers have been editorializing on the injustice of the cinema price freeze, pointing out that the absence of profit doesn't allow exhibitors to build new theatres, and though attendance has trebled since 1940, seating capacity has dwindled. In 1940 admissions were 21c against today's 15c despite a tenfold increase in the cost of living, whereas the average price for legit is around 63c and sports stadia charge around 55c.

The scale of attendance, admissions and grosses over the years shows that while patronage has nearly trebled since 1943, the grosses have not quite doubled in some 14 years. In 1957, the attendance was 75,075,400 but grosses only amounted to $11,689,830.

This year the capital lost three theatres. Lococo's lease of the Suipacha has lapsed and the theatre is being taken over by legit impresario I. Petrelli. The old Porteno will operate temporarily as a legit house until demolished and the Casino is being remodelled for Cinerama installation. This means 3,070 seats were lost.

The public appears quite ready to accept higher admissions, provided it can see the more important films and is loudly protesting because the price dilemma withholds release in the city of those important features which were pre-released at Mar del Plata's new theatres, where higher admissions were authorized.

The Tax Department this week announced postponement of collection of the $5,000 release tax on British product till today (15) while a "reciprocity" agreement is negotiated with Britain.

Ealing Deal With Metro Coming to End

London, April 22.

Ealing Films' twoyear releasing deal with Metro is due to come to an end soon. Final picture under the contract will be "Nowhere to Go." Although not part of the contract, it is understood Metro will also release "The Scapegoat," new Alec Guinness vehicle which is to be made as a Sir Michael Balcon production. This is due to start rolling in early in summer.

Meantime, Ealing's latest production, "Dunkirk," is on a record-breaking spree on its London and Provincial pre-release engagements. Its third West End week (which incorporated the Easter Holiday period) was substantially higher than its second round.

Morey Marcus In Singapore

Singapore, April 22.

Morey Marcus, v.p. and Far East supervisor for Republic Pictures, is here to huddle with the Shaw Bros. who have the local franchise for Rep product.

Before returning to his Tokyo headquarters, Marcus plans to inspect the Indonesian territory.

"PARAMOUNT HAS RESOLVED TO GO FORWARD WITH A BROAD AND EXPANDED PRODUCTION PROGRAM OF OUTSTANDING ATTRACTIONS"...

—Barney Balaban
March 31, 1958

This great company's vast resources are your guarantee of a product-plenty future . . . in which Paramount is dedicated to supply the theatres of the world with every type of screen entertainment possessing a built-in profit potential . . . with emphasis on top calibre motion pictures. Evidence of this determination is Paramount's '58-'59 program of 25 pictures described here . . . with the highest proportion of boxoffice blockbusters ever offered in one season. Examine the ingredients carefully. Each and every one listed is important to your theatre's future . . . . .

PARAMOUNT CHARTS THE WAY FO

RELEASE STATUS	TITLE	DESCRIPTION	CAST
IN RELEASE	**THE SAD SACK**	Army comedy based on famous cartoon character. Produced by Hal Wallis. In VistaVision	JERRY LEWIS, David Wayne, Phyllis Kirk, Peter Lorre
IN RELEASE	**WILD IS THE WIND**	Dramatic romance, filmed in Nevada sheep country. Produced by Hal Wallis. In VistaVision	ANNA MAGNANI, ANTHONY QUINN, ANTHONY FRANCIOSA, Dolores Hart, Joseph Calleia
IN RELEASE	**HIGH HELL**	Adventure-action story photographed in the Alps.	JOHN DEREK, ELAINE STEWART
JUST RELEASED	**DESIRE UNDER THE ELMS**	Don Hartman's production of Eugene O'Neill's stage masterpiece. In VistaVison	SOPHIA LOREN, ANTHONY PERKINS, BURL IVES
JUST RELEASED	**COUNTRY MUSIC HOLIDAY**	Musical beamed to nationwide vogue for Country Music.	More than a dozen famous Country Music stars, plus guest stars ZSA ZSA GABOR
JUST RELEASED	**TEACHER'S PET**	Forward-look romantic comedy. Produced by Perlberg-Seaton. In VistaVision.	CLARK GABLE, DORIS DAY, Gig Young, Mamie Van Doren
JUST RELEASED	**ST. LOUIS BLUES**	Life of W. C. Handy, the daddy of "rhythm and blues." In VistaVision	NAT "KING" COLE, EARTHA KITT, PEARL BAILEY, CAB CALLOWAY, ELLA FITZGERALD, MAHALIA JACKSON
MAY	**MARACAIBO**	Action romance of Venezuela oil country, filmed in Technicolor and VistaVision	CORNEL WILDE, JEAN WALLACE, Abbe Lane, Francis Lederer, Joe E. Ross
JUNE	**HOT SPELL**	Drama of domestic conflict. Produced by Hal Wallis. In VistaVision	SHIRLEY BOOTH, ANTHONY QUINN, SHIRLEY MacLAINE, EARL HOLLIMAN, Eileen Heckart
JUNE	**VERTIGO**	Suspense drama, produced by Alfred Hitchcock and filmed in Technicolor and VistaVision	JAMES STEWART, KIM NOVAK, BARBARA BEL GEDDES, Tom Helmore, Henry Jones
JUNE	**ANOTHER TIME, ANOTHER PLACE**	Love story photographed in England in authentic locations in VistaVision	LANA TURNER, BARRY SULLIVAN, GLYNIS JOHNS and introducing Sean Connery
JUNE	**SPACE CHILDREN**	Science-fiction film, set in U.S. missile-launching base.	Jackie Coogan as missile scientist supported by cast of outstanding young players.
JUNE	**THE COLOSSUS OF NEW YORK**	Science-fiction drama with astounding special-effects photography.	John Baragrey, Mala Powers, Otto Kruger, Robert Hutton, Ross Martin, Charlie Herbert

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RELEASE STATUS	TITLE	DESCRIPTION	CAST
JULY	KING CREOLE	Musical of New Orleans' night spots. Produced by Hal Wallis.	ELVIS PRESLEY, Dolores Hart, Carolyn Jones, Dean Jagger
JULY	ROCK-A-BYE BABY	Comedy with songs—filmed in Technicolor and VistaVision	JERRY LEWIS, MARILYN MAXWELL, Connie Stevens, Reginald Gardiner, Hans Conreid and Mel star, Baccaloni
COMPLETED	HOUSEBOAT	Romantic comedy, set in Washington, D. C. and filmed in Technicolor and VistaVision	CARY GRANT SOPHIA LOREN, Martha Hyer, Harry Guardino, Eduardo Ciannelli
COMPLETED	THE MATCHMAKER	A comedy about love. Produced by Don Hartman from Thornton Wilder's play. In VistaVision	SHIRLEY BOOTH, ANTHONY PERKINS, SHIRLEY MacLAINE, PAUL FORD
COMPLETED	THE BLACK ORCHID	Lighthearted romantic drama of a widow-and-widower's romance. In VistaVision	SOPHIA LOREN, ANTHONY QUINN
COMPLETED	THE HOT ANGEL	Action melodrama of today's speed-mad generation.	Jackie Laughery, Edward Kemmer, Mason Alan Dinehart
COMPLETED	WHEN HELL BROKE LOOSE	Melodramatic story of American troops in World War II.	Charles Bronson, Richard Jaeckel, Violet Rensing
COMPLETED	AS YOUNG AS WE ARE	Romantic drama of teenagers and their love problems.	Robert Harland, Pippa Scott, Majel Barrett, Beverly Long, Barry Atwater, Linda Watkins
SHOOTING	SHOWDOWN AT GUN HILL	A major western produced by Hal Wallis—in Technicolor and VistaVision	KIRK DOUGLAS, ANTHONY QUINN, EARL HOLLIMAN, Carolyn Jones, Ziva Rodann
SHOOTING	THE TEMPEST	Big-scale historical drama, filmed in Italy and Yugoslavia. Produced by Dino De Laurentiis.	VAN HEFLIN, SILVANA MANGANO, HELMUT DANTINE, VIVECA LINDFORS, OSCAR HOMOLKA, AGNES MOOREHEAD, GEOFFREY HORNE, VITTORIO GASSMAN
EDITING	THE BUCCANEER	Supervised by Cecil B. DeMille. A sea spectacle of the War of 1812. In Technicolor and VistaVision	YUL BRYNNER, CHARLTON HESTON, CHARLES BOYER, CLAIRE BLOOM, INGER STEVENS, E. G. MARSHALL

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Cleve. Holds Up Well Despite Few New, Big Films; 'Pet' Sharp $15,000, 'Kwai' Torrid 12G, 'Wonders' Same

Cleveland, April 29.

"Teacher's Pet" shapes as standout newcomer here this stanza, being nice at the State. It was helped by the promoting appearance of W. Ward March, Cleveland Plain Dealer's vet film critic in this newspaper comedy. "Bridge on River Kwai" looms big at the Allen despite being in sixth round.

"Seven Wonders of World" shapes solid in 13th stanza at Palace but "South Pacific" is rated only modest in fourth lap at the Ohio. "Underwater Warrior" looks thin at Stillman. "And God Created Woman" is still doing nicely on second-run.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Bridge on River Kwai" (Col) (6th wk). Big $12,000 or over. Last week, $14,000.

Continental (Art Theatre Guild) (850; $1.25)—"Forbidden Desire" (Indie). Weak $2,000. Last week, "Only French Can" (Indie), $1,800.

Embassy (Community) (1,200; 70-90)—"Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues). So-so $2,800. Last week, "Touch of Evil" (U) and "Fort Bowie" (U) $4,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"All at Sea" (M-G) (2d wk). Okay $2,400after $3,200 last week.

Hippodrome (Telem't) (3,700; $1.25-$1.50)—"Young Lions" (20th) (4th wk). Good $6,000 in 4 days. Last week, $13,000.

Lower Mall (Community) (500; 70-90) — "God Created Woman" (Kings) (2d run). Passable $2,500. Last week, "Panic in Parlor" (Indie) and "Devil's General" (Indie) (reissues), $1,300.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (4th wk). Modest $10,000. Last week, ditto.

Palace (SW-Cinerama) (1,523; $2.40—"Seven Wonders of World" (Cinerama) (13th wk). Nice $12,000. Last week, $12,500.

State (Loew) (3,500; 90-$1.25)—"Teacher's Pet" (Par). Fine $15,000 or over. Last week, "Lady Takes Flyer" (U), $6,000 in 6 days.

Stillman (Loew) (2,700; 90-$1.25)—"Underwriter Warrior" (M-G). Thin $5,000. Last week, "Run Silent, Run Deep" (UA) (m.o.), same.

Mpls. Slow; 'Saddle' Slim $4,000, 'Days' Sock 12G 'Lions' Lively 5½G, 4th

Minneapolis, April 29.

With only one "important" newcomer among low total of three fresh entries, two of latter running as duslers, and with some of many holdovers on their last longrun legs, the Loop is undoubtedly less of a magnet than ordinarily for entertainment-seeking crowds. Result is that trend is sub-normal. "Saddle the Wind" is standout fresh entry but it's only fair at the Gopher. Long array of holdovers includes the hard-ticket "Around World in 80 Days" and "Search for Paradise," in their 42d and ninth weeks, respectively; "Bridge on River Kwai" and "The Young Lions" in their seventh and fourth, and "Long Hot Summer" in its second. Last named is socko at Lyric. Much colder weather should help.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (42d wk). Steps out to make way for "South Pacific" after two more weeks. Still big at $12,000. Last week $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (9th wk). Still showing gratifying b.o. strength. Good $13,000. Last week, $14,000.

Gopher (Berger) (1,000; 85-90)—"Saddle Wind" (M-G). Slow $4,000. Last week, "Run Silent, Run Deep" (M-G) (4th wk), $3,000.

Lyric (Par) (1,000; 90-$1.25)—"Long Hot Summer" (20th) (2d wk). Maintaining highly profitable pace. Sock $8,000. Holds. Last week $11,000.

Radio City (Par) (4,100; $1.25-$1.50)—"Bridge on River Kwai" (Col) (7th wk). Great $7,000. Last week, $7,000.

RKO Orpheum (RKO) (2,800; 75-90) — "Hired Gun" (M-G) and "Safecracker" (M-G). Another of the infrequent twin bills here because neither picture is too big. Dull $5,000. Last week, "St. Louis Blues" (Par) and "High Hell" (Par), $4,500.

RKO Pan (RKO) (1,800; 75-85)—"Girl Most Likely" (U) and "Flood (Continued on page 20)

Broadway Grosses

Estimated Total Gross

This Week $534,900
(Based on 22 theatres)
Last Year $676,600
(Based on 26 theatres)

'Pacific' Trim 12G, Pitt; 'Pet' Fair 7G

Pittsburgh, April 29.

The longrun pix, "Bridge on River Kwai" at Harris and "Young Lions" at Fulton, have begun to slow down and the new ones aren't coming up to hopes this week. "Lions" still is strong and stays a fifth. "Long, Hot Summer" much better than Stanley has been doing lately, but still a disappointment. "Teacher's Pet" at Warner and "Wild Is Wind" at Penn are very disappointing. "South Pacific" at Nixon still looms trim.

Estimates for This Week

Fulton (Shea) (1,700; 99-$1.50)—"Young Lions" (20th) (4th wk). Sliding downward although $7,000 is plenty good for stage of run; holds. Last week, $8,500.

Guild (Green) (500; 99-$1.25)—"Ship Was Loaded" (Arthur). Got surprisingly good notices and may get better than single week originally planned. Fine $2,500 or over. Last week, "Gervaise" (Cont) (3d wk), $1,600.

Harris (Harris) (2,165; 99-$1.50)—"River Kwai" (Col) (5th wk). Close to $10,000, sturdy. Last week, $11,200.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (3d wk). The big noise here is over the weekends, daily takes being only so-so. Trim $12,500. Last week, $14,500.

Penn (UA) (3,300; 85-$1.25)—"Wild Is Wind" (Par). House has been running up against some tough going, with pictures which are drawing fine notices but no biz. This is a case in point. Not more than $6,500 in 8 days. Last week, "Merry Andrew" (M-G), $5,500.

Squirrel Hill (SW) (900; 99-$1.25)—"Bonjour Tristesse" (Col). Better than this sure-seater has been doing in the last month. Approaching $3,000, and stays. Last week, "All at Sea" (M-G) (2d wk), $2,000.

Stanley (SW) (3,800; 99-$1.50)—"Long, Hot Summer" (20th). Not up to hopes but $11,500 is lots better than recently here. It stays. Last week, "Marjorie Morningstar" (WB) (3d wk), $4,000 in 4 days.

Warner (SW) (1,500; 85-$1.25)—"Teacher's Pet" (Par). Plenty of publicity, what with two local crix, Harold V. Cohen of Post-Gazette and Kaspar Monahan of Press appearing in it. Good notices, too, but barely getting by at $7,000. Last week, "Snow White" (BV) (reissue) (4th wk), $6,500.

H.O.s Hobble Wash. But 'Lions' Big 17G, 'Run' 10G

Washington, April 29.

Newer entries continue as the big draws in downtown houses, with "Young Lions" leading the pack at the Palace and "Run Silent, Run Deep" holding strong in second at Keith's. Both are second-weekers. "Bridge on River Kwai" is still sock in seventh week at Trans-Lux. "Cattle Empire" opened fair at Columbia. "Marjorie Morningstar" was okay in short session at Ambassador-Met combo.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Marjorie Morningstar" (WB) (4th wk). Okay $8,000 in 5 days. Last week, $12,000.

Capitol (Loew) (3,434; 90-$1.25)—"Paris Holiday" (UA) (2d wk-4 days). Fine $8,000. Met Opera playing here other days. Last week, $16,000.

Columbia (Loew) (1,154; 70-90)—"Cattle Empire" (20th). Fair $6,000. Last week, "Knights Round Table" (M-G) and "Ivanhoe" (M-G) (reissues) (2d wk), $6,000.

Keith's (RKO) (1,850; 85-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Hefty $10,000 after $16,000 opener. Stays.

Palace (Loew) (2,350; 90-$1.25)—"Young Lions" (20th) (2d wk). Big $17,000 after $26,000 first stanza. Holds.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (25th wk). Fast $4,000. Last week, $3,500. Stays on.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (7th wk). Strong $14,000 after $16,000 in sixth. Holding.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (4th wk). Great $12,000. Last week, same.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (17th wk). Nice $12,500 after $13,500 last week. Stays on.

'Lions' Wham 18G, Philly; 'Kwai' 16G

Philadelphia, April 29.

Top entries are maintaining recent gaits here, but a rainy Sunday is blamed for depressing biz in current session. "Girl in Black Stockings" is new but dull at Stanton. "Young Lions" is rated wow despite being in fourth stanza at the Fox. "South Pacific" is holding near recent pace in fifth round at the Midtown. "Bridge on River Kwai" is socko in seventh frame at Randolph. "Teacher's Pet" shapes neat in fifth stanza at the Viking.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Farewell to Arms" (20th) (9th wk). Okay $5,000. Last week, ditto.

Boyd (SW) (1,430; 75-$1.80)—"Long Hot Summer" (20th) (4th wk). Mild $8,000. Last week, $8,500.

Fox (National) (2,250; 65-$1.25)—"Young Lions" (20th) (4th wk). Wow $18,000. Last week, $28,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Merry Andrew" (M-G) (2d wk). Lean $8,000. Last week, $13,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (5th (Continued on page 20)

'So. Pacific' Lusty $12,000, Cincy Ace; 'Holiday' 11G, 'Search' Fast 16G, 21st

Cincinnati, April 29.

Cincy first-runs are rejoined this week by the Valley Theatre, Lou Wiethe's suburban swankery, with Todd-AO processed "South Pacific" on hard-ticket policy. It bids to top downtown fresh fare. "Paris Holiday" looms barely okay at the flagship Albee. Another new bill, "Cry Terror," looks mild at the Palace.

"Bridge on River Kwai" and "Young Lions" are firm holdovers, latter being nice in fourth week. "Search for Paradise" remains hefty with lift from visiting baseball fans. Annual free AFL-CIO Union-Industries show, at Music Hall for six days, is increasing downtown traffic and luring outsiders.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Paris Holiday" (UA). Oke $11,000 or close. Last week, "Marjorie Morningstar" (WB) (2d wk), $7,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (21st wk). Swell $16,000, matching last week's pickup on bolstering by student groups and baseball fans from out-of-town. Reservation tie-in with Cincy Reds and hotels, initiated last season, is helpful.

Grand (RKO) (1,400; 90-$1.25)—"Young Lions" (20th) (4th wk). Pleasing $6,000 finale after $7,000 third week.

Guild (Vance) (300; 50-90)—"Beautiful But Dangerous" (20th) (2d wk). Mild $1,100. Same last week.

Keith's (Shor) (1,500; 90-$1.25)—"Bridge on River Kwai" (Col) (5th wk). Firm $7,000 after $8,500 fourth frame. Holds a sixth.

Palace (RKO) (2,600; 90-$1.25)—"Cry Terror" (M-G). Mild $7,500. Last week, "St. Louis Blues" (Par), $7,000.

Valley (Wiethe) (1,300; $1.50-$2.50) — "South Pacific" (Indie). Favorable $12,000 preem of Todd-AO processed pic and hard ticket policy. Good reviews and advance publicity. Reservations on 10-week spread. Theatre resumed nabe policy after 35th week of "Around World" (UA) in February.

'Loose'-'Young' Fast $15,000, Det.; 'Pet' Good 15½G 'Summer' Hotsy 14G, 3d

Key City Grosses

Estimated Total Gross

This Week $2,528,830
(Based on 24 cities and 251 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,723,100
(Based on 22 cities and 245 theatres.)

'Run Deep' Mighty 12G Leads St. Loo

St. Louis, April 29.

"Run Silent, Run Deep" at the Orpheum looks like the big one this week, with a wow session in prospect. Holdover champs are "Long, Hot Summer" at Fox, "Marjorie Morningstar" at the St. Louis and "South Pacific" at the Pageant, all in second week. "Bridge on River Kwai" continues sock in seventh week at the Esquire.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; $1.50-$2.50) — "Bridge on River Kwai" (Col) (8th wk). Big $11,000 for eighth round. In ahead $11,700.

Fox (Arthur) (5,000; 60-75)—"Long, Hot Summer" (20th) and "Count Five and Die" (20th) (2d wk). Great $12,000. Last week, $16,500.

Loew's (Loew) (3,200; 60-90)—"Cowboy" (Col) and "Escape From San Quentin" (Col). Slow $8,000 or under. Last week, "Paths of Glory" (UA) and "Fort Bowie" (UA), ditto.

Orpheum (Loew) (1,900; 60-90)—"Run Silent, Run Deep" (UA). Wham $12,000 or close. Last week, "Witness for Prosecution" (UA) (8th wk), $6,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (2d wk). Socko $10,000. Last week, sock $10,000.

Richmond (Arthur) (1,000; $1.25)—"Four Bags Full" (T-L). Okay $1,200. Last week, "Wife for a Night" (Indie), $1,800.

St. Louis (Arthur) (3,800; 90-$1.25) — "Marjorie Morningstar" (WB) (2d wk). Bright $11,500 or near. Last week, $14,000.

Shady Oak (Arthur) (560; $1.25)—"Paradise Lagoon" (Col) (2d wk). Good $2,000. Last week, $2,500.

'PARIS' TOPS DENVER, BIG 13G; 'PET' GOOD 9G

Denver, April 29.

"Paris Holiday" at Paramount is leading the city this session with a socko total. "South Pacific" shapes big in first stanza at the smaller Tabor, and is strong enough to indicate a longrun. "Teacher's Pet" is rated good at Denham, and will hold. "Gervaise" is fine at Vogue Art, and stays over. "Bridge on River Kwai" still is solid in eight Centre stanza.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Snow White" (BV) (reissue) 5th wk). Good $3,000. Last week, $3,500.

Centre (Fox) (1,247; 90-$1.25)—"Bridge on River Kwai" (Col) (8th wk). Fancy $10,000. Last week, $11,500.

Denham (Cockrill) (1,429; 70-90)—"Teacher's Pet" (Par). Good $9,000 or close. Last week, "St. Louis Blues" (Par), $6,000.

Denver (Fox) (2,586; 70-90)—"Summer Love" (U) and "Big Heat" (U). Fair $10,000 or near. Last week, "Lafayette Esquadrille" (WB), $9,000.

Esquire (Fox) (742; 70-90)—"Beautiful But Dangerous" (20th). Poor $1,500. Last week, "Passionate Summer" (Kings), $2,000.

Lake Shore Drive-In (Monarch) (1,000 cars; 75c)—"Monolith Monsters" (U) and "Love Slaves of Amazon" (U). Mild $4,000. Last week, on subsequents.

Monaco Drive-In (Wolfberg) (800 cars; 75c)—"Last Paradise" (UA) and "Man on Prowl" (UA). Poor $3,000. Last week, on subsequents.

Orpheum (RKO) (2,596; 70-90)—"Sheepman" (M-G) and "Handle With Care" (M-G). Fairish $9,500. Last week, "High Cost of Loving" (M-G) and "Cry Terror" (M-G), $6,000.

Paramount (Wolfberg) (2,200; 70-90)—"Paris Holiday" (UA) and "Ride Out for Revenge" (UA). Smooth $13,000. Last week, "Mar- (Continued on page 20)

'Evil' Good $10,000 In Toronto; 'Lions' Boff 15G, 'Witness' 17G, 2d

Toronto, April 29.

Weekend switch to Daylight Saving Time is confusing some film patrons on beginning time of feature pix but not too much, since biz is generally good all along line. Only newcomer of note is "Touch of Evil," this satisfactory. Topper is still "Bridge on River Kwai," now in seventh stanza. Crowding this entry on receipts are "Witness for the Prosecution" now in third frame, and "Marjorie Morningstar" in second. Also bigger than last week's gross is "Cinerama Holiday," in fourth frame; with "The Young Lions" showing no change and "Wild is Wind" big at a three-house FP-Can combo in second stanza.

Estimates for This Week

Carlton (Rank) (2,518; $1.25-$1.75)—"Bridge on River Kwai" (Col) (7th wk). Big $18,000. Last week, $22,000.

Downtown, Glendale, State, Scarboro (Taylor) (1,059; 995; 693; 694; 50-75)—"Day of Bad Man" (U) and "Lineup" (Col). So-so $10,000. Last week, "Long Haul" (Col) and "Damn Citizen" (Col), same.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Wild Is Wind" (Par) (2d wk); Holding good at $9,500. Last week, $13,000.

Hollywood (FP) (1,080; $1-$1.25)—"Young Lions" (20th) (2d wk). Smash $15,000. Last week, same.

Hyland (Rank) (1,357; $1)—"Naked Truth" (Rank) (5th wk). Neat $4,000. Last week, $4,500.

Imperial (FP) (3,344; 75-$1.25)—"Marjorie Morningstar" (WB) (2d wk). Big $18,000. Last week, $21,000.

Loew's (Loew) (2,098; 75-$1.25)—"Witness for Prosecution" (UA) (3d wk). Terrific $17,000. Last week, $18,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (37th wk). Steady $6,500. Last week, same.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama). Jumped to hep $15,000. Last week, $14,000.

Uptown (Loew) (2,075; 60-$1)—"Touch of Evil" (U). Satisfactory $10,000 or near. Last week, "Paths of Glory" (UA) (2d wk), $7,000 for 5 days.

Detroit, April 29.

Pace has slackened somewhat this week along the main stem, but overall biz still remains solid. Only two newcomers, "Teacher's Pet" shapes good at the Michigan and "Girls on Loose"-"Live Fast, Die Young" package, fast at the Broadway Capitol.

Robust holdovers are "South Pacific" which is strong in third week at the United Artists, "Bridge on River Kwai," terrific in seventh round at the Madison, and "Search for Paradise," heading for a great 12th stanza. "And God Created Woman" is still big in 15th week at Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Young Lions" (20th) (4th wk). Big $12,000. Last week, $14,700.

Michigan (United Detroit) (4,100; 90-$1.25)—"Teacher's Pet" (Par) and "Cole Younger, Gunfighter" (AA). Good $15,500. Last week, "Marjorie Morningstar" (WB) $20,000 in third week.

Palms (UD) (2,961; $1.25-$1.50)—"Long, Hot Summer" (20th) and "Showdown at Boot Hill" (20th) (3d wk). Swell $14,000. Last week, $17,500.

Madison (UD) (1,900; $1.25-$1.75)—"Bridge on River Kwai" (Col) (7th wk). Great $18,000. Last week, $23,000.

Broadway-Capitol (UD) (3,500; 90-$1.50)—"Girls on Loose" (U) and "Live Fast, Die Young" (U). Swell $15,000. Last week, "Dragstrip Riot" (Indie) and "Cool and Crazy" (Indie), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th wk) (3d wk). Strong $19,000. Last week, $19,700.

Adams (Balaban) (1,700; 90-$1.25)—"Merry Andrew" (M-G) and "Red Balloon" (Indie) (2d wk). Slow $6,000. Last week, $7,500.

Music Hall (SW - Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (12th wk). Hotsy $17,000. Last week, $17,200.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"God Created Woman" (Indie) (15th wk). Big $7,000. Last week, $6,500.

SOFT SPOTS IN N.Y. MINORITY

School Vacation Tilts Chi; 'Paris' Loud $29,000, 'Sheepman' Torrid 18G, 'Pet' Bangup 21G, 'Lions' Great 24G

Chicago, April 29.

New product should help the wicket pace here, but mostly the spring hiatus for school kids figures to make biz brisk this session. "Paris Holiday" at Oriental shapes lusty $29,000 while "Sheepman," also new, at the United Artists expect a lively $18,000.

"Desire Under the Elms" looks big in second Esquire round. "Teacher's Pet" is nice in third Woods stanza.

"Young Lions" is hotsy in Roosevelt fourth. "Bridge on River Kwai" still is strong at State-Lake in seventh. "Snow White" looks great in Garrick seventh. "Peyton Place" is big in ninth and windup session at the Chicago.

"Search for Paradise" in second round at Palace shapes rosy, as does fifth week of "South Pacific" at McVickers. "Around World" is sock in 56th frame at Todd's Cinestage, with extra shows.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Across Bridge" (Rank). Good $4,500. Last week, "Miss Julie" (Janus) (3d wk), $3,000.

Chicago (B&K) (3,900; 90-$1.80)—"Peyton Place" (20th) (9th-final wk). Big $18,500. Last week, $18,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Desire Under Elms" (Par) (2d wk). Sock $10,000. Last week, $14,000.

Garrick (B&K) (850; 90-$1.25)—"Snow White" (BV) (reissue) (7th wk). Giant $16,000. Last week, $9,000.

Loop (Telem't) (606; 90-$1.50)—"Merry Andrew" (M-G) (4th wk). Soft $6,500. Last week, $7,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (5th wk). Rosy $27,000. Last week, $26,000.

Oriental (Indie) (3,400; 90-$1.50)—"Paris Holiday" (UA). Fancy $29,000. Last week, "Long Hot Summer" (20th) (4th wk), $16,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (2d wk). Bright $28,000. Last week (seven performances), $13,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Young Lions" (20th) (4th wk). Hotsy $24,000. Last week, $25,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bridge on River Kwai" (Col) (7th wk). Sock $27,000. Last week, $29,000.

Surf (H&E Balaban) (685; $1.50)—"Nights of Cabiria" (Lopert) (4th

(Continued on page 20)

'Wildest' Good $7,000 In L'ville; 'Chase' Okay 4G, 'Lions' 7½G, 'Kwai' 7G

Louisville, April 29.

A couple new entries this week, "The Wildest," good at the Kentucky, and "Chase Crooked Shadow" okay at the Mary Anderson. Holdovers, particularly "Young Lions" at the Rialto, are doing well, but "Brothers Karamazov" at the Brown in third week and "Bridge on River Kwai" in fifth at United Artists are tapering off somewhat. Town is steamed up for opening of Churchill Downs race meet last Saturday (26), and Kentucky Derby, one week later on May 3.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (1,000; 90-$1.45) — "Brothers Karamazov" (M-G) (3d wk). Oke $5,500 after second week's $7,000.

Kentucky (Switow) (900; 50-85)—"The Wildest" (U). Broke on slow side, but perked over weekend to indicate good $7,000. Last week, "Cole Younger," (AA) and "Bowery Boys Up In Smoke" (AA), $4,000.

Mary Anderson (People's (1,000; 50-85)—"Chase Crooked Shadow" (WB). Okay $4,000 or over. Last week, "Marjorie Morningstar" (WB) (2d wk), $5,000.

Rialto (Fourth Ave.) (3,000; 74-99)—"Young Lions" (20th) (2d wk). Looks okay, $7,500 after last week's $12,000.

United Artists (UA) (3,000; 90-$1.45)—"Bridge on River Kwai" (Col) (5th wk). Slowing down to $7,000 after fourth week's healthy $9,000.

'Summer' Okay $7,000 In Port.; 'Pet' Ditto

Portland, Ore., April 29.

Town is loaded with new entries but they are not helping biz too much. Holdovers continue mostly very well. "Morningstar" moves into a third session at the Broadway and is still okay. Fifth round at the Orpheum for "Bridge on River Kwai" is big. "Teacher's Pet" looms oke at Paramount. "Long, Hot Summer" also looks okay at Liberty.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50) — "Marjorie Morningstar" (WB) (3d wk). Okay $4,500. Last week, $7,100.

Fox (Evergreen) (1,536; $1-$1.50)—"Bonjour Tristesse" (Col) and "Woman of River" (Col). So-so $6,000. Last week, "Young Lions" (20th) (3d wk), $7,800.

Liberty (Hamrick) (1,890; $1-$1.50)—"Long, Hot Summer" (20th) and "Plunder Road" (20th). Okay $7,000. Last week, "Girls On Loose" (U) and "Live Fast, Die Young" (U) (6 days), $4,100.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Bridge On River Kwai" (Col) (5th wk). Big $8,000. Last week, $12,000.

Paramount (Port-Par) (3,400; $1-$1.50)—"Teacher's Pet" (Par) and "High Hell" (Par). Nice $7,000. Last week, "St. Louis Blues" (Par) and "Alligator Named Daisy" (Rank), $7,100.

'Attila' Wow 36G, Hub; 'Lions' Big 15

Boston, April 29.

Biz is booming this frame with big new product. "Attila" is proving a blockbuster with smash trade at Paramount and Fenway. "Young Lions" is headed for a wow session at the Gary. "Paths of Glory" shapes solid at Orpheum. "Paris Holiday" is fair at the Met. "Bridge On River Kwai" shifted from hard ticket at Gary to grind at Capri, and is good. "South Pacific" is holding nice in third.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.25)—"Marjorie Morningstar" (WB) (4th wk). Neat $10,000. Last week, $12,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Goddess" (Col) (3d wk). Second week, fine $8,000. Last week, $10,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (23d wk). Slick $17,000. Last week, $17,500.

Capri (Sack) (990; 50-$1.50) — "Bridge On River Kwai" (Col). Shifted from hard-ticket run at Gary to grind, hotsy $10,000. Last week, "Stage Struck" (BV) and "How To Murder Rich Uncle" (Col), $5,000.

Exeter (Indie) (1,300; 75-$1.25)—"Lucky Jim" (Indie). Third started Sunday (27). Second was oke $4,000.

Fenway (NET) (1,373; 60-$1.10)—"Attila" (Indie) and "Wild Dakotas" (Indie). Wow $11,000, hyoed by big bally. Last week, "Macabre" (AA) and "Hell's 5 Hours" (AA), $8,500.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th). Wow $15,000. Last week, "Bridge On River Kwai" (Col) (17th wk), $20,000.

Kenmore (Indie) (700; $1.25-$2)—"Bolshoi Ballet" (Rank). Bright $13,500. Last week, "Henry V" (Rank) (reissue) (5th wk), $4,000.

Memorial (RKO) (3,000; 60-$1.10)—"Long, Hot Summer" (20th) (4th wk-final). Nice $8,000. Last week, $12,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Paris Holiday" (UA) and "Man On Prowl" (UA) (2d wk). Second week began Monday (28). Last week, fair $13,000.

Paramount (NET) (4,357; 60-$1.10)—"Attila" (Indie) and "Wild Dakotas" (Indie). Torrid $25,000 or over for house record backed

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BIZ HOLDS FIRM; 'MARJORIE' 165G

Broadway film biz displayed surprising strength over the past weekend, aided by cooler, rainy weather. The result is a rather favorable session at these first-runs despite a dearth of newcomers. Rain most of Monday (28) was rated a plus factor.

"Marjorie Morningstar" with new stageshow is the new boxoffice champ, with a smash $165,000 in prospect for opening stanza at the Music Hall. "One That Got Away," another new entry on Broadway, hit only mild $10,000 opening round at the Odeon. "Stage Struck" finished its first week at the Normandie with a big $15,000.

"Windjammer" shapes very smooth $64,000 in third frame at the Roxy, to top the second week. "St. Louis Blues" is heading for fair $16,000 or less in third and final session at the State. "Another Time, Another Place" is set to open Friday (2).

"Young Lions" is doing a great $50,000 in current (4th) stanza at the Paramount. "Long, Hot Summer" looks like torrid $17,000 in fourth at the Mayfair and great $11,200 in same week at the Fine Arts. "Run Silent, Run Deep" shapes lively $14,500 in fifth round at the Victoria.

"Witness For Prosecution" is heading for an okay $12,000 in current (12th) session at the Astor. It is heading for a sock $10,500 in the same week at the arty Plaza. Pic winds up at the Astor May 8 but stays on indefinitely at the Plaza. "Teacher's Pet" was a modest $21,000 in sixth week at the Capitol. "Sheepman" replaces May 7.

"Around World in 80 Days" topped the previous session in the 80th week at the Rivoli by landing a great $35,600. "South Pacific" also pushed ahead over the preceding stanza to get a smash $45,200 in fifth week at the Criterion.

"Bridge on River Kwai" also climbed over the previous round to hit a wow $37,000 in 19th session at the Palace. "Search For Paradise" was in a like category, getting a fine $26,200 in 31st week at the Warner. "This Is Cinerama" returns to the house on May 4.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness For Prosecution" (UA) (12th wk). This session looks like okay $12,000. The 11th week was $14,500. "Paris Holiday" (UA) opens Friday (9).

Baronet (Reade) (430; $1.25-$1.70) — "Uncle Vanya" (Indie). Opened Monday (28). In ahead, "Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (5th wk-10 days), okay $3,500 after $4,100 for fourth regular week.

Capitol (Loew) (4,820; $1-$2.50)—"Teacher's Pet" (Par) (7th-final wk). The sixth week ended yesterday (Tues.) was fair $21,000 or near. The fifth session was $22,500. "Sheepman-Stranger With Gun" (M-G) opens May 7.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (6th wk). Fifth stanza ended Sunday (27) was smash $45,200. Fourth, $44,000. Stays on indef.

Fine Arts (Davis) (468; 90-$1.80)—"Long, Hot Summer" (20th) (4th wk). This round ending tomorrow (Thurs.) is heading for great $11,200. Third was $12,000. Holds on.

Guild (Guild) (450; $1-$1.75)—"Marcellinno" (Indie) (reissue) (4th wk). Third round ended last Thursday (24) was big $8,000. Second, $9,500.

Mayfair (Maurer) (1,736; 79-$1.80)—"Long, Hot Summer" (20th) (4th wk). This stanza finishing tomorrow (Thurs.) looks like big $17,000 or near. Third was $19,000. Holds over, again.

Normandie (Trans-Lux) (592; 95-$1.80)—"Stage Struck" (BV) (2d

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Off Sharply, Baseball Blamed; 'Lions' Socko 26G, 'Days' Lofty 16G, 71st; 'Blues' Light 16G Opener

Los Angeles, April 29.

A majority of first-run theatres are taking a sharp dip this frame, one of exceptions being "Young Lions," building to a socko $26,000 in third round in four theatres. The other is the hard-ticket "Around World in 80 Days," which is aiming at a trim $16,000 in 71st stanza at Carthay. With new major league baseball drawing heavily, it's blamed for the slump.

Newcomers show a decided lack of strength. "St. Louis Blues" looms slow $16,000 or less in three houses. "Touch of Evil" looks fairly mild $11,600 in three spots.

"Windjammer" shapes $21,500 in third week at Chinese, which is rated fair. "Seven Wonders of World" landed big $12,900 in 46th week at Warner Hollywood. "Bridge on River Kwai" shapes great $14,300 in 19th week at Egyptian. "Marjorie Morningstar" is pale $6,000 in fifth frame at Warner Bev.

Estimates for This Week

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"St. Louis Blues" (Par) and "Cole Younger" (AA). Slow $16,000 or near. Last week, Orpheum, "Run Silent, Run Deep" (UA) and "Cross Up" (UA) (3d wk), $3,300. Hollywood with Los Angeles, "Lafayette Escadrille" (WB), "Stakeout on Dope Street" (WB), $8,300. Uptown with New Fox, "Long, Hot Summer" (20th) (1st multiple date), "God Is My Partner" (20th), $5,700.

Downtown, Wiltern, Hawaii (SW-G&S) (1,757; 2,344; 1,106; 90-$1.50)—"Touch of Evil" (U) and "Female Animal" (U). Lean $11,600. Last week, Downtown, "Jumping Jacks" (Par) and "Scared Stiff" (Par) (reissues), $4,200. Wiltern, Downtown Paramount, "Sayonara" (WB), "Forbidden Desert" (WB) (4th wk-6 days), $12,900. Hawaii with Hillstreet, "Hong Kong Affair" (AA) and "Man From God's Country" (AA), $5,700.

Los Angeles (FWC) (2,097; 90-$1.50)—"Johnny Gunman" (Indie) and "So Lovely, So Deadly" (Indie). Dreary $2,000.

Downtown Paramount (ABPT) (3,300; $1.25-$2)—"Mail Bag Robbery" (Indie) and stageshow. Dull $6,500.

Pantages (RKO) (2,815; 90-$1.25)—"Les Girls" (M-G) and "Teahouse August Moon" (M-G) (reissues). Poor $2,400. Last week, "Merry Andrew" (M-G) (3d wk), $5,200.

Hillstreet (RKO) (2,752; 90-$1.50)—"Bend of River" (U) and "Lawless Breed" (U) (reissues). Slim $3,300.

State, Iris, Ritz (UATV-FWC) (2,404; 825; 1,320; 90-$1.50) — "Brothers Karamazov" (M-G) and "High Cost of Loving" (M-G) (2d wk). Thin $10,100. Last week, $14,400.

New Fox (FWC) (765; 90-$1.50)—"Long, Hot Summer" (20th) and

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'Summer' Boffo 13G, Indpls; 'Pacific' 14G

Indianapolis, April 29.

Biz is nice to smash at three first-runs here this stanza but slow at two others. "South Pacific" shapes terrific at Lyric to lead town. "Long, Hot Summer" at Keith's is boffo while "Teacher's Pet" at Circle looks nice. "Merry Andrew" failed to get off ground at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Teacher's Pet" (Par). Nice $13,000. Last week, "Marjorie Morningstar" (WB) (2d wk), $7,000.

Indiana (C-D) (3,200; 75-90)—"Motorcycle Gang" (AI) and "Sorority Girl" (AI). Drab $5,000 in 5 days. Last week, "Rodan" (DCA) and "Death in Small Doses" (Indie), $10,000.

Keith's (C-D) (1,200; 90-$1.25)—"Long, Hot Summer" (20th). Smash $13,000. Last week, "Young Lions" (20th) (3d wk), $4,000.

Loew's (Loew) (2,427; 75-90)—"Merry Andrew" (M-G) and "Safe Cracker" (M-G). Dull $3,500. Last week, "Bridge on River Kwai" (Col) (5th wk), $5,500 at $1.25 top.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th). Sock $14,000. Last week, "Raintree County" (M-G) (10th wk), $5,000 in 4 days.

'Pacific' Big 10G, Balto; 'Paris' 6G

Baltimore, April 29.

Biz is slow this frame, giving exhibs their lowest take in recent weeks. Warm weekend weather is taking most of blame. New entries include "Marjorie Morningstar," fair at Stanley; "Paris Holiday," oke at the Mayfair; "Cast Dark Shadow," pleasing at Playhouse and "Search for Paradise" which is sluggish on opening round at the Town. "Bridge on River Kwai" is holding nicely in sixth at Hippodrome while "South Pacific" shapes big in fourth at the New.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Young Lions" (20th) (3d wk). Fair $6,000 after $8,500 in second.

Cinema (Schwaber) (460; 50-$1.25)—"Razzia" (Kass) (3d wk). Oke $3,000 after about same in second week.

Film Centre (Rappaport) (890; 50-$1.50) — "Brothers Karamazov" (M-G) (3d wk). Nice $6,500 after near $8,500 in second frame.

Five West (Schwaber) (460; 50-$1.25)—"Adam and Eve" (Horne). Lofty $5,000. Last week, "Bride Much Too Beautiful" (Ellis) (4th wk), $2,000.

Hippodrome (Rappaport) (2,300; 50-$1.50)—"Bridge on River Kwai" (Col) (6th week). Good $7,300 after $9,000 in previous week.

Mayfair (Fruchtman) (980; 50-$1.25)—"Paris Holiday" (UA). Okay $6,000. Last week, "Witness For Prosecution" (UA) (8th wk), $4,000.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (4th wk). Big $10,000 after $14,000 in third.

Little (Rappaport) (300; 50-$1.25)—"Bolshoi Ballet" (Rank). Fancy $2,400. Theatre, Baltimore's oldest art center, has been renovated and management has formally announced it is returning to first-run art policy with present show. This brings art houses here up to four.

Playhouse (Schwaber) (460; 50-$1.25) — "Cast Dark Shadow" (DCA). Pleasing $4,000. Last week, "Novel Affair" (Cont), $2,000.

Stanley (Fruchtman) (3,200; 50-$1.25) — "Marjorie Morningstar" (WB). Fair $10,000. Last week, "Run Silent, Run Deep" (UA) (2d wk), $6,000.

Town (SW-Cinerama) (1,125)—"Search for Paradise" (Cinerama). Slow $8,000. Last week, "Cinerama Holiday" (Cinerama) (3d wk), $7,500.

'Kwai' Smash $25,000 In Prov.; 'Attila' Big 10G, 'Lions' Happy 10½G, 2d

Providence, April 29.

"Bridge on River Kwai" is pacing the city this week with a smash session at State. Strand is big with "Attila" and is matched by Majestic's second of "The Young Lions." RKO Albee is just fair with "Macabre."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Macabre" (AA) and "Hell's Five Hours" (AA). Fair $6,000. Last week, "Marjorie Morningstar" (WB) (3d wk), $5,400.

Elmwood (Snyder) (745; 90-$1.25)—"Around World in 80 Days" (UA) (29th wk). Meek $1,200. Last week, $1,500.

Majestic (SW) (2,200; 65-80)—"Young Lions" (20th) (2d wk). Happy $10,500. First week, $15,000.

State (Loew) (3,200; 90-$1.20 — "Bridge On River Kwai" (Col). Socko $25,000. Last week, "Paths of Glory" (UA) and "Fort Bowie" (UA), $8,000.

Strand (National Realty) (2,200; 65-80)—"Attila" (AI). Big $10,000. Last week, "Cowboy" (Col) and "Going Steady" (Col), $4,000.

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Briton & Yank Ties on Exhib Issues Urged

Establishment of closer cooperation between theatreowners in Great Britain and the United States is being pushed by Theatre Owners of America. Although a liaison already exists between TOA and the Cinematograph Exhibitors' Assn. of Great Britain and Ireland, efforts will be made to explore the possibility of establishing a permanent joint working group of members from TOA and CEA. For the past few years there has been an exchange of representatives to each other's annual meetings, but there has been no permanent liaison.

Herman M. Levy, TOA general counsel, leaves today (Wed.) for London to confer with British theatre leaders and to attend the meeting of CEA's general council on May 14. Levy has a date with Ellis F. Pinkney, CEA general secretary, and other British officials to discuss such topics as the effect of television on British theatres, the product situation, measures taken by British theatre operators to keep films off tv, censorship and the Eady plan.

Levy will explore the "war chest" financed by British exhibition to purchase films which might be sold to television to see if this policy might be adapted in the U. S. At the same time, Levy will give the British theatremen a report on the efforts made by American exhibitors to prevent the introduction of toll-tv. Upon his return to the U. S., Levy will give a full report of his studies to the TOA officers and membership.

CINEMIRACLE SEEKS CHI OPERA HOUSE

With its Cinemiracle process already showcased in Los Angeles and New York, National Theatres yesterday (Tues.) filed a petition with the N. Y. Federal Court to pave way for acquisition of the Chicago Opera House. Cinemiracle pictures would be shown there when the theatre isn't being used for operatic productions.

Takeover of the Opera House must be approved by the court under terms of a Feb. 24, 1956 decree by which NT was authorized to produce, distribute and exhibit films utilizing the Cinemiracle process. Petition asserted that acquisition of the site would not unduly restrain competition in the Chi area. It was also stated that the Government has no objection.

ERIC ROSE TO DETROIT

Eric H. Rose, formerly manager of the Trans-Lux Colony Theatre, last week was named managing director of T-L's Krim in Detroit. He replaces Gwenn Griffiths who's been transferred to the circuit's New York headquarters.

Rose, who was associated with Rank Theatres before coming to the U. S. in 1950, joined T-L four years ago.

Waterloo

Continued from page 7

is not rated by that agency, but that distributors ordinarily can't import foreign movies if Federal government (customs) deems them morally objectionable. He pointed out that his theatre showed "The Ten Commandments" for seven weeks.

Kenneth Everhart, chairman of the Iowa Civil Liberties Union, Des Moines, has said, "We, of course, would be concerned about attempts at censorship of any media or education or entertainment unless it was very carefully supervised or unless there was a real need for it. These things start in a mild way, only directed at one thing, but their history is that they quickly expand to cover other media of entertainment or information."

Hardy Dilemma: The Small Theatre

By HY HOLLINGER

Once again the question of the ability of the smalltown and neighborhood theatre to survive under the current economic conditions of the motion picture industry has come to the forefront. The value of the smaller situations, in light of the changing marketing methods, the type of pictures being released, and television, has been the subject of considerable debate for several years.

In spite of numerous adverse conditions, the majority of the less-than-deluxe houses, have managed to continue although there has been a thinning out of the ranks. Many film company officials have stated privately that the smaller situations are uneconomic to service and the sooner they close the better it will be for the industry as a whole. Realistic observers of industry affairs have noticed a trend in that direction. The closing of exchanges and sales offices in many areas, the dismissal of bookers and salesman and the general reduction in personnel in the field offices are cited as an indication that the major film companies are prepared to write off many of the smaller spots to concentrate their efforts on the big, key city situations. Samuel Goldwyn has long been an advocate of fewer theatres and has been severely condemned by exhibitor groups for his view.

Exhibitor organizations, particularly Allied States Assn., the main spokesman for the grass roots theatreowner, have diligently fought to preserve the tenuous position of the smalltown and subsequent-run situations. That their position is becoming more precarious every day is evident by the analysis issued this week by Allied general counsel Abram F. Myers. (See separate story). Myers contends that the film companies are making a serious error in writing off the nation's smaller theatres by withholding the big pictures from these theatres. He particularly condemns the new marketing methods being employed for the so-called blockbuster pictures and the increase in the number of hardticket films which keep an attraction at a key situation for a long period. He maintains that the normal availabilities are being completely destroyed and, as a consequence, a substantial portion of the nation's population is being deprived the opportunity to see many of the top attractions emanating from Hollywood unless, of course, it they want to travel to the nearest large community.

The current conflict—large versus the small theatre— is an ancient one and resulted in the consent decrees which many industryites now consider harmful to the film business. However, the battle now appears to have reached the life-and-death struggle stage.

With all the major film companies, with the possible exception of 20th-Fox, concentrating on fewer and bigger pictures, mainly geared for long runs in key centers, operators of the smalltown, sub-run and drive-in theatres are wondering how they will be able to obtain product to keep their theatres going. For the small operator, pictures such as "The Ten Commandments," "The Bridge of the River Kwai," "Around the World in 80 Days" and "South Pacific" are just titles of pictures which they feel they can't obtain or show for possibly a year or two after these entries open at a key house. How to keep their houses operating with the shorter flow of general releases is a question they have pondered numerous times without coming up with an answer.

Hard-headed industryites are of the opinion that the smaller theatres must become victims of an inevitable change just as the individual grocer gave way to the super markets. It's pointed out that the film companies cannot continue to operate profitably under the old system of providing a steady stream of product to situations which do not provide the patronage to support the production and distribution costs.

The individual entrepreneurs are putting up a determined fight to continue their sources of income, as evidenced by Allied's efforts, but the general trend of the film business as well as the nation's economy has led many observers to the conclusion that many of the smaller theatres will have to give way, especially since it's estimated that approximately 85% of the current domestic gross comes from 4,000 theatres.

Reade Circuit's 10th Drive-In

With acquisition of two drive-ins from Eastern Outdoor Theatres last week, Walter Reade Theatres now has 10 ozoners and the general view of the circuit is said to be one of expansion in the "fresh air" field. Purchased for a sum in excess of $300,000 were the Shore Drive-In, Farmingdale, N. J., and the Fly-In Drive-In, Belmar, N. J.

Reade interests have already taken over management of the two sites according to Sheldon Smerling, exec-v.p. of Eastern Outdoor. Most of the Reade drive-ins are located in the Jersey shore area, where the chain also owns and operates a large string of conventional theatres.

Teck, Buffalo Long-Runs

Buffalo, April 29.

Shea Teck Theatre will open May 1 with long-run showing of "The Long Hot Summer."

House, relinquished by Cinerama in March, will be devoted to long run film engagements according to Edward F. Meade, City Manager of Shea (Loew's) theatres.

Charles M. McLeary, formerly a member of the staff of Shea's Buffalo, is manager of the Teck.

MG Yens

Continued from page 7

Byrne said: "If there was ever such rigidity, it is now out. If there was ever any lack of receptivity, that also is out. If there ever has been any lack of a sympathetic attitude for exhibitors, we want that changed."

Stressing that this thinking represents the policies laid down by prexy Joseph R. Vogel, Byrne also made clear that while Metro is eager to please exhibitors, it must do so with the interest of the company foremost in mind. "We intend to market our pictures in a way that will be mutually fair to the company and exhibitors," he declared. "Our percentages won't be rigid. We intend to be extremely cooperative with our customers to the extent that we want and will insist on securing a fair share of any picture's potential grossing possibilities, whether it's an exceptionally big production or one not so big."

Cannes Taking

Continued from page 5

many, Japan, Italy, Britain, Switzerland, France, etc.

The International Federation of Motion Picture Producers, Assns. will meet during the Cannes fest to discuss common market questions, film festivals and other international matters.

From May 5 to 10 are skedded the International Days of Animated Films, which will include cartoons, puppet pix and subjects produced via writing directly on film. Section will offer a cross-section of the advances in this field.

The separate screenings of the tv pix are indicative of Cannes' realization that, in this "new" age, tv has a definite place and its creators must be recognized. However, the main function of Cannes still is in the area of buying and selling of theatrical features, and —of equal importance—in the personal contact it allows between filmmakers from all over the world. In this respect, with more countries represented here than at any other fest, Cannes ranks as the top event of the year and its coverage by the assembled journalistic corps is unmatched.

Russia Floods

Continued from page 5

"The principal U. S. contributions are just starting," is latest word.

Among entries, which currently exceed 200 for the five categories, is a Rank children's feature, auspiciously titled "The Kid From Canada," and one in adult class, "Carve Her Name With Pride."

Russia has submitted "a lot of features," headed by "The Sisters." and "The Cranes Are Flying," a children's feature-length "Old Khattavych," plus "The Lights Of Mirny," described as "a long documentary." Pakistan is repped by "Kismet," "Dulla Bhatti," and "Naghma E Dil," in the feature line. Czechoslovakia's top bet feature is "From My Life."

Prelim judging, though panel not yet tabbed, should whittle entries to 85 which is felt to be maximum number to fit the 34 judging sessions slated during the 12-day film cavalcade. Each box-office show will run two hours, and a 40% capacity wicket will cover the nut deployed for celluloid fest, official said.

Earl E. Cowden sold the Sidney, Ia., Theatre to Quentin and Wilma Chapman. Chapman has been projector operator at the house since 1946.

Allied Agenda Sets Old Heavy: Terms

Minneapolis, April 29.

After having "laid off" film companies the past year following a "conservative" group's ascendancy to power, North Central Allied, this territory's Allied States affiliate, is reverting to type and going on the warpath again.

Frank Mantzke, head of a buying-booking-exhibitor - distribution group, who has been named general chairman of the annual convention to be held here May 14, disclosed that "unreasonable 60% and other high percentage terms and unreasonable extended playing time demands, as well as inability to obtain prints for pictures after they're bought, will be among the principal discussion topics.

There's even talk of drafting for the presidency Bennie Berger, who held the post almost continuously since the body's inception, but who stepped aside last year, because of dissatisfaction among some members over his belligerency toward distributors.

Ted Mann, under whose presidency the past 12 months NCA largely has been inactive, refuses to remain at the helm because of insufficient time to devote to it.

It develops that a change of name to Exhibitors Trade Association was in the bylaws' violation and the body still is NCA.

One reason for the NCA reversion to "radicalism" may be because a new even more "conservative" body, the Northwest All-Industry Business Building Association, has been organized through the efforts of circuit owners Eddie Ruben and Harold Field and United Paramount president-general manager Charles Winchell as a permanent body that's expected eventually to affiliate with TOA which never has been represented in this territory.

In its declaration of purpose the Business Building group makes clear it will eschew fighting film companies in the Berger NCA manner. It will hold a convention here in August.

Lamour-Loeb Settlement

Los Angeles, April 29.

Out-of-court settlement has been effected by Dorothy Lamour in breach-of-contract suit brought by her former agent, William Loeb Jr., asking $3,450.

Loeb charged coin was due him on a one-year pact entered into in 1956, which involved 10% of her earnings.

Mastbaum's 4,370 Seats Too Many; House Now Dark

Philadelphia, April 29.

Mastbaum, Philly's largest theatre and flagship of the Stanley Warner chain, has closed "until further notice." With a season of noticeably poor grosses and a three-week Christmas hiatus rumors of shuttering had long been current in the trade, but always denied by officials.

The plush 4,370-seater built by the late Jules Mastbaum, opened Feb. 28, 1929, with Al Jolson in "Sonny Boy." The roccoco structure, ornate with velvet, damask and gold leaf cost $5,000,000.

Mastbaum went dark twice in its early history—a musician's strike in 1931 and during a stretch of poor business the following year. In 1932 the palace was relighted for 10 weeks by S. L. (Roxy) Rothafel who brought in deluxe stage shows with top talent and a line of 32 Roxyettes. The venture was too costly despite large audiences.

The theatre shutdown again for seven years, reopening Sept. 4, 1942. Local SW execs say it will now remain closed "indefinitely." There is talk of its becoming a parking lot.

Abram Myers

Continued from page 7

try's current illness." Myers charges that the inability of the sub-run and smalltown theatres to play and obtain the better pictures "is more and more confining movie attendance to the big city firstruns and is denying motion picture entertainment to a vast segment of out population."

The Allied general counsel reiterates a common recent beef of the small theatremen that there has been a "wanton destruction of established availabilities." He reviews the consent decree rulings, particularly as they affect clearances and runs and calls attention to what he alleges is a complete breakdown of established availabilities.

Myers is careful to point out that Allied is without proof or the means of gathering it that the film companies are deliberately discriminating against the independent in favor of theatres operated by the "divorced" circuits. Only the Dept. of Justice, he notes, can conduct the proper investigation since it has access to all the records and can summon a grand jury for an inquiry. Myers' contention is that the film companies, employing their new marketing methods with the numerous "special handling" pictures, are violating the stipulations of the consent decrees. "It is hard to escape the conclusion that, intentionally or otherwise, the purpose of the decrees are being subverted," he alleges.

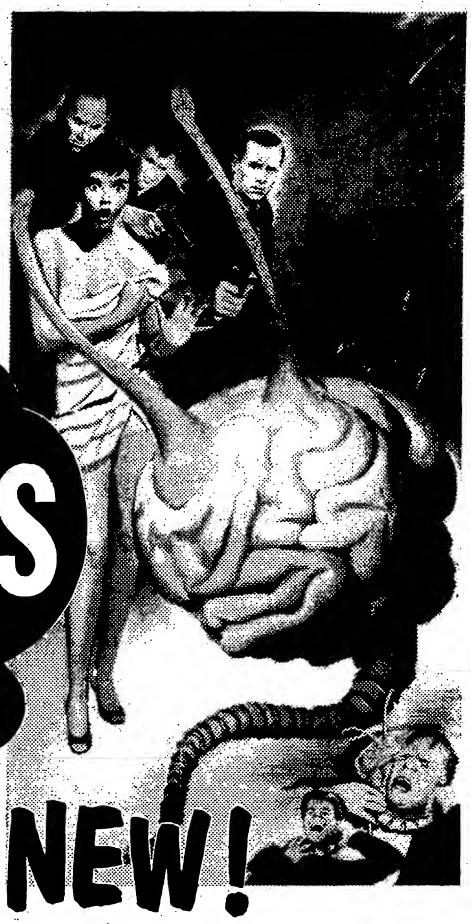
The Allied topper emphasizes that there are millions of people—because of various reasons—who are dependent on the subsequent-run, smalltown and drive-in theatres for current motion picture entertainment, but that because of the film company sales policies they are "denied the privilege of seeing, enjoying and telling their friends and neighbors about the magnificent motion pictures now being turned out by the studios."

Allied, Myers states, is all in favor of the value and contributions of the firstrun houses, but that the organization does not believe that "those theatres alone can supply the total demand for movie entertainment or support the producing and distribution branches of the industry."

The industry, he adds, cannot continue to hike prices in order to make the firstrun engagements pay off. The lost audience, mainly in the smaller situations, must be brought back to the theatres and "the industry must strengthen its foundations if it is to continue to succeed at the top," Myers maintains. This can only be achieved, he concludes, by a "fuller and more rapid circulation of films to and through the theatres of less than deluxe rating."

M-G-M's TWO BIG SHOCKERS

SOLD SINGLY OR AS A PACKAGE



NEW! KARLOFF!

"THE HAUNTED STRANGLER"

The Latest and Most Chilling Thriller From THE KING OF MONSTERS

Was an innocent man hung as the notorious "Haymarket Strangler"? The terrifying transformation of a distinguished novelist into the bestial beauty-killer, Dr. Tenant, is the most shocking thing you've ever witnessed on the screen.

M-G-M presents BORIS KARLOFF in "THE HAUNTED STRANGLER" with Jean Kent Elizabeth Allan • Anthony Dawson • Screenplay by Jan Read and John C. Cooper • Directed by Robert Day • Produced by John Croydon An Amalgamated Production • An M-G-M Release

SEE COMPOSITE PRESS-BOOK! Advertising and accessories to sell double feature or single.

NEW! HORROR!

"FIEND WITHOUT A FACE"

Presented singly or as companion feature to "THE HAUNTED STRANGLER" this NEW adventure into horror is up-to-the-minute in the field of science-fiction-terror! Mad science spawns evil shapes of brain-sucking monsters. Laboratory genius gone wild produces the creature of the future—a Fiend Without A Face!

M-G-M presents "FIEND WITHOUT A FACE" starring Marshall Thompson • Screenplay by Herbert J. Leder • Original Story by Amelia Reynolds Long • Directed by Arthur Crabtree Produced by John Croydon • An Amalgamated Production An M-G-M Release

MGM BACK ON TOP IN '58!

Harriman Sympathetic to Censorship But Vetoes Proposed Wording

Albany, April 29.

The first bills affecting the advertising phase of the motion picture censorship law to be passed by the Legislature in recent years, drew vetoes from Governor Averell Harriman.

He found the objective of the first measure—to prohibit the use, in advertising, of the fact a motion picture film, book, newspaper, magazine, tape recording, etc., had been challenged as to its "decency or morality in any court, by any board of review or by any group or agency"—to be "sound."

However, the Governor asserted, "Its wording will lead to misunderstandings as to its scope of application."

In support of his position, he quoted from a memorandum by the New York State Publishers Assn. that "Although in sympathy with the intent to eliminate capitalizing on a challenge of decency or morality, this legislation goes much further and precludes defending an unwarranted challenge."

The bill, introduced at the request of the Joint Legislative Committee on Offensive and Obscene Material (its field of study includes motion and still pictures, television and radio), sought to block such advertising for the purpose of selling a picture, book, etc., or "to induce patronage for any place of amusement."

It stemmed from the promotion campaigns for "The Garden of Eden" on which the Court of Appeals last June reversed the Regents, in a 4-3 decision, and ordered a license issued and for other once-rejected pictures with a sex emphasis.

Governor Harriman also termed the purpose of the second film-advertising bill unobjectionable, but the language of one section "too vague and indefinite . . . impractical of proper application."

This would have authorized the State Education Department to revoke the license for a film, if a poster, banner or similar advertising matter "distorts or misrepresents the character or content of any motion picture licensed by the department."

"The Attorney General has pointed out that the phrase "distorts or misrepresents the character of content" of a film might be open to constitutional attack upon the argument the language is indefinite, the Governor wrote in his veto.

The Attorney General, he added, cited Burstyn v. Wilson and Gelling v. Texas—both U. S. Supreme Court decisions of 1952 on censorship.

That tribunal applied a crusher to the New York State licensing statute, in the first case—dealing with "The Miracle"—by ruling "sacrilegious" was not a valid ground upon which to deny a license.

Par Inventory

Continued from page 3

praisal of the company's future as well as the film biz as a whole by prexy Barney Balaban, notes that the company has reduced its inventory from $57,111,840 in 1956 to $50,712,877 in 1957. At the same time, the company has increased its cash position from $11,704,988 in 1956 to $16,808,607 in 1957. According to Balaban, these trends—reduction of inventory and increase in cash position—will continue in 1958.

The company's consolidated earnings for 1957 totaled $5,425,000 or $2.80 per share as against $4,283,000 or $2.17 per share in 1956. Net income for 1957 was $4,783,000 or $2.47 per share as compared with the 1956 net income of $8,731,000 or $4.43 per share. However, the 1956 stanza included non-recurring income of approximately $5,000,000 from the sale of shorts to television and from the sale of stock in Famous Players Canadian. Balaban calls attention to the fact that considerable profits will be added to the company's earnings in 1958 from the recent sale of its backlog films to television.

Film Row

Continued from page 3

the ultimate total perhaps not to exceed 15.

The traditional minimum throughout the industry has been 31.

Paramount recently merged its physical distribution in New York with Metro, shuttered in Cleveland, consolidated its Portland, Ore., and Seattle outlets and, said a company rep, "you can expect more to follow."

Columbia closed in Omaha, which area is now absorbed by the Des Moines exchange, and like Par, Portland has been taken over by Seattle.

In a move seen as particularly meaningful, Col has closed its Houston office, which was opened not long ago and proved a successful money-making outpost. Decision was made to blackout Huston, which is now being serviced out of Dallas. Reduced overhead will more than compensate for whatever revenue, if any, is lost by padlocking the Huston branch, it's felt.

It was last year that the Booz, Allen & Hamilton analysis of picture business economics included the finding that the operation of exchanges by all distributors individually meant just so much waste of money and motion. Either taking heed of the BA&H advice, or making its own decisions independently, the industry is now following through in earnest, not simply by farming out backroom (physical handling of prints) work to outside agencies, such as National Film Service and National Screen, but actually closing many of the highly prized (by oldline distribution toppers) exchanges.

Underlying the distribution economies, of cause, is the reduced flow of product. It's figured to be uneconomical to maintain these big setups with anything less than 15-20 films per company.

Pensions in 1959

With total assets of $549,553 currently in a special fund, pension benefits for retired film exchange employees and salesmen will commence in January, 1959. Payments will go to retiring front office and service personnel represented by the film exchange employees of the International Alliance of Theatrical Stage Employees and to retiring film peddlers represented by the IA's recently-affiliated motion picture salesmen's department. Pension fund was obtained in the latest contracts between the two unions and the film companies.

Sum presently available was obtained by employer contributions of 6c per hour (not exceeding 37½ hours) and from interest on investments. Payments, beginning next January, provide for four different types of pensions.

(1) Norman pension—$36.25 monthly for life. This is for employees who have reached the age of 65 and retire with 25 years of service. Such employees must have worked at least 415 hours in one calendar year since the employer contribution began on Dec. 1, 1956.

(2) Reduced pension—For employees who have reached the age of 65 and retire with 15 or more years of credited service. They, too, must have worked 415 hours in one year since the fund was started. For these employees, the regular $36.25 monthly pension will be reduced by $1.45 per month for each year short of 25 which they have worked.

(3) Early retirement pension—Employees retiring between the ages of 55 and 65 will get the regular or reduced amount they would receive at their age minus one-half of 1% for each month by which they are younger.

(4) Disability pension—Same as an early retirement pension except that retirement age can be reduced as far as 50 years if the applicant can prove permanent and total disability resulting from bodily injury or disease.

Pension benefits are payable for life. If a pensioner dies within 60 months after retirement, remainder of payments for that period go to his survivors.

London's First Peek At Todd-AO Brings Raves For 'S. Pacific' at Preem

London, April 29.

London had its first peek at Todd-AO when "South Pacific" bowed into the Dominion Theatre with a swank preem attended by top brass of politics, the services and show biz. A calypso band played in the flower-decked theatre foyer as the guests arrived. These included starlets, adorned with garlands, big executives such as Oscar Hammerstein 2d, Josh Logan, Mitzi Gaynor and Julie Wilson. Last-named starred in the show when it played the Drury Lane.

Tottenham Court Road where the Dominion is situated became a one-way street for three hours and even the bus stop outside the theatre was moved down the road for the night to accommodate arriving patrons.

Preceded by a calypso band on the stage and a demonstration of Todd-AO, "Pacific" had the audience joining in the familiar numbers and applauding most of Miss Gaynor's solos. The press generally gave the pic the okay sign though The Times found it a long, dull film with director Logan being defeated by the technical phases of the new method.

Harold Conway of the Daily Sketch wrote: "Of all the film's delights — musical and pictorial — Gaynor emerges tops." The Daily Express's Leonard Mosley, on the other hand, fell over backwards to give orchids to France Nuyen. Enthused Mosley: "This is the most exciting face I've ever seen. The scenery in the new wide-screen Todd-AO process is spectacular in almost a cineramic way."

Chris Reynolds of the Daily Mirror wrote: "Believe me, it's hot stuff. To see it is one enchanted evening." The Daily Mail's Marshall Pugh considered: "The only appropriate comment on the process is 'Gee-whiz.' The color varies between the fabulous and the fiendish."

"South Pacific," supported by a Geraldo orchestra with 11 shows a week, is expected to run at least a year here. Several rows of seats have been removed from the back of the stalls to accommodate a new projector, and the entire upper circle has been closed.

MANHATTAN PUFFERS SIGN WITH DISTRIBS

Peace between film praisers represented by the N. Y. Screen Publicists Guild and the film companies is apparently assured for two more years as a result of the conclusion of agreements with Warner Bros., Columbia and Universal late last week.

New two-year contracts, which will be signed shortly, are essentially the same as the deal recently signed with 20th-Fox. The 20th pact, which apparently set the pattern for the industry, strengthened the security provisions of the former contract by providing that the film companies must give the union at least 90 days notice before they consider eliminating or transfering any departments.

Contracts also give a $6 across-the-board wage hike to all pub-ad staffers earning less than the $140 senior minimum. Agreements also provide that the subject of wages for senior publicists can be reopened after a 10-month period.

Only new pacts still to be concluded by the SPG are those with United Artists and Metro. Talks with UA are currently taking place. M-G's present contract does not expire for several months yet.

'Pacific' Big in Detroit

Detroit, April 29.

Total advance sales for the first 21 shows of "South Pacific" (20th) are over five times better than they were for "Around the World in 80 Days" (UA) for the same period, according to manager Dillon Krepps.

He said that 80% of the sales have come from residents of outstate Michigan, Indiana and Ohio. Krepps observed that perhaps those areas have been less hard hit by the recession than the Detroit-area auto plants.

Brands Justice Reasoning 'Unreal'

National Circuit May Help Other Theatres By Producing Films, Not Itself

Theatre Owners of America is "disturbed and disappointed" by the recent decision of the Dept. of Justice which only gave National Theatres a conditional okay to produce and invest in the production of motion pictures. The D. of J. ruled that it would consider a "reasonable experiment" by National in picture-making provided the proposal "envisioned no preemptive rights and gave full account to the exigencies of competitive conditions in the movie industry."

According to Ernest G. Stellings, TOA prexy, the Justice Dept.'s ruling re-established a "positive roadblock" since it says that it's okay for NT to make pictures for other theatres "but you can't show these pictures in your own theatres." By setting up the idea that "you can help the other fellow, but not yourself," Stellings points out that "this obviously removes the principal incentive for the former affiliates to make pictures." The TOA topper charged that the Justice Dept.'s decision is "a most unrealistic one" and that it is based on outmoded precedent and remains oblivious "to current problems and conditions in the industry. . . ."

While the D. of J. may have been motivated by its desire to protect theatreowners, Stellings noted, the ruling actually has the opposite effect since there is not a theatre in the country that does not require more product. "It is a strange type of protection that denies to exhibitors the one means of getting more people into their theatres," the TOA executive declared.

Reviewing the need for more product and pointing out that the formerly affiliated theatres have the necessary experience and financial ability to do so, Stellings maintains that it can only be accomplished if the "divorced" circuits have pre-emptive rights for their own theatres. As a consequence, TOA urged the D. of J. to reevaluate its position in light of conditions in the industry and indicated that TOA stood ready to assist any of the former affiliates which desired to enter production.

Cannes Cry

Continued from page 5

is shown in bids to Czechoslavakia and Sweden for two films each due to their merit. In spite of diplomatic aspects unlikely pix from lesser, or even bigger, countries were firmly vetoed. This means a primed total of 20, eliminating such time drags as double showings. Unspoolings will be at 3 P.M. and 10 P.M., with only one on opening day and one day free.

Brandt, Reade Duck

Though interest in the Cannes film festival is high, with the general expectation that it will serve as a showcase for many artistically and commercially interesting entries, some of the American independents have stopped looking to Cannes as a ready-made market place.

In fact, two important importer - distributor - exhibitors—Harry Brandt and Walter Reade Jr.—are skipping the fest this year. Their reasoning is that it's impossible to make advantageous deals at Cannes, where all the Indies are bunched on the beach and the local producers are playing one against the other.

Quite apart from this, even the indies who make the Cannes trek are in general agreement that the atmosphere of a festival isn't conducive to "realistic" trading. "They either try to pressure you into a deal before the picture is shown, or else they hold you off until after it's been screened and foster the impression that everybody is after it," complained one. "In any case, the prices asked at Cannes are inflated."

According to Brandt, most of the truly commercial entries with real potential in the States don't show up at the festival. He, and several others, hold that the only way to get the product is to make periodic trips to Europe (which most of the indies are doing) and o.o. the available films free from the excited competition of a fest.

Fact is that, at least as far as the French and Italian films are concerned, the indies have a very good notion of not only what's available, but also what's coming up in the Continental studios. They all have their local reps who submit reports, and the bidding often starts before a film has even been completed.

Trouble is that there is virtually no yardstick by which to judge the possible success or failure of an import in the U. S. Pictures that click in a big way in Europe aren't necessarily of appeal in the arties stateside and, conversely, some of the big "hits" here did no outstanding biz on the Continent. Thus the importers must go by little more than their knowledge of the U. S. public and the—not always reliable—success formula developed by other films.

One of the aspects that does draw the indies to Cannes, apart from the many useful contacts and the firsthand viewing of the product (not to speak of the pleasant surroundings), is the fear of missing out on a real blockbuster—or on a sleeper. Many films are screened outside the fest purview by producers eager to take advantage of the assemblage of foreign buyers. Occasionally, deals are made on that "fringe" level.

Among the indies who're at Cannes, where the festival rolls Friday (2) are Edward L. Kingsley, Richard Davis, Jean Goldwurm, Ilya Lopert, Cy Harvey and Joseph Green. Duncan McGregor of the American Pathe Cinema outfit (Paris Theatre, N. Y., World Theatre, Philadelphia) also will be on hand.

Feeling generally is that the American industry this year will come off better at Cannes than in 1957, when virtually no Hollywood stars showed up. This year, with "The Brothers Karamazov" the official U. S. entry and "The Long, Hot Summer" the invited entry (along with "Desire Under the Elms"), the star turnout is bound to be improved, particularly since "Summer" producer Jerry Wald will be on hand and is bringing a number of personalities in his party.

Euphemism, Canadian Style: No B.O. Tax There; It's A Hospital Assistance Levy

Vancouver, April 29.

First Famous Players' western conference in two years, "of partners, associates and managers," is set for June 11-13 at Hotel Vancouver, per Maynard Joiner, circuit's topman here. Conclave follows the FP eastern confab, slated for Toronto, in May; will host president J. J. Fitzgibbons and v.p. R. W. Bolstad, plus about 10 other head office toppers, he said.

Press won't be admitted, in line with longstanding never-tell-nuttin' policy of both major circuits in this region. Joiner won't even say what topics come up for discussion. However, it's expected there'll be preoccupation with Amusement Tax, which circuit is known to consider "unfair and discriminatory," and a "burden," and seeks to eliminate; and Telemeter, that's now definitely slated for installation in Canadian theatres by year's end, according to Famous Players' 1957 annual report.

In looking to delete or have diminished the 10% tax on entertainment in British Columbia, the circuit's brief gets sidetracked on issue of a definition. Provincial revenuers insist there is no amusement tax, thus none to lobby against. Levy of 10% is "just a hospitals aid tax," they demur.

The Muse Goes Arty

Omaha, April 29.

With the conversion of the Town Theatre from burly to straight double-feature policy, Manager Jack Gelfand has decided to switch his Muse Theatre, a nabe house, into an "art" theatre.

Gelfand last week said he'd kick off the new operation Friday (2) with Brigitte Bardot's "And God Created Woman." He'll use J. Arthur Rank British pix as second features, he added.

STAGE STRUCK IS A SMASHING SUCCESS!

AT NEW YORK'S
TRANS-LUX NORMANDIE THEATRE

BIGGEST NON-HOLIDAY OPENING DAY IN A YEAR!!!

THIS AD IS PART OF THE NEW YORK NEWSPAPER AD CAMPAIGN...

THIS IS THE MARKET-PLACE, KID!

THIS IS WHERE YOU PEDDLE IT, YOUR TALENT, YOUR LOOKS, YOUR NICE LEGS!

WHAT ARE YOU WAITING FOR, KID? IT'S ALL YOURS!

HEADING FOR SMASH FIRST WEEK... AND LONG RUN!

HEADING YOUR WAY ***NOW...*** BOOK IT FROM BUENA VISTA!

STAGE STRUCK

starring HENRY FONDA • SUSAN STRASBERG

co-starring JOAN GREENWOOD • HERBERT MARSHALL and introducing CHRISTOPHER PLUMMER

TECHNICOLOR® Screen Play by RUTH and AUGUSTUS GOETZ • WILLIAM DOZIER in Charge of Production
Produced by STUART MILLAR • Directed by SIDNEY LUMET • Music by ALEX NORTH
An RKO Radio Picture—Distributed by Buena Vista Film Distribution Co., Inc.

Picture Grosses

'Holiday' Fancy $8,000, K.C.; 'Animal' Oke 10G, 'Search' Passable 12G

Kansas City, April 29.

Opening of the new Cinerama, "Search for Paradise," and the new Bob Hope pic, "Paris Holiday," take the spotlight in current session. "Female Animal" at three Fox Midwest houses looms okay. However, "Merry Andrew" at the Midland looks slow. "Young Lions" attaining some name for itself by staying four weeks at the Uptown. "Cool and the Crazy," the Elmer Rhoden Jr., production, did well enough in its preem here to win a holdover at Fox Midwest Apollo.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-In, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Ride Out for Revenge" (UA) and "Steel Bayonet" (UA). Light $4,000. Last week, "Escapade in Japan" (U) and "All Mine To Give" (UA), ran into cool weather to get same.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (12th wk). Big $2,000. Last week, $2,200.

Midland (Loew) (3,500; 75-90)—"Merry Andrew" (M-G) and "World Was His Jury" (Col). Slow $5,000. Last week, "Bridge On River Kwai" (Col) (4th wk), $8,000 at $1.25 top.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama). Launched with pair of benefits, looks for $12,000 in first week, good but not as big as hoped for. Last week, "Seven Wonders of World" (Cinerama) (35th wk), $13,000.

Paramount (UP) (1,900; 75-90)—"Chase a Crooked Shadow" (WB). Fair $5,000. Last week, "St. Louis Blues" (WB), $4,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Mademoiselle Striptease" (DCA). Bardot name good for $1,780. Last week, "Nights of Cabiria" (Lopert), $1,500.

Roxy (Durwood) (879; 90-$1.25)—"Paris Holiday" (Par). Fancy $8,000; holds. Last week, "Teacher's Pet" (Par) (4th wk), $3,000.

Tower, Fairway, Granada (Fox Midwest) (2,100; 700; 1,217; 75-90)—"Female Animal" (U) and "Damn Citizen" (U). Okay $10,000. Last week, "Cool and Crazy" (American Int'l) and "Dragstrip Riot" (Indie), also including Apollo (1,050). Bright $15,000. Pic holding at Apollo only, fair $2,500; may go another there.

Uptown (Fox Midwest) (2,043; 90-$1.25)—"Young Lions" (20th) (4th wk). Oke $4,000. Last week, $6,000.

BOSTON

(Continued from page 13)

up by warm exploitation. Last week, "Macabre" (AA) and "Hell's 5 Hours" (AA), $15,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Teacher's Pet" (Par) and "Spanish Affair" (Par). Good $8,000 or near. Last week, "Cowboy" (Col) and "Going Steady" (Col) (2d wk), $4,000.

Saxon (Saxon) (1,100; $1.50-$3.30)—"South Pacific" (20th) (3d wk). Big $20,000. Last week, $22,000.

Trans-Lux (Trans-Lux) (730; 75-$1.25)—"Slave" (Indie) and "First Affair" (Indie). Neat $4,500. Last week, "Devil In Flesh" (Indie) and "Naked Night" (Indie), $4,200.

Orpheum (Loew) (2,900; 75-$1.25)—"Paths of Glory" (UA) and "Invisible Boy" (M-G). Slick $14,000. Last week, "Run Silent, Run Deep" (UA) and "Quiet American" (UA) (4th wk), $9,000.

State (Loew) (3,600; 75-$1.25)—"Brothers Karamazov" (M-G) (2d wk). Loud $11,000. Last week, $16,000.

DENVER

(Continued from page 12)

jorie Morningstar" (WB) (2d wk), $10,500.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th). Big $10,000. Last week, "Adams and Eve" (Indie) and "Blonde Blackmailer" (Indie) (2d wk), $3,000.

Valley (Drive-In (Wolfberg) (950 cars; 75c)—"Monolith Monsters" (U) and "Love Slaves of Amazon" (U). Slow $2,000. Last week, on subsequents.

Vogue Art (Sher-Shulman) (442; 75-90)—"Gervaise" (Cont). Fine $2,000. Last week, "Forbidden Desires" (Times), $1,200.

West Drive-In (Wolfberg) (750 cars; 75c—"Last Paradise" (UA) and "Man on Prowl" (UA). Poor $2,000. Last week, on subsequents.

BROADWAY

(Continued from page 13)

wk). First week finished yesterday (Tues.) was big $15,000.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (20th wk). The 19th session completed yesterday (Tues.) was smash $37,000 for 12 performances. "The 18th week, $36,000 for 12 shows.

Odeon (Rank) (854; 90-$1.80)—"One That Got Away" (Rank) (2d wk). First week ended Monday (28) was mild $10,000. In ahead, "Desire Under Elms" (Par) (6th wk-5 days), $5,500 but a very nice run, not dropping off much until final two weeks.

Paramount (AB-PT) (3,665; $1-$2)—"Young Lions" (20th) (4th wk). Current round ending today (Wed.) is heading for great $50,000. Third was $60,000. Stays on, likely until nearly June, according to present plans.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (17th wk). The 16th frame completed yesterday (Tues.) was okay $3,200. The 18th week, $3,400.

Paris (Pathe Cinema) (568; 90-$1.80)—"God Created Woman" (Kings) (28th wk). The 27th stanza completed Sunday (27) was sockeroo $10,600. The 26th week, $10,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Marjorie Morningstar" (WB) with new stageshow. Initial session ending today (Wed.) looks like smash $165,000. Holds, natch! Last week, "Merry Andrew" (M-G) and Easter stageshow (5th wk), $126,300.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (81st wk). The 80th stanza finished yesterday (Tues.) was great $35,600 for 11 shows. The 79th week, $35,000 for same number of performances.

Plaza (Lopert) (525; $1.50-$2)—"Witness for Prosecution" (UA) (12th wk). Current session ending tomorrow (Thurs.) is heading for socko $10,500. The 11th week, $11,500.

Roxy (Nat'l. Th.) (2,700; $1.75-$3.50)—"Windjammer" (Nat'l) (3d wk). This stanza winding up today (Wed.) looks to hit solid $64,000. Second was $60,000.

State (Loew) (3,450; 50-$1.75)—"St. Louis Blues" (Par) (3d-final wk). This week winding up tomorrow (Thurs.) looks like fair $16,000. Second was $19,000. "Another Time, Another Place" (Par) opens Friday (2).

Sutton (R&B) (561; 95-$1.75)—"Night Ambush" (Rank). First week ending today (Wed.) looks like okay $7,500. In ahead, "Desire Under Elms" (Par) (6th wk), $6,700.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Rouge et Noir" (DCA) (4th wk). Third session ended Monday (28) was very big $9,500. Second was $11,800.

Victoria (City Inv.) (1,060; 50-$2)—"Run Silent, Run Deep" (UA) (5th wk). Current round ending today (Wed.) looks like lively $14,500. Fourth was $16,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search for Paradise" (Cinerama) (32d-final wk). The 31st week finished Saturday (26) was fine $26,200 for 10 performances. The 30th session was $24,000 for same number of shows. "This Is Cinerama" (Cinerama) is due back in this theatre, where it originally played, on May 4.

'ANDREW' HEP $5,000, OMAHA; 'KWAI' 13G, 2D

Omaha, April 29.

Combo of chilly evenings plus first home stand of the local American Assn. baseball Cardinals isn't helping this week's trade. "Merry Andrew," shapes strong, however, at the State, the only impressive new entry downtown. "Bridge on River Kwai" is sturdy in second stanza at the Orpheum, and undoubtedly will go three. "Lafayette Escadrille" is suffering at the Brandeis while "Touch of Evil" isn't showing any strength at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 7-90)—"Lafayette Escadrille" (WB) and "Escape from Red Rock" (20th). Light $3,000. Last week, "Marjorie Morningstar" (WB) (3d wk), $4000.

Omaha (Tristates) (2,066; 75-90)—"Touch of Evil" (U) and "Female Animal" (U). Pale $3,000. Last week) "Young Lions" (20th) (3d wk), $3,500 on 90-$1.25 scale.

Orpheum (Tristates) (2,980; 90-$1.25)—"Bridge on River Kwai" (Col) (2d wk). Pleasing $13,000 or near after $17,500 bow.

State (Cooper) (850; 75-90)—"Merry Andrew" (M-G). Strong $5,000. Last week, "Brothers Karamazov" (M-G) (2d wk) $3,500 at $1.25 top.

'Macabre' Rousing 15G, Buff; 'Run Deep' 10G, 2d

Buffalo, April 29.

Biz continues quite steady here this stanza. Best newcomer is "Macabre," lively at the Lafayette. The other new entrant, "Chase Crooked Shadow" paired with "Bitter Victory," looms mild at Paramount. "Young Lions" shapes standout with a big take in nine days of fourth week at the Center. "Run Silent, Run Deep" looks nice in second frame at the Bulffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Run Silent, Run Deep" (UA) (2d wk). Nice $10,000. Last week, $17,000.

Center (AB-PT) (3,000; 70-$1.25)—"Dope Street" (WB) and "Violent Road" (WB). Opened Monday (28). Last week, "Young Lions" (20th) (4th wk-9 days), big $11,000 or over.

Century (UATC) (2,700; 70-$1.50)—"Bridge on River Kwai" (Col) (7th wk). Down to $6,500. Last week, good $7,000.

Lafayette (Basil) (3,000; 70-90)—"Macabre" (AA) and "Hell's Five Hours" (AA). Lively $15,000. Last week, "Song Bernadette" (20th) (reissue), $6,000 in 9 days.

Paramount (AB-PT) (3,000; 70-90)—"Chase Crooked Shadow" (WB) and "Bitter Victory" (Col). Mild $8,000. Last week, "Teacher's Pet" (Par) and "Spanish Affair" (Par), $13,000.

'10 C's' San Juan Smash

San Juan, Puerto Rico, April 29.

"10 Commandments" was still powerful in its third week here after strongest ($15,800) first week ever in San Juan. Also in third stanza, "Bridge on River Kwai" still was big. "God Created Woman," English print with Spanish titles, shapes smash in opening round.

Estimates for This Week

Metropolitan (Commonwealth) (1,026; $2) "10 Commandments" (Par) (3d wk). Good $7,600, Last week, $9,100.

Lorraine (Commonwealth) (700)—"God Created Woman" (Kings). Last week: "Witness for Prosecution" (UA) $2,850. Smash $5,700.

Music Hall (Commonwealth) (600; $1)—"Esther Costello" (Col). Nice $4,400. Last week, "Legend of Lost" (UA), $3,600.

Paramount (Paramount) (916; $1.50)—"Bridge on River Kwai" (Col) (3d wk). Big $4,600. Last week, $8,600.

LOS ANGELES

(Continued from page 13)

"God Is Partner" (20th) (2d wk). Soft $3,500.

Chinese (FWC) (1,408; $1.75-$3.50) — "Windjammer" (NT) (3d wk). Fair $21,500. Last week, $22,800.

Four Star, Fox Beverly, Loyola, Vogue (UATC-FWC) (868; 1,170; 1,248; 825; $1.25-$2.40) — "Young Lions" (20th) (3d wk). Socko $26,000. Last week, $30,900.

Fine Arts (FWC) (631; 90-$1.50)—"Stage Struck" (BV) (3d wk). Dim $1,500. Last week, $1,600.

Warner Beverly (SW) (1,612; $1.25-$2.40)—"Marjorie Morningstar" (WB) (5th wk). Pale $6,000. Last week, $5,600.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Paris Holiday" (UA) (5th wk). Light $4,000. Last week, $3,400.

Hollywood Paramount (F&M) (1,468; $1.25-$2)—"Teacher's Pet" (Par) (6th wk). Mild $7,500. Last week, $8,200.

Egyptian (UATC) (1,503; $1.25-$2.50) — "Bridge on River Kwai" (Col) (19th wk). Great $14,300. Last week, $15,200.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine). Started 47th week Sunday (27) after big $12,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50) — "Around World in 80 Days" (UA) (71st wk). Trim $16,000. Last week, $15,000.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Smiles of Summer Night" (Indie) (2d wk). Wobbly $3,600. Last week, $5,600.

CHICAGO

(Continued from page 13)

wk). Good $3,700. Last week, $3,900.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World" (UA) (56th wk). Sock $18,500. Last week, $19,000.

United Artists (B&K) (1,700; 90-$1.50)—"Sheepman" (M-G). Lusty $18,000. Last week, "Run Silent Run Deep" (UA) (4th wk), $13,000.

Woods (Essaness) (1,200; 90-$1.50)—"Teacher's Pet" (Par) (3d wk). Rosy $21,000. Last week, $23,000.

World (Teitel) (606; 90)—"Smiles of Summer Night" (Rank) (3d wk). Oke $3,000. Last week, $3,200.

'BLUES' OK $10,000, FRISCO; 'KWAI' 15G

San Francisco, April 29.

The local baseball Giants, on a winning streak, and start of Billy Graham religious meetings are being blamed for sagging biz at many spots here currently. "St. Louis Blues" is barely okay at Golden Gate while "Paris Holiday" has dropped down to fair takings in second United Artists week. "Bridge on River Kwai," however, is still big in seventh round at St. Francis. "Saddle Wind," "Young and Wild" and "Stage Struck" all are rated weak.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"St. Louis Blues" (Par) and "Man From God's Country" (AA). Okay $10,000 or close. Last week, "Day of Bad Man" (U) and "Violators" (U), $6,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Young Lions" (20th) (4th wk). Oke $9,000. Last week, $12,500.

Warfield (Loew) (2,656; 90-$1.25)—"Saddle Wind" (M-G) and "Outlaw's Son" (UA) (2d wk). Mild $6,500. Last week, $12,000.

Paramount (Par) (2,646; 90-$1.25)—"Young and Wild" (Rep) and "Juvenile Jungle" (Rep). Dull $9,000. Last week, "Chase Crooked Shadow" (WB) and "Stakeout Dope St." (WB), $9,000.

St. Francis (Par) (1,400; 90-$1.25)—"Bridge On River Kwai" (Col) (7th wk). Big $15,000. Last week, $17,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search For Paradise" (Cinerama) (7th wk). Down to $14,500. Last week, $17,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Paris Holiday" (UA) and "Bop Girl" (UA) (2d wk). Fair $8,000 or close. Last week, $11,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Stage Struck" (BV) (3d wk). Poor $1,700. Last week, $2,100.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Man Escaped" (Cont). Okay $3,500. Last week, "Spanish Gardener" (Cont) and "Loser Takes All" (Cont) (2d wk), $3,000.

Vogue (S.F. Theatres) (364; $1.25)—"Smiles Of Summer Night" (Rank) (3d wk). Okay $4,000. Last week, $4,500.

Coronet (United California) 1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (70th wk). So-so $9,000. Last week, $10,000.

PHILADELPHIA

(Continued from page 12)

wk). Holding at $14,000. Last week, $15,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Bridge on River Kwai" (Col) (7th wk). Socko $16,000. Last week, $21,000.

Stanley (SW) (2,900; 99-$1.80)—"Marjorie Morningstar" (WB) (4th wk). Fair $10,000. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.49)—"Girl In Black Stockings" (UA) and "Hell Bound" (UA). Slim $6,000. Last week, "Saddle Wind" (M-G) (2d wk), $6,000.

Studio (Goldberg) (385; 90-$1.89)—"God Created Woman" (Kings) (9th wk). Good $3,000. Last week, $3,700.

Trans-Lux (T-L) (500; 99-$1.80)—"Brothers Karamazov" (M-G) (8th wk). Oke $5,000. Last week, $5,700.

Viking (Siey) (1,000; 99-$1.49)—"Teacher's Pet" (Par) (5th wk). Neat $8,000. Last week, $9,500.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (9th wk). Okay $2,800. Last week, $3,400.

MINNEAPOLIS

(Continued from page 12)

Tide" (U). Mild $3,500. Last week, "Paris Holiday" (UA) (2d wk), $4,500. "Girl" split week with "Unholy Wife," (U) and "Violators" (U).

State (Par) (2,300; 90-$1.25)—"Marjorie Morningstar" (WB) (2d wk). Highly regarded picture, but has been a disappointment here. Light $7,000. Last week, $9,000. Stays on.

Suburban World (Mann) (700; 85)—"God Created Woman" (Indie) (2d run) (3d wk). On top of six weeks downtown, this is quite a run for this pic. Nice $2,000. Last week, $2,500.

World (Mann) (400; $1.25-$2.50)—"Young Lions" (20th) (4th wk). Still in money. Tall $5,500. Last week, $5,500. Holds.

Detroiters at London Rally

Detroit, April 29.

Five Variety Club of Detroit members and their wives are in London to attend the annual convention of International Variety Clubs.

They are the Jack Zides, the Edward Rosenbers, the Sol Adlers, the Peter Shifrins and Ben Rosens.

Daff Outlook

Continued from page 4

company's annual meeting. We are taking a breather because we had so many pictures completed—the biggest backlog in the industry. We were in a fortunate position to pause without interrupting our flow of releases."

Of the lopping of employee heads at Universal, Daff commented, "That's an adjustment going on with every company, not particularly with Universal. I think the business demands reappraisal and change of perspective where costs are considered in view of fluctuation of boxoffice grosses."

On production, Daff said, "We got two going next month." Asked if Universal would continue the same annual feature output, he said that was "undecided."

On his Southeast Asian swing, Daff stopped at Singapore, Malaya, Vietnam, Manila, Hong Kong and Japan. Purpose was to appoint Alvin I. Cassel as Far East supervisor—from Japan to Pakistan—and tour part of area with Cassel, Cassel, who joined Universal in 1956 as supervisor for Singapore, Malaya, Indonesia and Thailand, was with Metro for ten years in West Indies, South Africa and Philippines. He succeeds Arthur Doyle who resigned in early March and returned to the States.

Reflecting on his tour, Daff, who was Universal Asian supervisor before the war noted the boom in theatre building, particularly in Singapore, Malaya and Hong Kong. He singled out Asian exhibitors for their continued high standards of showmanship—"as high as anywhere"—and said that it would do for some U. S. exhibitors to come over and take a look at the enterprise and ingenuity of picture exploitation in these parts.

Daff left here for Hollywood.

Ballance Exit

Continued from page 7

lance's retirement, which was definite at one point last year, but was postponed when news of it leaked out.

Ballance, like Herman Wobber, 20th's western division head, who retired last year, will stay with the company in an advisory capacity. He's one of the distribution vets, having started in the field—at Paramount's Los Angeles branch—in early 1918. He joined Fox Film Corp. in 1932, shortly after the late Sidney R. Kent left Par to become 20th prexy. Under Kent, Ballance served as Par general sales manager for five years. When Par acquired the S. A. Lynch Enterprises in the South, Ballance was put in charge. He's been outstanding in his ability to develop sales manpower for 20th.

As an advisor, Ballance will continue to make his headquarters at 20th's Atlanta branch.

Blockbusters

Continued from page 3

have little commercial significance on the marquee.

Film was produced by Jaime Del Valle, who developed the characters for radio and tv as a Cooper client. CBS, which airs the show, is a 20% owner of the theatrical enterprise, and this should cue some of that old-school-try by exhibs on the exploitation front, says Cooper. All of the network's stations are prepared to work hand in hand with theatremen in the tub-thumping department and the exhibs, upon booking the picture, need only to seek out the broadcasters.

Cooper and Del Valle stressed that "Lineup," while taken from the air show, is in every sense theatrical. "No conversion ever went so far," said the producer, who added that depth shots and photographic detail in the picture would be beyond the reach of tv.

Lantz Gives Policies To 63

Hollywood, April 29.

Walter Lantz Productions has voluntarily given cartoon outfit's 63 employees a free health and life insurance plan, effective May 15, with company footing entire bill.

Policy provides a $3,000 life insurance feature with double indemnity clause, and 100% medical and hospital expenses up to $5,000.

HORSE SENSE!

WIN - PLACE - SHOW

According to all the tip sheets*, your best bet, as always, is *Trailers*. Here's an odds-on favorite with the fans—never out of the money—especially with the Prize Baby in the saddle!

So, play *Trailers* across the board! It's good *sense* dollar-wise for the few *cents* each trailer costs per show.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

**Trailers motivate 42.9 cents out of every dollar in box office admissions:* Sindlinger & Co., in its latest tabulation on trailer impact for a group of national theatre clients.

People everywhere consider trailers the most reliable form of motion picture advertising: Opinion Research Corp. of Princeton in its recent survey for the Motion Picture Association.

Copies of either survey will be forwarded on request.

Leland Dibble Gets in Some Innings Before Judge Departs for Ball Game

By WILLIAM STEIF

San Francisco, April 29.

One of the plaintiffs in an $8-million antitrust suit against major film producer-distributors scored some points as the Embassy Theatre trial meandered along slowly in Federal Judge Edward P. Murphy's court.

The plaintiff was Leland C. Dibble, who is a co-owner with Daniel O. McLean of the 1,400-seat, 51-year-old Embassy in downtown Frisco. Dibble and McLean claim they were unlawfully deprived of first run films from 1938 to 1950, when their suit was filed, and of second-run films from 1938 to 1947.

Dibble spent the week under direct examination of his lawyer, Robert Raven—one of the trial sessions was cut in half because many of the case's principals, including Judge Murphy, wanted to get out to see the Giant-Dodger opener in Frisco.

The substance of Dibble's testimony was that he continually tried to get firstrun for his theatre from the time he took over buying from McLean in mid-1940 until the suit was filed. In fact, at one point the Judge was moved to say:

"If there is one thing that is abundantly clear as of today . . . it is this, that McLean and Dibble were constantly trying to improve their firstrun situation and their availability."

To this Eugene Bennett, lawyer for Paramount, Warner's, Loew's RKO and UA, responded:

"My point is that there is on that a direct conflict."

The Judge then indicated his statement applied to his understanding of the plaintiff's position.

Raven's method of making Dibble's position unmistakable was ponderous but probably inevitable. He introduced a mass of letters and wires dating from the early '40's to 1950 and questioned Dibble on each document. Since Dibble was dealing almost continually with each of the defendants (Universal, Columbia and 20th-Fox, plus National Theatres and Fox West Coast, are the others) the going was mighty slow.

Dibble's Points

Among points Dibble brought out were:

1) When Fox West Coast moved its second-run Frisco from the State to the Alcazar (converted from legit to films in late 1942), with the State becoming first-run moveover, the Embassy was not allowed to bid for second-run—Dibble "thought it was unjust discrimination not to allow us to compete" with a house which had just entered the film field;

2) Dibble stopped buying Columbia in 1944 and didn't resume for five years, because Columbia had "reneged" on promised lower-bracket prices—"I couldn't under any circumstances buy those additional approximately 20 pictures and pay (Columbia) $103 (per film) that we had been paying $20 and $40 for . . . they weren't much in the way of pictures, anyway";

3) Dibble stopped buying Metro product from 1945 to 1947 because "the sliding scale they had set up for the Embassy was very rough." prices in various brackets had been raised 25 to 85 per cent and "it was an utter impossibility of meeting any such price increases";

4) After the 1946 Paramount case decision, Dibble asked branch managers and higher distribution execs, both orally and in writing, for the right to bid on first-run product, but kept getting brushed off — "when the decision came down," he testified, "the picture seemed to be completely changed," but it wasn't;

5) In April, 1947, the Embassy finally got RKO second-run on a 60-day availability—which Dibble protested—and the other majors all fell in line, except Columbia;

6) In July, 1948, Dibble protested to Loew's about paying a 35 per cent minimum and was told that was "national policy" — Dibble claimed this just wasn't so and that the minimum was "an unfair trade practice";

7) As late as April, 1950, Dibble buttonholed Jack Warner at the Frisco Press Club for help in getting first-run and got nowhere.

Some of Dibble's letters to distributors bore the notation that copies had been sent to Morrison, Hofeld, Foerster, Shuman & Clark, the Frisco law firm representing the exhibitor in court. Judge Murphy seized on one of these letters, dated some time in 1945, and asked Dibble about the notation. The exhibitor explained he thought the notation might just "bring a little strength to bear to overcome this impossible situation."

The Judge asked:

"*At the time you wrote the letter . . . were you contemplating a lawsuit against any of these defendants?*"

"*No, your honor,*" *replied Dibble.*

"*Had you ever discussed the possibility,*" *the Judge pressed, "with Morrison, Hofeld, Foerster, Shuman & Clark or any other firm of attorneys?*"

"*No sir,*" *answered Dibble.*

Dibble testimony about "the time Fox West Coast-Loew's-Warner-Metro pool was broken up" was stricken from the record, at Bennett's motion, and as the week ended the defense lawyers were readying cross-examination for the exhibitor.

Kaye's 'Red Nichols' Biog May Go Via UA, Latter Compensating Paramount

Hollywood, April 29.

Red Nichols biopic, "Five Little Pennies," to star Danny Kaye, will be made by producer-writing team of Mel Shavelson and Jack Rose for United Artists instead of Paramount, if current talks are finalized.

Team originally planned the project for Paramount, but the AFM work stoppage against the major film studios caused a postponement of the film. Now negotiations are on whereby UA would take over the project, that company being willing to pay Par what it has invested in it thus far. At the same time the indie team is seeking an interim settlement with the AFM so that it can proceed with the picture when the UA-Paramount talks are finished.

Shavelson and Rose would like to start shooting the film May 15. This would enable Kaye to finish in time so he could keep his Aug. 20-Sept. 6 date headlining the Canadian National Exposition at Toronto.

Bardot in Puerto Rico

San Juan, April 29.

Because European films usually do poor business here, Harold Winston, headman at Columbia Pictures branch, requested and got an English language print of "And God Created Woman." (Kingsley).

For the local viewers Spanish titles have been dubbed in the English print of this French picture starring Bridgitte Bardot. Winston states b.o. with the Tower of Babel print is excellent.

Marlon Brando's 'Guns Up' For Par Returns Rosenberg To Theatrical Features

Hollywood, April 29.

Pennebaker Inc. exec producers George Glass and Walter Seltzer have signed Frank P. Rosenberg to produce company's first film, "Guns Up," starring Marlon Brando, and to roll the end of June at Paramount. Financing and releasing are both by Par.

Rosenberg thus returns to theatrical films, where for years he was a producer at Warner Bros. The past year he has been in tv film, producing Schlitz Playhouse at Revue. "Guns Up" was acquired by Pennebaker for $150,000, that price tag being for the Charles Neider tome and a screenplay by Sam Peckinpah. Brando may make his directorial debut on the film.

Second Pennebaker film will be "The Raging Man," for United Artists. Company has a treatment by Marian Thompson of the book, "Shake Hands With the Devil," by Rearden Connor. Film, to star James Cagney and Tony Perkins, will roll in Ireland, with Glass and Seltzer as producers.

Pennebaker's acquisition of "Guns Up," means the tentatively titled "Ride, Comanchero" will be pushed back to next spring—in 1959. Incidentally, Pennebaker is dropping that title due to protests from George Stevens, who has film rights to Paul Wellman's novel, "The Comancheros." Company feels it has "arguable" rights but decided not to argue the point.

Dick Walsh Counter-Sued

Los Angeles, April 29.

Thomas C. Haisch, expelled member of IATSE Prop Local 44 whom Richard F. Walsh, IA International prexy, sued for $100,000 in libel action last February, filed a counter-suit over weekend for $100,000 in L. A. Superior Court.

Haisch charged that Walsh and other union members had conspired to expel him from his job. Named also in countersuit were Frank O'Connor, Local 44 prexy; Edwin T. Hill, secretary-treasurer of local, and Bullingham C. Duval, biz rep.

In his complaint, Walsh claimed that Haisch in letters sent out generally had implied that IA topper was a racketeer, and had mishandled union funds. Haisch, in his suit, said that everything he had mentioned in his letter about Walsh was true.

Russian Film Negotiations' Blues

[COMPANIES, JOHNSTON GOT 'EM]

Confusion aplenty reigned this week in the continuing film talks with the Soviets.

Several things were clear, however. The Russians had discussed the sale of certain of their pictures with different companies, each of whom thought they would get them. Neither the industry nor the government liked the openly quid-pro-quo approach taken by the Soviets in their dealings. And several of the companies had no policy at all.

All this was the subject of an extensive powwow Monday (28) when Eric Johnston called a special meeting of the Motion Picture Export Assn. board prior to his returning to Washington for further huddles with the Russians.

Feeling among the companies this week was that, despite the problems that had arisen, there would be a deal. "There has to be one," was one comment. "Our Government wants it, the Soviets also seem committed to it and they can't very well afford to come back empty-handed."

At the Monday meeting in N. Y., very little was accomplished, with the company reps telling Johnston they'd communicate their specific views to him in time for new talks with the Soviets. Turner Shelton, head of the U. S. Information Agency's film division, made it plain that, on the one hand, the government wanted American films in Russia. At the same time, he also stressed the undesirability of any quid-pro-quo arrangement that could be interpreted as an "exchange."

The Russians, in their talks with the individual companies, have insisted on strict "mutuality," i.e. they wouldn't buy any company's films unless that company bought from them. There is interest in a number of the Soviet features which Sovexport boss, Alexander Davydov, brought with him.

At the same time, MPEA is sharply and uncomfortably aware of the fact that anything resembling a quid-pro-quo might be used as a convenient precedent by other countries long eager for some sort of reciprocity.

At the meeting Monday, one of the suggestions was to have negotiations for the sale of the U. S. films handled by MPEA (as apparently was originally intended), with the Soviets selling their pictures individually to each of the companies. However, the MPEA license for Russia has expired and the association now is acting primarily in a liaison capacity.

All deals and arrangements must be approved by an "official" government - industry committee in Washington on which Johnston and Shelton are reps. This group has been trying to find a compromise approach with the Russians on their "mutuality" demands.

Not all of the companies are directly involved. For instance, the Soviets didn't pick any Paramount films. 20th-Fox sent a rep to the MPEA board meet Monday, but he had no definite instructions, 20th prexy Spyros P. Skouras having given none prior to his departure for Europe.

It became clear last week, in the wake of the Soviets' huddles with most of the companies, that the Russians put a different interpretation on the cultural exchange accord between Moscow and the U. S., i.e. the pact under which these negotiations are being carried out. Still, with the pressure of Washington behind it, it's felt that there will be a mutual sale of films between the two countries.

Show Biz Delegates Praise London

Continued from page 4

current one. Pledges received on that day totalled $2,519,000, but many of the delegates suggested that they were making conservative estimates. A jury of tradepapermen, representing the British, American and Canadian press, voted the Philadelphia Tent as the champion Tent for 1957. Philadelphia has set itself a $300,000 target for the current year.

At the session to elect new international officers, a British member was chosen for the first time ever. James Carreras, a former chief barker who held office for two consecutive years, was returned unopposed as property master. George Eby of Pittsburgh was named International Chief Barker in succession to John Rowley and Edward Emmanuel (Philadelphia) stepped up from second to first assistant chief barker. Rotus Harvey, former property master, was named second assistant. The only position to be contested was that of dough guy. Ezra Stern (Los Angeles) was voted in by a narrow margin over Ralph Pires (Philadelphia). On election day, too, it was agreed that the 1960 meet should be held in Toronto, Canada.

Three Events Covered by TV

Three of the social events were covered for commercial tv by Associated-Rediffusion. Originally they had agreed that after paying artists' fees they would donate $1,400 to the Variety Club Heart Fund, but John McMillan, A-R's program controller, said his company has decided to quadruple that amount and handed over a check for $5,600. The artists who appeared, among them Julie Wilson, Channing Pollock and Dick Shawn, all agreed to waive their fees in favor of the Variety Club. In similar vein, Charles Forte, who catered the lunch at Elstree Studios, hosted by Associated British Pictures, asked that the check which would normally have been made out to his company be endorsed in favor of the Variety Club.

In addition to the two very formal events that opened and closed the conclave, there were two social gatherings hosted in turn by Coco-Cola and Pepsi-Cola. Coca Cola tossed a black tie supper party at the Savoy with full dancing facilities. Pepsi-Cola, for its part, took over the Grand Ballroom at Grosvenor House and had 1,100 guests seated in one room. The cabaret at this shindig was covered by A-R and in addition to the talent mentioned above, included Bobby Smart, Sabrina and Dickie Henerson as emcee.

The ladies were taken care of at a trio of daytime functions, starting off with a tour of the countryside and a visit to Windsor Castle, lunch and a fashion show sponsored by Max Factor at the Savoy, and a buffet luncheon at which Mrs. Billy Butlin was hostess.

Canada's Famous Players Pay $1.28

Toronto, April 29.

On decreased attendance and rental revenue, Famous Players (Canadian) has dropped its common share dividend to $1.28 from the previous year's $1.56. This was revealed to shareholders in the 38th annual report covering operations in 1957. The consolidated balance sheet, plus profit and loss statement, was presented by J. J. Fitzgibbons, president and managing director and Reuben Bolstad, comptroller.

Earning operations showed $3,492,583 for 1957 as against $4,042,865 for the previous 12-month period. The net profit for 1957 was $2,220,186, as compared with the 1956 figure of $2,738,455.

Fitzgibbons praised the "record revenues" obtained by FP-Can in the lengthy runs of "10 Commandments" and "Around the World in 80 Days"; plus the leasing of theatres in Toronto, Montreal and Vancouver to Cinerama distributors. He said: "The major suppliers of film are meeting television competition on production values, though their new programs include an increased number of specialized attractions requiring changes in operating policies and the installation of special projection and sound equipment to accommodate this new trend."

Pointing out that the number of shareholders of FP-Can, as of February 20, was 8,641, with 8,477 resident in Canada, Fitzgibbons also referred to the "unfair and discriminatory aspects of the Amusement Tax Act as it relates to the motion picture industry." He said: "With the release of old movies to television, the extent of discrimination has become even greater. Your company is continuing to make representations on this tax to the various Provincial and municipal governments concerned. While some progress has been made, we are frankly disappointed by the lack of consideration which most Governments have given the motion picture industry in this matter. Overall, the Amusement Taxes Act takes nearly nine cents out of each dollar of box office revenue. This total burden is indeed a discriminatory one."

Switching to FP-Can television activities, Fitzgibbons said that "your company" has a 50% interest in an English-language station in Quebec City (CKMI) and has made an additional investment of $550,000 there this year; plus added studio space for live programs produced over the French-language station (CFCM-TV) in that city, now in its third year of operation. He also reported that FP-Can has the Canadian rights to the Lawrence television color tube; and the Canadian rights to pay-as-you-see television system as developed by International Telemeter Corp., a subsidiary of Paramount Pictures Corp., of which FP-Can is the Canadian proponent. With the U. S. installation of Telemeter, the Canadian company plans its first venture in pay-television at the same time.

Stipulations are now being filed in the $3,000,000 anti-trust suits filed recently by members of the Serrao family against the major film distributors and Warner Theatres and Stanley Warner Management Corp.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"MARJORIE MORNINGSTAR"
Starring
GENE KELLY • NATALIE WOOD
A Warner Bros. Release • In WarnerColor
and GALA NEW STAGE SPECTACLE

Designed by MAURICE BINDER

JOHN Raitt

JOHN Raitt

JOHN Raitt

JOHN Raitt

JOHN Raitt

JOHN Raitt

JOHN Raitt

Agency/SHURR-MELNICK

Personal Management/PIERRE COSSETTE

PAJAMA GAME
WARNER BROS.

ANNIE GET YOUR GUN
NBC

SHOWER OF STARS
CBS

NEXT SUNDAY'S
DINAH SHORE SHOW
NBC

MAY 30th
PATRICE MUNSEL SHOW
ABC

JUNE 22nd thru SEPT. 28th
CHEVY SHOW-
SUNDAYS, NBC

PREMIERE
NIGHT CLUB ENGAGEMENT
COCOANUT GROVE
OCTOBER 8th

Doerfer Champions Editorializing On the Air—Don't Wait Until It's 'Safe'

Los Angeles, April 29.

John C. Doerfer, chairman of the Federal Communications Commission, who has been put through the Congressional wringer to a succession of page 1 embarrasments in the nation's dailies, spoke up today (Tues.) before the NAB convention in a vigorous defense of editorializing on the air. In fact, he chided the broadcasters for failure to follow up their conquest on the right to editorilaize and warned that "if you wait until 'it is safe' you may be too late."

"Apparently," said Doerfer, "the shock of such an unexpected victory in 1948 has left the broadcasting industry too dazed to properly exploit the breakthrough. "But 10 years is a long time to stand in stunned silence—especially when the press continues to appropriate this field unabated and virtually unchallenged by the only other effective medium of mass communication that exists."

Just as the devoting of a part of the newspaper to editorializing has not affected adversely circulation of advertising revenues, Doerfer saw no reason why a good editorial program should drive away sponsors and audience. "In fact," he added, "new and exciting programming should attract both."

"Perhaps the biggest fear on the part of a broadcaster, contemplating an editorial program," said Doerfer, "is the possibility of reprisals by public officials. But upon examination this should prove groundless. Local authorities have no power over broadcasting. Threatened or attempted recriminations can be no more effective than against the local newspaper publisher."

Colgate's 'Dotto' Day-Nite Ride But On Different Nets

Colgate, currently riding high with its daytime "Dotto" on CBS-TV, is now negotiating for a nighttime version of the quizzer, and from all indications plans to place the show on NBC-TV this summer, riding with it through next season. This type of inter-network split on the same property last happened with another Colgate show, "Strike It Rich," some years ago when it was an NBC daytimer but ran as a nighttime show on CBS-TV.

Deal for nighttime rights isn't wrapped up yet, but Colgate and its multiple agencies are working out the details with the Frank Cooper agency, which owns the show and which produces the daytimer. It's understood Colgate is eyeing the Tuesday at 9 period on NBC-TV, which is being vacated come July by Procter & Gamble and "Meet McGraw." NBC has been planning on a quiz show as the permanent "McGraw" replacement.

"Dotto," with Jack Narz as emcee, replaced "Strike It Rich" for Colgate at the beginning of the year, and within a couple of months spurted to the top ranks of the tv daytimers. Colgate figures that with this kind of audience base, it ought to be able to duplicate the feat at night.

GEN'L MILLS' 'CORNER' CAESAR'S SUMMER SUB

"Baseball Corner" is taking over the Sid Caesar Sunday at 9 spot for the summer, beginning June 1, for General Mills. Produced by Ed Scherick's Sports Programs Inc., the stanza has tentatively been planned as a video tape presentation.

Scherick wants to use tape for the show, which is being built around a panel of baseball personalities, since most of the ballplayers are in the process of travelling Sabbath nights, when the show goes on. Idea is to tape the bull session on the Friday before the telecast. Show might be located in Chicago.

200G Ford Grant To Broadcast Foundation

The Ford Foundation made a grant of $200,000 to the Broadcasting Foundation of America last week to help promote the exchange of radio programs between American outlets and similar groups in Europe and the Far East.

The grant will make it possible for the BFA to set up active quarters in New York for the duplication on tape of programs from overseas and for their distribution in the states. WNYC, the municipal broadcasting voice, and WBAI, FM outlet atop the Hotel Pierre, will broadcast many of the international features in the metropolitan area. More thon 70 other stations in key cities will also carry the programs as a public service.

Robert Redfield, chairman of the board of BFA, made the announcement of the grant. Previous support has come from the Rockefeller Foundation, the Creole Foundation and the Peter J. Schweitzer Foundation.

MBS' Tough Spot On Clearances; Affil Drive Set

Los Angeles, April 29.

Despite an optimistic forecast of black ink for the Mutual network next year by board chairman Armand Hammer, it was evident at the web's affiliate meeting here in conjunction with the NAB convention that the network is beset by more than its share of problems.

Topmost on the list is the station clearance picture, with an increasing number failing to clear for the five-minute hourly newscasts by the web. In light of the fact that contractually, these periods are supposed to be pre-cleared on 460 stations, network indicated it was almost helpless in its plea for clearances.

"Some of you affiliates," station relations director Chuck King said, "either don't understand the contract or are not living up to its obligations." He and others emphasized that lack of clearances on the contractually automatically-cleared period was costing Mutual money in form of rebates to advertisers and hindering its sales efforts.

Mutual revealed another weakness in lack of affiliates in many of the top 100 markets, and announced beginning of a drive this week to enlist new affiliates in key situations. A presentation, shown to the affils, stresses the fact that Mutual requires the least among stations of all four networks, taking up only 11% of the average station schedule.

Biggest problem, though, was revealed to be station apathy to Mu-

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JIMMY DANNY
NELSON AND O'DAY
With FARFEL and FTATATEETA
Currently TV spokesman for the NESTLE CO.
Booking: William Morris Agency.

Recession? Chevy $10-Mil on Dinah

Chevrolet last week renewed its $10,000,000 Dinah Shore "Chevy Show," on NBC-TV for another 52 weeks, and it now looks as if the fears of network execs that the recession in the auto industry would hurt next season's sponsorship pictures have been unfounded. With Chevrolet moving back full-blast (it already has renewed Pat Boone on ABC) and Ford having made major commitments, it's now virtually certain everyone else will be back as big as ever.

Renewal calls for Miss Shore to expand her schedule. She'll do three shows out of every four, as compared to 26 shows this season. Whether she'll continue on into the summer of '59 isn't certain; she's not skedded to appear this summer. Show will again be in color in the Sunday 9 to 10 period, with Henry Jaffe Enterprises continuing as producer.

HAYES, HEALY'S 'NO TIME FOR GODFREY'

Peter Lind Hayes and Mary Healy have asked to be released from their contract as substitutes for Arthur Godfrey on the CBS "Arthur Godfrey Time" simulcast. They'll do a pinchhitting assignment for Godfrey the week of May 12 and then bow out.

Reason is that they are on the prowl for a daytime CBS-TV assignment. They are also currently heard on CBS Radio in the five-a-week "Peter and Mary Show."

Jackie's 'Skippy' Pilot

Jackie Cooper's "Skippy" tv series will be unveiled in pilot form in New York by May 15. Skein, produced and directed by Cooper under his own banner, was inspired by his click "Skippy" film when he was a kid star.

Cooper is bringing in the series in conjunction with the Nasser Bros. studio on the Coast.

Ampex Scorecard; 31 Stations Come Aboard, First Color Units Sold

Los Angeles, April 29.

Total of 31 stations in the U. S. already have Ampex videotape installations and are using them locally on a daily basis. Moreover, Ampex is now turning out its units at the rate of one a day, and has business to continue at that rate indefinitely.

Ampex officials at the NAB convention here have also sold their first color units, three of them. Ampex color, just on the market as a result of a cross-licensing agreement with RCA, comes in the form of an additional rack on the existing black & white unit or a complementary new machine. CBS-TV purchased two new color units; WGN-TV, Chicago, bought a color rack and becomes the first color-tape equipped indie in the country.

Apart from the station sales, Ampex has a total of 44 in use at the three networks, with CBS having 24, NBC 11 and ABC nine. Ampex has sold six units to the CBC-TV in Canada for use in Calgary, has sold units to England, Japan and Germany. On the nonbroadcasting side, it has three units with commercial producers, Filmways, Telestudios and Elliot, Unger & Elliot, and has also sold units to the Government and one to a racetrack (see separate box).

Though Ampex officials wouldn't estimate their gross on viedotape thus far, sales indicate that it's approaching the $5,000.000 mark. That's based on a production model price of $45,000 each, plus the difference paid on the initial prototype models, which went for $75,000.

Only new additional feature added to machine at the current convention is a splicer, which sells for about $700 and enables stations to splice program segments, commercials, etc. Splicer mounts right on a block designed for that purpose on the original unit.

Stations are already using tape

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Clifton Utley Berthed In Chi for a Motive

Chicabo, April 29.

WNBQ's Clifton Utley, winner of this year's DuPont trophy for radio-tv news commentary, explained to the Chi Council on Foreign Relations last week why a topnotch commentator remains in Chicago instead of going to cities where the tangible rewards are greater.

Apart from a necessity to be near his doctor, Utley says he makes Chicago his base because the need for understanding foreign affairs is greatest in the midwest, which is physically isolated from the shores. A commentator faces a greater challenge in such a climate, Utley believes, and can do his country a greater service in the midwest than anywhere else.

"It amounts to this," he says "In the whole history of this country, foreign affairs have been controlled by public negation rather than affirmation. And of all places negation has come preponderantly from the middle west. This does not give our diplomacy the added deftness that is necessary to cope with the quick changes of Soviet diplomacy, freed, as it is, of almost all necessity to consider its public opinion."

FM's 'Secret Life' Blocks Progress: Frieda Hennock

Los Angeles, April 29.

Lack of available data on FM receiver sales and circulation is doing great damage to the progress of the medium, former FCC Commissioner Frieda Hennock charged at the NAB convention here. Speaking from the floor at a panel meeting on FM yesterday (Mon.), Miss Hennock declared that the lack of data is a weapon in the "covetous eyes of those who would cut the FM band down to nothing."

Miss Hennock's remarks followed a report by Ben Strouse, prez of WWDC-FM in Washington, on a poll of receiver manufacturers, which while citing optimism and expansion on the part of the setmakers, did not reveal specific sales figures. Miss Hennock charged that in her capacity as a Washington attorney, she had been hampered in petitions opposing changes in the FM band by the absence of any specific figures on the number of FM receivers in the country.

"I finally had to admit that I didn't know how many FM receivers there are, and estimated them at between 12,000,000 and 15,000,000," she said. "But we estimated them at 12,000,000 when I was on the FCC. That was in 1948, and this is 1958. How can we get

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Ampex On a Horse

Los Angeles, April 29.

Yonkers Raceway, the trotting track in Westchester County, N. Y., currently undergoing reconstruction, has purchased an Ampex videotape recorder for the purpose of getting instantaneous playback of the full length of a race to determine fouls and other violations.

Track is equipped with vidicon cameras for that purpose, but in the past made kinescopes of the races for study later. Use of the Ampex unit eliminates the delays and costs of film processing. Other than the Government, Yonkers is the first non-broadcasting user of videotape.

'The Spectre of Jukebox TV'

Los Angeles, April 29.

A warning that a "system of jukebox television" may result from imminent decisions on allocations was issued to members of the Assn. of Maximum Service Telecasters at its annual meeting here at the NAB convention.

The alert came from Ernest W. Jennes, Washington lawyer and counsel to MST, who said that the future of television will be "put on the line, perhaps by the latter part of this year and certainly in 1959." Jennes said that upcoming decisions on allocations will result in "a great struggle as to whether the system of maximum service television we now have—maximum both in program service and coverage—will be abandoned for a system of jukebox television."

Jennes specifically attacked the ABC proposal for four tv stations in each of the top 200 markets, declaring that this "cannot be accomplished without taking a knife and butchering existing allocations, policies and service areas." He called on the MST membership to devote their resources to fact-gathering projects which would enable the Government to make "reasoned and sensible" solutions.

Lester W. Lindow, exec director of the organization, reviewed the work of MST and warned the membership not to be lulled into a false sense of confidence because of MST's victories so far. He expressed particular concern over efforts to change regulations governing mileage separation between stations on the same frequency.

Members elected three new directors, C. Wrede Petersmeyer, WISH-TV, Indianapolis; Harold Essex, WSJS-TV, Winston-Salem, and Alex Keese, WFAA-TV, Dallas, and elected 16 incumbents to the board. Jack Harris of KPRC-TV, Houston, was reelected president; Charles H. Crutchfield of WBTV, Charlotte, was reelected first v.p.; Don Davis of KMBC-TV, Kansas City, reelected second v.p.; Essex was chosen as the new secretary-treasurer, succeeding Harold Gross of WJIM-TV, Lansing; and Lindow was elected assistant secretary-treasurer in addition to his exec director duties.

NABbing a Plug

Los Angeles, April 29.

Shades of Marconi, a soaper comes to grips with life, and the NAB gets a free plug.

Today's (Tues.) presentation of CBS Radio's weeper, "Right to Happiness," had the femme asking the hero about his proposed meeting with the general manager of a radio station. "Oh, he's at the annual NAB convention in Los Angeles," the hero sighed.

P&G Cancels Out On Phil Silvers; Schick Eyes Him

Procter & Gamble is pulling out of "The Phil Silvers Show" come the fall due to CBS-TV's insistence on a firm 52-week commitment for the show. R. J. Reynolds, Silvers' original sponsor, is staying on with its alternate-week.

Though CBS isn't usually insistent on firm 52-week deals, and in fact negotiates in terms of 13 or 26-week cycles as a matter of course, it took a firm stand on the Silvers show. For one thing, it's committed to the show itself for a firm 52 weeks, and for another, it felt that the Silvers segment is going so strong in its new Friday night slot that P&G wouldn't fight the 52-week commitment very hard.

As it turned out, P&G meant business, and went through with the cancellation. CBS isn't too concerned about the difficulty of finding an alternate for Reynolds, however, with Schick reported to have inked in P&G's place.

NAB ON PROGRAMMING—ZERO

Convention On a Bicycle

Los Angeles, April 29.

Sprawled-out conventions necessitating a two-hotel headquarters (Statler and Biltmore) are nothing new to NAB delegates. But the abundance of "conflicts" in the booking of major shindigs forced an uptown-downtown bicycling routine that was nothing short of dizzying. Practically everybody was on a merry-go-round trying to touch base on the dove-tailed partying-cocktailing-buffeting and dining.

Both NBC and CBS, though they were more or less on the convention's periphery with a catching-up-with-the-affiliates as their primary motive in attendance, nonetheless staged major gatherings that were in direct conflict with two purely-NAB major convention functions.

One was last night's (Mon.) reception and dinner staged for the NBC radio and tv affiliates, with NBC taking over the Ambassador Hotel's Cocoanut Grove for a snazzy evening of festivities. Running concurrent with the NBC function was the annual Broadcast Music Inc. dinner for present and past officers of the NAB and BMI—which traditionaly brings out practically every key broadcaster as an event where "You gotta be seen." And its Beverly Hilton location—the closest thing to a "sleeper jump" from the Ambassador—didn't help matters.

Tomorrow (Wed.) night's CBS "black tie" cocktail-buffet at Romanoff's in honor of prexy Lou Cowan and Coast veepee Bill Dozier is in direct competition with the NAB convention's highlight—the annual banquet, literally miles away at the Biltmore Ballroom.

'I Pledge Allegiance to My FCC' Keys NAB Vote of Confidence As Agency Defies Isolation Booth

Los Angeles, April 29.

Whatever the future program of the FCC, it will not include an isolation booth.

Told, in effect, by the Congressional sleuths (Harris, Moulder, et al.) to hold themselves more aloof and divorce themselves from any personal or social rapport with the broadcasters, the FCC members nonetheless, in a remarkable display of courage, have been making their presence very well known at this year's annual NAB convention.

The broadcasters, in kind, have been responding with a resounding vote of confidence and pledge of allegiance to its FCC. This, perhaps above all else, stands out as the major "event" of the L. A. confab.

For the FCC to have buckled down under the Congressional pressures by isolating themselves from industry people would, in the considered opinion of many, have a negative effect both upon the broadcasting industry and its official Government agency. On the one hand, broadcasters would be restricted to second-hand dealings through FCC staff aides who are neither in a position to speak for the commissioners nor fully grasp their intentions, while the FCC would have less and less first-hand knowledge or understanding of the very problems they are asked to cope with.

From NAB prexy Harold E. Fel-

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Nixon Nods AM

Washington, April 29.

Joining in observance of National Radio Month in May, Vice President Nixon last week praised the medium for earning for itself "a unique and unparalleled niche" among the media.

Videotape Cues Rough Issue On Labor-Mgt. Front

By BOB CHANDLER

Los Angeles, April 29.

Impact of technological improvements in radio and tv broadcasting is becoming an increasing matter of concern on the local level in labor-management bargaining. In the short time that videotape alone has reached the local level, it has become a sore point in union-management negotiations.

Discussion of technological advances in general and videotape in particular highlighted the annual labor clinic at the NAB convention here yesterday (Mon.). Vic Sholis, head of WHAS-TV, Louisville, one of 30-odd stations already utilizing videotape, related his experiences in union negotiations on tape in the month since his unit has been installed.

Negotiations are being held with both AFTRA and IBEW, which currently have jurisdiction at WHAS-TV. AFTRA's current contract with the station does not employ the

(Continued on page 68)

CLEAR CHANNEL ORG'S 'GROUP' PLEA TO FCC

Los Angeles, April 29.

Clear channel broadcasters service membership unanimously voted to file comment as a group before the FCC on proposed rule-making which would break down 12 of the nation's 24 clear channels. Resolution was voted at a meeting here during the NAB convention.

Comment will be filed by CCBS on July 15, opening date set by FCC for filing of arguments on the proposal. Meeting here didn't set specifics on content of the comment, but the key point to be made will be the CCBS request for immediate action to raise authorized power for the clear channel outlets from the present 50 k.w. limit.

'Tombstone' to NBC Mon.-Oater Night

Los Angeles, April 29.

Bristol-Myers is moving its "Tombstone Territory" from ABC-TV to NBC in the fall, and will place it in the Monday at 9 slot, giving NBC a solid 90 minutes of westerns that night. At the same time, ABC-TV has received an order from Campbell for half the new "Donna Reed Show" out of the Screen Gems stable, which will be moved into Wednesday at 8:30 as the "Tombstone" replacement.

Monday slotting of "Tombstone" means that Pharmaceuticals' "Twenty-One" will shift to another slot, Thursdays at 8 as the Groucho Marx replacement. Groucho moves to Thursday at 10. "Tombstone" will follow "Restless Gun" and "Wells Fargo" on Monday nights from 8 to 9:30. There's a similar 90-minute western block slated for Tuesday, with "Cimarron City" set for 7:30 to 8:30 and "Bat Masterson" at 8:30 to 9.

NO. 1 SORE SPOT NOT ON AGENDA

Los Angeles, April 29.

Management and engineering problems are the major agenda items to the exclusion of virtually everything else at this year's NAB meet, a situation applicable to previous years as well. Yet it's the feeling among many delegates to the annual conclave that the parent industry association has muffed a golden opportunity this time out in failing to do something about the No. 1 sore spot in broadcasting—programming.

For years it's been a source of perplexity to many in the radio-tv circles that nowhere in the whole wide industry orbit is there a common meeting place for a wholesale and constructive examination of the state of programming in broadcasting. As the only representative organization for the industry, it's the feeling that the responsibility rests with NAB to devote at least a portion of its annual management meeting to the ever-increasing perplexities of programming, both on a local station level and network programming.

It's the considered opinion of many that this year, above all years, was the appropriate time to tackle the situation head-on by virtue of the fact that programming in general (both local and network) is in a state of dullness and lethargy, with practically everybody groping for some fresh ideas and formats. As one dissenter to the limitations of the present NAB agenda put it: "Broadcasting is only as good as its programming. The only way to perpetuate a free television and defeat the champions of pay-tv is to revitalize our program structures and keep the set owners happy. Mediocrity, no matter how free it is, can only be an open invitation to change—and that change will be fee-tv."

Thus it's considered somewhat ironic that Harold E. Fellows, NAB prexy, proved himself a dedicated and persuasive man during the past year in carrying the torch coast-to-coast for a continuance of the present system of free television, as opposed to the advocates of feevee; yet instead of crystallizing such staunch dedication with a rousing, free-for-all program semester for a healthy, wholesale kickaround of the program problems besetting the industry and inaugurating a constructive plan of action for the future in which stations, networks and agencies could participate, NAB "sat it out" completely for a continuance of the management - engineering status quo.

Coming Soon: A Tornado On the TV Screen: It's Done By 'Collins Radar'

Los Angeles, April 29.

Technical exhibits at the annual NAB conventions are usually cut-and-dried affairs, but Collins Radio, a leading equipment manufacturer, had something of an eye-opener in a complete radar package being offered to telecasters.

Idea is for tv stations to use the radar on the air, on weather shows. One station which has already done so with a Collins unit is WFAA-TV, Dallas, on its Warren Culberson weathercast. Station mounted it on the studio roof and the radar screen in the studio it's prepared area maps, which it lays over the radar screen. Home viewer then sees on the map, by means of the radar echoes and white and dark areas, just where there's cloudiness, rain or turbulence, all of this translated into lay terms by Culberson.

Radar unit also is used by the station to update its U. S. Weather Bureau reports, also to check quick-moving weather phenomena like tornadoes. WFAA-TV unit is the first to be installed by Collins, but it is currently building another at WMT, Cedar Rapids.

'Survival of our Freedom as Trade May Depend on How We Exercise Leadership Thrust on Us': Stanton

Los Angeles, April 29.

The broadcasting industry is no longer merely an extension of other informational media, but "we have had leadership thrust upon us—whatever the risks, whatever the harassments, whatever the discouragements," Frank Stanton, president of CBS, told the NAB convention here today (Tues.).

Stanton, this year's recipient of the NAB Keynote Award, warned the broadcasters that "the survival of our freedom as an industry—as well as that of all of us as a people—may well depend upon how we exercise it."

Stanton refrained from specific condemnation of the Congressional inquisitioners who have been putting the industry through a trying period in which the CBS prexy has been playing one of the major "rebuttal" roles, although at one point he alluded to "irresponsible action in Washington." Instead he focused attention on the responsibilities of the broadcasters in meeting the challenges of "The New Age."

In an age over which hangs the threat of ICBM warfare, "with all the speedy, unpredictable devastation that it implies," Stanton said the broadcasters were in a position to meet this responsibility "if their essential strength and structure are not impaired and if we put our minds to it without qualification."

"Networks and stations must continue to work together," he cautioned. "Only through the networks can events be transmitted simultaneously to the whole nation, and only through individual stations can local aspects of national problems be dealt with fully and effectively."

Stanton's 'Four Fronts'

Stanton said there were four fronts on which the broadcasters could move:

1.) "We must resist with vigor and unity of purpose all short-sighted efforts—however well intended—to weaken the basic structure of broadcasting. Sound practices and economic health are the minimum essentials of getting the job done."

2.) "We must ourselves take a fresh look at the 'public interest, convenience and necessity,' never

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Paley Went Thataway

Los Angeles, April 29.

William S. Paley was among those honored by the Broadcast Pioneers at this year's NAB session, but the CBS board chairman was nowhere in sight. Paley, in fact, went the other way, flying to London, to be precise, for the opening of "My Fair Lady." As 40% owner of the show, having put up the original investment of $360,000 for the Broadway production, Paley had no trouble cuffoing a couple of tickets. ("Lady" premiere tickets were the "hottest" buy in the past 100 years of British theatregoing).

Paley is staying at the Embassy as the guest of his brother-in-law, Ambassador John Hay Whitney.

Fellows Praises FCC for 'Service To Our People'

Los Angeles, April 29.

Harold E. Fellows, president of the National Assn. of Broadcasters, in his annual address to convention delegates took a healthy swipe at the "careless, the thoughtless and the questionable charges of young and eager headline hunters" as he came to the defense of the Federal Communications Commission and its staff for their contribution "to the service of our people in developing America's free broadcasting."

"If what has been established here as a service to our citizens is good enough to have altered in revolutionary fashion the leisure-time living habits of almost every family in the nation, then it must be quite a development," Fellows said. "It could not have happened in the past, nor be happening now, in the absence of honest and intelligent decisions on the part of the Federal body that regulates us."

Fellows alluded to the recommendations of the Subcommittee on Legislative Oversight for a code of ethics governing the conduct of Executive agency administrators and commissioners and relationship between industry and government. "If that relationship must be spelled out in a code of ethics," Fellows said, "either on the part of Government or on the part of

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TELEPROMPTER CAN BE BOUGHT, BUT ISN'T

Los Angeles, April 29.

Teleprompter Corp., which since its start has made its prompting equipment available only on a lease basis, has done a turnabout and is selling the equipment outright for the first time at the NAB convention here. The teleprompter station package employing a single unit is going at $3,700.

Interestingly enough, station reaction has been nearly negative to the outright sale proposition, with prexy Irving Kahn reporting that several stations which had been insisting on the right to buy doing a turnabout and deciding to lease after all. Under the lease setup, Teleprompter provides parts and service on equipment free of charge. New setup doesn't affect Teleprompter's other equipment, notably rear-screen projection, which has always been sold outright.

ABC-TV & Affils 'A Happy Family'

Los Angeles, April 29.

ABC-TV's early start in fall programming and sales paid off at its affiliates meeting here last week prior to the opening of the NAB convention. Meeting was one of the most peaceful ABC-TV sessions in some time, with nary a squawk from the stations.

Only beef, in fact, came from ABC itself, which asked the stations for better cooperation in clearing time for the John Daly newscasts at 10:30 to 10:45 p.m. nightly. Network has met favorable advertiser response to the idea of a late-night strip, but its clearance picture has hurt it in firming up orders. Stations haven't cleared because 10:30 is station option time, but ABC asked for a special effort in the Daly show.

Otherwise, some station execs, who had their doubts about the wisdom of the web in switching Tom Moore from sales topper to head of programming, were won over following Moore's delivery of the fall programming presentation. So mild was the tone of the meeting that ABC's sales of one-minute participations within some programs, customarily a sore point with affiliates, wasn't even brought up.

H'wood More Adaptable on 11th Hour Maneuvers in Telefilm Production

When it comes to staging for telefilm production, quick switches from pre-production plans in scenery and props, Hollywood facilities continue to have it over N. Y. studios, according to Don Weis, freelance telefilm director.

Weis, who has just completed two episodes of "Rendezvous" for CBS-TV, utilizing the Pathe Studios in N. Y., spoke in praise of eastern technical crews, maintaining that a better esprit de corps prevails in the east. But when it comes to unplanned scenery switches, props and other staging facilities, Hollywood studios through the years have built up a backlog unduplicated in N. Y.

On the Coast Weis works in close association with MCA TV's Revue subsid, directing episodes of "Schlitz Playhouse," "General Electric Theatre," and occasional filming of a Jack Benny show.

He feels that as a specialist in telefilms he could not alternate in live tv drama readily since that requires different directorial talents.

Regarding the quality of telefilms, Weis is of the opinion that with present budget limitations of $40,000 to $50,000 for a half-hour network show, it is very difficult to "do a whole lot better" than what is being done now.

Roach Peddling Nine New Pilots

Hal Roach Jr., head of the production firm bearing his name, is in town with nine pilots for Madison Ave. agency and network screenings. The pilots are "Cindy," situation comedy created and produced by Alex Gottlieb; "The Veil," mystery anthology starring Boris Karloff and produced by Jerry Stagg; "The Tall Man," a post-Civil War crime story produced by Joseph Shaftel.

Also "Man of Action, waterfront adventure; "McGarry and Me," comedy adventure toplining the husband-wife team of Virginia Mayo and Michael O'Shea; "Battles of the Century," narrated by columnist Bob Considine, "The Joe DiMaggio Show," based on true sport stories with DiMaggio as host. "Battles of the Century" and "The Joe DiMaggio Show" were pitched for national sale last season, too.

Additionally, Hal Roach has "Landmark," a dramatic anthology produced by Jerry Stagg on the human stories behind historical U. S. landmarks. Latter pilot adopts a

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Vidpix Chatter

James F. Delaney has ankled Ziv to head ABC Film Syndication's recently-created Proven Programs Sales Division which handles rerun properties . . . Five sales execs have joined Television Programs of America: **Sherlee Barish**, formerly with Official Films; **Edward I Adler**, from CBS Film Sales; **Tom Privette**, from Ziv; **Edwin D. Staub**, formerly with KRLD, Dallas, and **Bryan D. (Buck) Stoner**, a vet feature film salesman . . . Group of 78 two-reelers starring **The Three Stooges** has been put into syndication by Screen Gems. "Three Stooges" will be available for fall telecasting . . . **Jose Garcia** has been appointed sales representative for Television Programs of America in Puerto Rico.

Robert B. Morin has ankled National Telefilm Associates to join Metro TV as a sales exec . . . WOR-TV, N.Y., has slotted "The Space Explorers" in its stripped "Terrytoon Circus" show. "Explorers" is distributed by Sterling Television. Incidentally, WOR-TV initiated a promotional tieup with the schools on the factual cartoon series . . . General Electric has been appointed a distributor of the Piclear film process for tv stations . . . **Robert Lang** has joined NTA's west coast division as an account exec. He formerly was with BBDO, San Francisco, where he was assistant radio-tv director.

20TH-FOX PRODUCT NO. 1 IN NTA'S 'DREAM'

Top lining National Telefilm Associates new feature package are a group of 20th-Fox pix, including "At War with the Army," Dean Martin, Jerry Lewis; "Heaven Can Wait," Gene Tierney and Don Ameche; and "This Above All," Tyrone Power, Joan Fontaine.

The group, titled "NTA's Dream Package," was prepped for the current Los Angeles convention of the National Assn. of Broadcasters. The exact number to be included in the package still is being worked out. Others in the package include "Calling Northside 777," "Son of Fury," "Call of the Wild," "Frontier Marshall" and "Nightmare Alley."

Network Sponsors Also in Orbit On Film Syndication

National advertisers for a variety of reasons are increasing their buys of syndicated shows.

Ziv, in a special study, found that one out of every five Ziv syndicated sponsors is also sponsoring network tv. CBS Films Sales, while its survey did not have a percentage breakdown, also reported a rise in the number of national advertisers entering the market-to-market field. Other syndicators, to a varying degree, are having a similar experience.

One major reason for the rise was attributed to the growing use of syndicated film as a "trouble shooting" medium for national sponsors. Ziv found more and more network sponsors using syndication to concentrate on specific areas, supplemental to their network coverage. The reason for that may be to counter specific problems in key markets, problems which may vary from that of sales to that of low ratings for the sponsor's network show in particular markets. Another reason for supplemental syndication buys was found to be to test and introduce new merchandise campaigns.

CBS Film Sales noted the fact that Continental Baking Co., with "Howdy Doody" as its network buy, has "Annie Oakley" in 65 markets in syndication. Other national advertisers represented on the CBS Film Sales roster include Ralston-Purina, Nabisco, Sylvania, Welch's Grape Juice, General Electric, Monsanto, Seven-Up, Bristol-Myers, Procter & Gamble and Swift.

Coca-Cola is riding five Ziv shows and others on the Ziv roster include R. J. Reynolds and Best Foods.

Easy Lies the Head That Wears 'Crown'; WCBS-TV Also Buys 'Imperial' Pkge.

Fact that WCBS-TV, the CBS flagship in New Yorrk, is dickering for all of the 700-pic Paramount backlog hasn't stopped it from acquiring other feature film properties. Station this week closed deals for two new packages, part of the Screen Gems "Triple Crown" group and the entire M&A Alexander "Imperial Package."

Station bought 26 films in the "Triple Crown" group, its second selective purchase out of that package. Originally, it had bought 30 others from the pacakage, bringing the total to 56. New group of 26 goes to the station on a six-year, 10-run deal. It includes "It Happened One Night," "All My Sons," "Mr. Smith Goes to Washington" aind "My Sister Eileen."

M&A Alexander package of 15 pix was acquired on the same 10-run, six-year basis. It includes "Stork Club and several post—'48 films.

L.A. Convention

Continued from page 1

vention "format" and thus ban them is to discredit a major and vital segment of the entire industry.

Thus there's a locking-the-stable-door - after - the - horses - have-fled touch of irony about this year's NAB meet. The fanfare and the fun-loving overtones are still here. But everybody's troubled, all too conscious of pending penalties from the Congressional sleuths and the out-of-pocket losses resulting from a recessive climate.

NAB prexy Harold E. Fellows has of necessity tried to inject a note of realism into the agenda, though remiss in some areas as, for example, in programming, where the need for an industry forum and a common meeting ground is considered to be more urgent than ever (see separate story).

The selection of Frank Stanton, the president of CBS, as this year's "keynoter" was, of course, a natural, for there's no denying Stanton's major contribution in carrying their industry torch for a perpetuation of the status quo in the gangup of the pay-tv forces, the antitrust sleuths and Washington in general.

Promising equal moments of stimulation is tomorrow's (Wed.) panel discussion featuring the members of the FCC, topped by chairman John C. Doerfer. It's been traditional, of course, for the FCC to put in an appearance as active participants at NAB conventions (though this year they're picking up their own tab), but things are different this time around. The strains and the tugging are evident, taking their toll on the very behavior pattern of the commission. If they came back for an endorsement, they have little cause for alarm or regret—for there's a "my FCC right or wrong" tone of confidence permeating the corridors.

The principal "menace" is Congress. And there's not a Congressman in sight. Yet the pall that hangs over the Biltmore Hotel hqs. of the NAB convention can be cut with a knife.

'Russian Revolution' Spurs WPIX Telementary File; Hitler-Braun 2d Project

WPIX, N. Y., as a result of its click with "The Russian Revolution," is embarking on similar filmed projects for its own use, as well as entering the syndication field with its documentary specials.

The indie as its second project will do a documentary on the private life of Hitler, based on personal film taken of Hitler and Eva Braun. The footage, for which WPIX acquired U. S. and Canadian distribution rights, was purchased from AFP Distributors Corp. The film had been distributed theatrically by AFP.

The New York Daily News station is offering "The Private Life of a Dictator," working title of the Hitler-Braun footage, and "The Russian Revolution" as its first two properties in syndication. Like "The Russian Revolution," telecast April 1, the Hitler-Braun footage will be re-edited, scored again, with a new commentary added, to make an hourlong telecast. The "Dictator" will be offered to other stations after its telecast on WPIX, which does not yet have a date.

Station also has acquired distribution rights for the U. S. and Canada of the footage utilized in "The Russian Revolution" from Herman Axelbank, the original distributor. A repeat of the show is planned after school starts in September.

Station topper Fred Thrower is handling all deals with other stations for the two projects at this point.

'Undercurrent' ('Web') Summering for 'Lineup'

Co-sponsors Procter & Gamble and Brown & Williamson will substitute reruns of "The Web" for "Lineup" on CBS-TV this summer. Same films appeared originally as the hot weather sub for "The Loretta Young Show" last summer.

"Web" flicks, produced by Goodson & Todman, will take the Friday slot under the title "Undercurrent," same tag the sponsors use every summer.

New TV Station, Set Mfg. Spark Video in Spain; CBS Skeins Set

An expansion of television in Spain was forecast by Henri Grundman, CBS Film Sales representative in Madrid.

Grundman, in for a homeoffice visit, said there are currently about 14,000 sets in Spain, but a new 100-kilowatt tv station is slated to be put up at the end of this year in Central Spain. The new station will feed programming to other areas via satellites, extending coverage extensively.

Additionally, Phillips Co. and RCA-Marconi are set to launch production of tv sets there, with the goal of bringing down their costs of from $300 to $150. Selling on the installment plan also will be introduced with the new sets, he said.

Grundman, who's in charge of CBS' dubbing operation in Madrid, felt that the threats of Mexico and other Latin-American countries to stop the telecasting of filmed shows dubbed elsewhere, are empty. There will be no dubbing war, he forecast, maintaining that the Mexican film industry has more to lose than the industry in Spain, for more Mexican films are imported in Spain than vice versa.

CBS Film Sales currently has "You Are There," "I Love Lucy" and "San Francisco Beat" on the Madrid tv station, which only is a 10-kilowatter. By next year, with the addition of the new station, the company hopes to add "Champion," "Perry Mason," "Whirleybirds" and "Phil Silvers Show."

Madrid station, under the programming aegis of Jose Mario Colina, runs from 8 p.m. to 1 a.m. daily. There is some commercial sponsorship. According to Grundman, station also has an excellent live dramatic showcase, doing plays of Shakespeare and Sartre and dramas based on the works of Tolstoy and others.

Rolfe Guns 'Travel'

Hollywood, April 29.

New producer of "Have Gun, Will Travel," CBS series starring Richard Boone, is Sam Rolfe, who has begun working on next season's telepix. He succeeds Julian Claman, who's been shifted over to produce several of the Westinghouse Summer Studio One dramas.

Rolfe and Herb Meadow created the "Gun" series, and Rolfe became story editor on it, later being upped to associate producer to Claman. Series shoots at California studios.

SG Rep in Japan Nixes 'Fast Buck'; $300-Per Is Min.

Tokyo, April 29.

International Interlingual of Japan Ltd., which recently assumed bulk of Japan selling chores for Screen Gems, formerly concentrated at Columbia Pictures here, stated that it does not intend to follow other hawkers of U. S. tv product in Japan and "grab a fast buck and run."

II topper M. C. Lu said, "So far everybody is just jumping in and trying to dump their product for $150 a showing. The result is that the local people and the government think that any good quality show can be had for $150. Why would they, therefore, want to pay $500? We feel that no show of any quality should be sold here for less than $300. Our policy will be to get what we feel the show is worth. If the stations and Finance Ministry cannot give us enough money, then we'd rather not sell at all. It may take as much as four years, but the time will come when they will need our product."

II now has nine SG shows, including the new "George Sanders Mystery Theatre." Lu indicated that definite interest was shown here in "Damon Runyon Theatre" and "Celebrity Playhouse."

II was established here less than a year ago and is affiliated with company of same name with offices in Motnerey, Calif., and Mexico City. Bulk of company's work is dubbing of business films and tv spots for local consumption.

Japanese firms frequently buy remakes of U. S., German, French and Swiss business films from II. Example of sold film is Bank of America's "Make Mine Money" for which II has foreign rights. II buys idea, then starts remake from scratch, utilizing local artists and own storyboard, cells, photographs, musical composition, soundtrack and release print.

Company claims unique soundtrack method of magnetic coating whereby sound is coated on side of negative, saving cost of extra print.

'Dead Sea Scrolls' Pix With Nod from Israel To Get Preem by KCOP

Hollywood, April 29.

Israeli government has given producer Jack Douglas permission to shoot telepix in Israel relating to the discovery of the Dead Sea Scrolls, and the Scrolls themselves will be seen for the first time in the vidfilms, now being shot in color.

Films, shot at the actual scene in Israel, were taken by Milt Farney and B. J. Nelson, and will be seen for the first time May 17-18 at the Pasadena Civic Auditorium, with the proceeds to go to interdenominational charities. Later, they will be seen on Douglas' "Seven League Boots" series on KCOP here.

National Council of Jewish Women, the Hadassah and the Israeli Consulate here helped him get the okay of the Israeli Government for the films, Douglas said. Douglas said his lensers will be in Israel four more months shooting additional footage.

MCA Rep Sour On Japanese Market

Tokyo, April 29.

Because of tight market control of tv film imports, MCA Far East veep Irwin Klein will cut short his pitch to Japan stations and leave for the U.S. with a week's stopover in Australia for an o.o.

Recently returned from a three-week hop to Hong Kong, Bangkok and Manila, Klein painted a bleak picture of the Japan market although he moved some product here and has other deals in negotiation.

On Japan, Klein explained that this year's expected tv film import budget of $458,900 (excluding a $100,000 reserve) is actually less advantageous to the foreign distributor than last year's figure of $325,000 because it's on a different basis. Previously, stations were permitted to buy unlimited volume, restricted only to total dollar allocation. This fiscal year (which began April 1), however, Klein said he has found that in Tokyo, for example, each commercial station (JOKR and NTV) is entitled to buy only nine tv film serials for national showings with a ceiling of $300 and $350 per play.

This, he submitted, was much more stringent because while the price per play may be higher, it is still below standard values and the number of films are limited. Therefore, the total income would be less.

As of this date, Klein sealed contracts with NTV (Nippon Television Corp.) for renewal of "Alfred Hitchcock Presents" and for new product. Negotiations are in progress with NHK (Japan Broadcasting Corp.), JOKR (Radio Tokyo) and with several of the new stations expected to open later in the year.

With Klein's departure from Japan, a Japanese national is expected to be appointed to act as a part-time agent for the Music Corp. of America.

Alice Young Edits 'Mason'

Hollywood, April 29.

Alice Young has joined Paisano Productions as story editor of the "Perry Mason" vidseries.

Miss Young, formerly story ed for CBS' "Climax" series, succeeds Gene Wang.

BACKLOGS: VARICOSE VEINS

Telefilms' Triple-Threat Men

The triple-threat man in telefilms—the same actor as star, director and part-owner of a series—is blossoming out.

Ushered in with a blaze of glory (or is it gold?) by the success of Desilu, Four Star Films, and other actor-anchored telefilmeries, the development has been gaining ground steadily to encompass lesser known personalities. The cut-in of actors in the profits of a series, even though relatively small, is one of the reasons for the upped costs.

But more and more actors are climbing on the bandwagon, the feeling being there's annuities in profit-sharing, above and beyond residuals. A collateral development is that more actors find themselves in the role of director, giving such personalities for the first time, a chance to develop new skills. Usually, the star in a series takes up the megging chores for a few episodes.

Ziv has been going in for the dual actor-director role, utilizing Lloyd Bridges for directorial stints on "Sea Hunt," Broderick Crawford for "Highway Patrol" and Barry Sullivan for "Adventures at Scott Island."

MCA-TV's Market-by-Market Pitch On Par. Pix; Sell Boston, Omaha

Los Angeles, April 29.

MCA-TV, offering its $50,000,000 pre-'48 Paramount libraries to stations for the first time at the NAB convention here, is laying heavy stress on the flexible and first-come, first-served features of its sales campaign. That's true especially in the company's flat ban on group sales, with MCA stressing that all negotiations on the backlog will be conducted on an individual market basis and not in any group transactions.

First two sales, for example, were to WBZ-TV in Boston and KETG in Omaha, with the total take on these running to about $3,000,000 for the full 700-pic library. But the WBZ-TV sale was a singleton, even though Westinghouse Broadcasting, the WBZ-TV owners, has four other tv stations which use features and will probably negotiate for them too.

MCA's basic position, particularly as it applies to the stations which are interested in acquiring the films, is that it will take the best deal in each market; fact that it may be negotiating with a multiple owner in a certain market won't prevent it from accepting a deal with another station in that market if the right deal presents itself. MCA states it's negotiating each market on its own, and even in the CBS negotiations, has offered rights to the pictures in only two of the seven markets where the web owns stations.

ATFP Charts Plan Vs. IRB's Tax Rap

Hollywood, April 29.

Strategy for its campaign against the Internal Revenue Bureau's salvage penalty rap against telefilmers was mapped last night (Mon.) at a meeting of the Alliance of Television Film Producers. ATFP met last week also, with its steering committee naming advisory committees for the east and west coasts to help in the drive.

On the west coast committee are Arthur Manella, Leon Kaplan, Don Rosenfeld and Eli Parker; on the eastern group, Bill Dewind and Julius Lefkowitz. Bob Schulman, of the law firm of Wenchel, Schulman and Manning in Washington, has been retained by the Alliance as its tax counsel in Washington.

Ziv's 'Sci Fi' Upbeat

With interest in space, Muttnik and Sputnik high, Ziv is tallying up many station sales on multiple-run deals on "Science Fiction Theatre."

Among stations inking are: WGR-TV, Buffalo; WDSU-TV, New Orleans; WTVJ-TV, Miami; KMGM, Minneapolis; KQTV, Fort Dodge, Ia.; WBRE-TV, Wilkes-Barre, Pa.; and WTVN, Columbus.

All told, 57 stations have made deals on the reruns of the skein during the first quarter of this year.

Guild Films' Cole Names Danon, Ahern to Posts

John J. Cole, who has been president of Guild Films for only seven weeks, has not finished making executive changes. Last week he named Dalton Danon manager of the western division, reporting to general sales chief Irving Feld.

Cole has also tapped P. T. Ahern as Feld's assistant sales manager in New York.

Danon has been with Guild since 1955. Ahern, who has actually been with Guild for several weeks although announcements was not made of his appointment until now, was with Imco Container, a Kansas City plastics company.

TV Stations Inc. In $4,000,000 Gait On Vidfilm Buys

TV Stations Inc. (TSI), cooperatively owned station buying organization representing mainly smaller outlets, now is purchasing vidfilms at the rate of over $4,000,000 yearly.

It hit the $4,000,000 mark for the first time during the 1957 calendar year, and the rate of its current buying activities indicates that TSI will pass that gross purchasing figure in '58. TSI, which now has a membership roster of over 90 stations, recently was instrumental in inking a 30-market deal for off-network reruns of "Lassie," retitled "Jeff's Collie," for over $100,000.

Only recently, TSI has broadened its membership base to take in medium markets such as Charleston, W. Va., Santiago, Tampa and Salt Lake City. Outfit, formed in 1955, does not go in for group buying, but feeds information about filmed shows, both telefilms and features, to member stations, evaluates the vidfilms and negotiates for film on an individual station basis.

Herb Jacobs, exec v.p. and general manager, tops the three buyers at TSI, headquartered in N.Y. Dub Rogers, of Lubbock, Tex., is prez and chairman of the board; Joe Floyd, of Sioux Falls, is v.p., while Ed Craney, Butte, Mont., is treasurer. TSI members attending the current NAB convention in Los Angeles were due for a get-together on the Coast.

WB's 'Holliday' Pilot

Hollywood, April 29.

Newest pilot film being prepared at Warner Bros. tv is "Doc Holliday," being produced by Roy Huggins.

Huggins has signed Marlon Hargrove to write the pilot.

'THE HONEYMOON IS OVER': UNGER

By DAVE KAUFMAN

Los Angeles, April 29.

Television's honeymoon with motion picture backlogs is over, video having gone through from 8,000 to 9,000 oldies like "a drunken sailor," National Telefilm Associates prexy Oliver A. Unger told the National Assn. of Broadcasters' yesterday (Mon.). Asserting teevee will never again have such vaulted riches—not even from any post-1948 pix—Unger said any realistic television distributor must look elsewhere if he wants to stay in business, adding that's why NTA is diversifying its activities.

Even as Unger spoke, word circulated around the convention halls that at least one major studio in Hollywood is planning to sell its post-'48's within a few months, without slicing the talent guilds in for any of the tv pie. Plan of the major involved is to quit production altogether, as did Republic on selling its post-'48's.

Unger's words puncturing the multi-million dollar pix-to-tv biz seemed to come as quite a shock to the delegates at the telefilm-feature film session at the Statler Hotel, where he spoke.

Emphasizing Unger's remarks was Lee Ruwitch of WTVJ in Miami, a member of the NAB Telefilm Committee, who reiterated the NTA chief's belief that "the honeymoon is over." Ruwitch said feature films on tv have already lost their initial impact, resulting in viewers returning to the theatrical b.o., where there have been record-breaking grosses the past year.

'Crisis' on Features

"We're at a crossroads, a crisis insofar as feature pictures are concerned," he said. "Some stations have commitments running into millions of dollars they may never recover. Let's face it—how loaded have those ratings weeks been in regard to feature films? A station spends a lot of money on exploitation to build up its ratings. is this a true picture of the popularity of movies on tv? I don't think so. And I know a number of station owners who are skeptical about the value of such loaded ratings. We're going through a transition period; what the answer is I don't know. Programming of pictures has not been done properly or economically. I wonder if we're not approaching the end of the cycle in feature films."

When someone from the floor asked about the possibility that the Theatre Owners of America might round up enough coin to buy up the post-'48's and release them theatrically, Unger replied tersely, "TOA will never do that; these fellows never put their money where their mouth is."

Unger said NTA has anticipated the downbeat in feature films, and that was why it has expanded into broadcasting and other varied enterprises. When asked about the chances of the studio backlogs, which are virtually exhausted, being replaced by films made for television, he took a dim view, remarking: "It's completely impractical to think of feature films comparable to movies will ever be made by Hollywood for free tv. By 1961 there will be no more feature films—post '48 or any vintage, and the industry faces a critical situation. We're on a short bender with these feature films. Tape may make it possible to make feature films for tv."

Raised Eyebrows

Delegates appeared amazed at Unger's candid analysis of the situation, as he commented "within the foreseeable future the point will be reached where only the reruns of these films will be available in quantity, as only a small fraction of films can be expected from the vaults in Hollywood in the years to come."

Unger said there were two obvious reasons for the unhappy situation: the rate of replenishment

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Seminar on the Nile(s)

Chicago, April 29.

Fred Niles Productions is holding a five-day seminar on tv films at its Chi studios next week for the dual purpose of keeping ad agencies apprised of latest trends in film-making and to focus attention on Chicago as a practical film production centre.

Niles points out that blurb production on celluloid has dropped sharply in the first quarter of 1958 because of the recession and because of a trend to move much Chicago-originated film business to the Coast.

Seminar lectures will have to do with the employment of talent creative copywrighting, special purpose films (as for sales meetings), the idea of brand image, and a survey of the film-making processes. The Niles seminar will be open to any member of the advertising industry.

N.Y. Mayor's Aide To Meet With FPA On Vidpix 'Relief'

Stanley H. Lowell, first executive assistant to Mayor Robert F. Wagner of New York, will meet next Wednesday (7) afternoon with a committee from the Film Producers Assn. of N. Y. on the alleviation of problems facing Gotham film producers. The mayor named Lowell last week to take over the job from Leo Larkin, assistant corporation counsel, of working with the partisans of New York-based video and film.

Meanwhile, David Pincus, chairman of FPA's civic committee, is meeting with Lowell to prepare an agenda for the Wednesday powwow, which basically, FPA hopes, will result in a relaxation by the city of film taxes and rulings on film.

In an effort to bolster the cause, FPA in the past three weeks has signed 15 associate members from the lab, equipment, recording, studio and special effects fields, including Pathe, Precision and Consolidated Labs and Hi Brown Studios. Two new fullfledged producer members have also signed, bringing the total number of FPA producer members to about 35.

FPA was heartened by Lowell's appointment, both because he's considered very close to Wagner, and has long been interested in the industry's problems. As part of N. Y.'s annual summer festival, the mayor is going to declare a weeklong "salute to the tv film production industry of New York," the first step in assuaging the troubled feelings of local lensers.

"I will do everything in my power to create an atmosphere of enthusiasm for production of all types of television film including educational film, in New York City," the mayor told an FPA committee last week when he named Lowell to coordinate film demands.

'Top Pro Golf's' 21 Mkts.

Chicago, April 29.

Distributor Walt Schwimmer has tapped a total of 21 markets to date for reruns of "All Star Golf," known in syndication as "Top Pro Golf." In addition to 17 domestic stations those ordering the hour-long series are KULA-TV, Honolulu; CBUT-TV, Vancouver; CFPL-TV, London, Ont., and CFRN-TV, Edmonton, Alta.

Second skein on "All Star Golf," meanwhile, is in preparation for its ABC-TV berth next fall.

Syndicated Break-Even $1,725,000; 30% Hike in Cost Since '55: Gordon

Los Angeles, April 29.

Break-even point in firstrun sales for a series of 39 syndicated half-hours has now reached the $1,725,000 mark, Television Programs of America president Milton A. Gordon told a tv-film panel at the National Assn. of Broadcasters convention here yesterday (Mon.). When stations insist on rerun deals, the distributor must gross as high as $2,000,000 before he can begin to earn profits on the series, Gordon added.

Attributing the high cost of syndication distribution to an increase in production costs of 30% over the past three years, Gordon pointed out that prices stations pay for the film have remained constant over that some period, making the syndicator's problems increasingly difficult and risky. Gordon urged station operators to make "long range investments" in helping syndicators build shows of better quality by giving them "a fair price and a reasonable rerun quality."

Breaking down costs, Gordon charted the typical budget of one show in a "medium-priced" series made by TPA recently. Production cost on the budget was $27,625. Added to this were the following costs:

Average cost per picture	**$27,625**
Cost for 39 pictures	**1,077,275**
Print cost, 1,000 prints, at $25 each	**25,000**
Advertising & promotion	**50,000**
Total negative cost, prints & advertising	**$1,152,375**
Interest on bank loans, 6% on $1,152,375 for 18 months on declining balance or an average of nine months	**51,857**
	$1,204,232
Selling cost average 16% of selling price	**275,253**
Administrative overhead, bookkeeping, shipping, inspecting, etc., 14% of selling price	**240,846**
Gross necessary to break even (does not include rerun fees)	**$1,720,331**

Breaking Down the Buck

Breaking it down another way, Gordon indicated that of the first-run tv-film sales dollar, 63c goes toward negative cost, 16c to sales cost, 14c toward administrative overhead, shipping and processing, 4c toward prints and advertising and 3c toward interest.

Relating the matter of costs to quality, he pointed out that syndicated and network programs have the same below-the-line costs, stabilized at "around $18,000 to $20,000 per picture or between $6,000 and $7,000 per shooting day.

(Continued on page 66)

UA's New Batch Of 65 Post-'48s

United Artists is releasing a fresh package of 65 post-'48 pix to tv, the majority of them British imports.

Approximately 27 are American-made, including "Summertime," starring Katharine Hepburn; "Gentlemen Marry Brunettes," "Run for the Sun," "The Ambassador's Daughter," "Kiss Me Deadly," "Kansas City Confidential," "The Naked Street, "Patterns," and "Foreign Intrigue."

British imports include "Hobson's Choice," "The Creeping Unknown" "The Tiger and the Flame," "Star of India" and "Othello." Some of the English product had never before been released theatrically in the U. S., including "Tiger in the Smoke," "Trouble in Store" and "Under the Southern Cross."

Distribution is being handled by the UA video subsid, United Artists TV. This is the fourth group of post-'48s released by UA over a two-year span.

ZIV's NEW, ALL NEW HALF

TARG

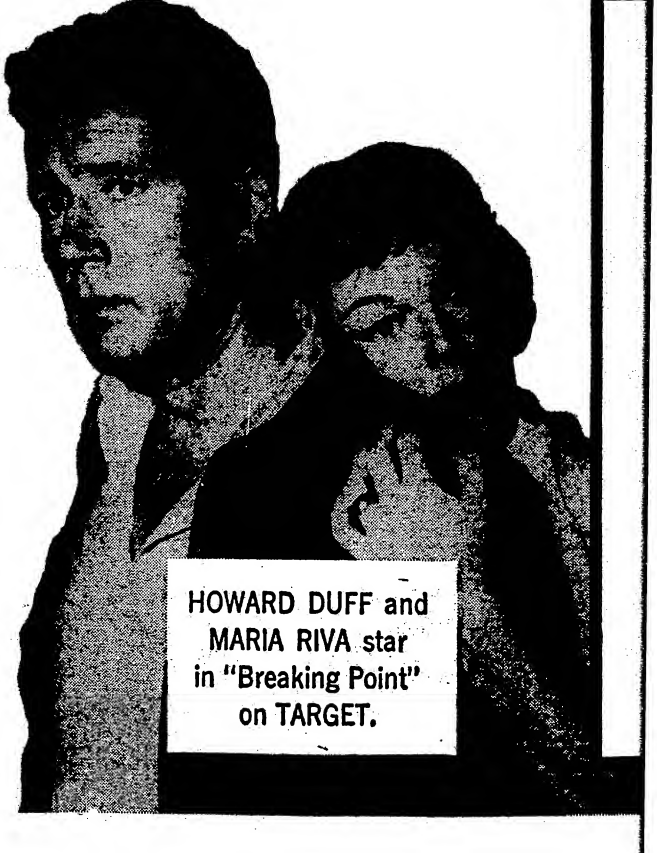
WEEK AFTER WEEK . .

MANY MORE STARS...MANY GREAT IMPACT STORIES!

Your viewers will see and thrill to a galaxy of stars hand-picked for their great performances on TARGET!

Howard Duff and Maria Riva star along with names like Cesar Romero, Pat O'Brien, Sidney Blackmer, Bonita Granville, Steve McNally, John Ireland, Lola Albright, David Brian, Gene Barry, and many more.

TARGET brings great stars, great performances, great **impact** stories week after week after week!



HOWARD DUFF and MARIA RIVA star in "Breaking Point" on TARGET.

-HOUR IMPACT SERIES !

EXPLOSIVE DRAMAS. AIMED AT THE EMOTIONS OF YOUR VIEWERS.

Your host
ADOLPHE MENJOU

ACTION-ADVENTURE

MYSTERY

WESTERN

LAW ENFORCEMENT

TARGET IS ALL IMPACT!

Everything viewers look for in engrossing TV fare!

TARGET HAS THEM ALL!

ALREADY BOUGHT BY:

- OLYMPIA BREWING
- SCHLITZ BREWING
- SOUTH CAROLINA ELECTRIC & GAS
- CAPITAL HOSPITAL SERVICE
- KROGER
- SAVANNAH SUGAR REFINING (Atlanta)
- GLOBE BREWING
- PIGGLY-WIGGLY

and many more

ZIV Television

NOW SHOOTING

STEVE McNALLY *STARS!*

"5 HOURS TO LIVE" . . . The father of a 10-year old boy holds the stolen $100,000. An international criminal holds the serum that can save the boy's life. Will the exchange be made in time to save the boy's life?

.....*SUSPENSE!*

CESAR ROMERO *STARS!*

"THE BANDIT'S CAVE" . . . A ruthless bandit escapes with a fortune! How long can a man of action hide out without losing his reason?

.....*WESTERN!*

PAT O'BRIEN *STARS!*

"NO WAY OUT" . . . A nurse is kidnapped to help a wounded outlaw. Can the law close in before the gang decides she has outlived her usefulness?

.....*MYSTERY!*

DAVID BRIAN *STARS!*

"TATTOO ARTIST" . . . The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

.....*LAW ENFORCEMENT!*

GENE BARRY *STARS!*

"POLICE DOCTOR" A wounded gunman, rushed to the hospital, wings a police officer and holds him hostage in an examining room. Can the police doctor overpower the gunman and save the officer?

.....*ACTION-ADVENTURE!*

AT ZIV STUDIO!

AT THE NAB CONVENTION:
SEE ZIV EXHIBITS FOR
THE HOT HOT, SHOWS OF '58!

Rooms 2338-2339 • Hotel Biltmore, Los Angeles
APRIL 27-MAY 1

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ZIV'S NEW, ALL NEW **IMPACT** SERIES!

WEEK AFTER WEEK . . .
MANY GREAT STARS! MANY GREAT **IMPACT** STORIES!

Your host
ADOLPHE MENJOU

ABC-TV Skeds Welles, Hr. Drama Back-to-Back; Caesar Cancelled

ABC-TV has scheduled the Orson Welles telefilms and a live hourlong dramatic vehicle, done by CBC-TV in Canada, in the 9 to 10:30 p.m. slot on Sundays next fall. Sid Caesar, who now holds down 9 p.m., is definitely not being renewed by sponsor Helena Rubenstein. Decision was reached yesterday (Tues.).

Welles, for whom a pilot is being shot in Italy, has been marked for the 9 p.m. slot, according to the network's present plans. The hour dramatic show, sponsored on CBC-TV this season by General Motors as the "General Motors Theatre," is destined for the 9:30-10:30 spot. This means that a continuation of Mike Wallace's interview session in its current 10 p.m. slot next fall is not part of the web's thinking.

The CBC production appeared on Tuesday nights, and though ABC understands that GM intends pacting the Canadian-produced show again next fall, it is not probable that it will bear the automotive company's banner in the U. S. Instead, ABC is seeking a separate stateside sponsor. Web says it's an easy matter cutting away during GM's Canadian commercials and inserting those of another advertiser.

ABC-TV will pay CBC for the rights. According to ABC, the 60-minute vehicle uses a sizable amount of U. S. writing and acting talent.

B&W Buy; ABC Tues. Sked Set

With a half-sale yesterday (Tues.) of "Naked City," a Screen Gems vidfilm skein, to Brown & Williamson, the ABC-TV Tuesday night lineup for fall is firmed up. New show, based on Mark Hellinger stories about New York, goes in at 9:30.

Package is being produced through SG by Bert Leonard. SG made a double killing on ABC this week. (Reported yesterday also was the sale of half of the Donna Reed telefilms Wednesday at 8:30 to Campbell Soups—see separate story.)

The Tuesday sked will read: "Cheyenne" and "Sugarfoot" rotating at 7:30; "Wyatt Earp," 8:30; "The Rifleman," 9; "Naked City," 9:30; Patti Page at 10. Each of these shows has partial or full sponsor guarantees for fall.

Werris Putting 'Bee' on Ben Blue for $75,000, Up From Original Suits 7½G

Los Angeles, April 29.

Snag Werris, television comedy writer, will amend a $7,500 plagiarism suit against comic Ben Blue previously filed in March, 1957, and now demand $75,000 in a new complaint, Harvey Cooper, attorney for Werris, said the new action follows a decision handed down last week by Beverly Hills Municipal Judge Henry H. Draeger, and is expected to be a test case.

Judge Draeger ruled that Werris was co-owner of a sketch, "The Bee," which Blue first had used on a Milton Berle television show, and awarded Werris $400 plus costs. Writer claimed full ownership of material, which Blue maintained was his own.

Amended suit will be filed on strength that a court has ruled that Werris is a co-owner of material and therefore has a right to participate in profits from use of material, according to Cooper. This suit originally was filed for Blue's use of material on an Ed Sullivan show. In amended form, $75,000 will be demanded to include all other alleged infringements on both tv and nitery appearances.

Houston—Sam H. Bennett, veepee and general manager of KTHT, has announced the appointment of Hal Vester as station manager, assisting in general operations. Grace M. Spanihel remains as assistant manager of overall operations.

Quaker Oats May Shift 'Sgt. Preston' to NBC-TV

Quaker Oats is shopping its "Sergeant Preston of the Yukon" package around the webs, and had already had talks with NBC-TV about moving it there from CBS in the fall. Quaker is by no means decided on a shift, but it's been holding talks with both NBC and Columbia.

Under the proposed NBC deal, it would bring in "Preston" and sponsor it on alternate weeks, buying into some other show on an alternate-week basis. However, Quaker hasn't come to terms with NBC and so is still talking to CBS about renewing the show in its regular Thursday at 7:30 slot, but on an alternate-week only basis.

Looks Like NABET Set to Settle For Same IBEW Terms

As was predicted by many tradesters, the National Assn. of Broadcast Employees & Technicians is on the verge of settling with NBC and ABC for essentially the same contract given by CBS to the International Brotherhood of Electrical Workers last week. NBC-ABC union had a vote by rank-and-filers earlier this week, which the union itself felt would mean acceptance, and the final results will probably go to the network today (Wed.).

NABET contract, like IBEW's, will be for three years, retroactive to Feb. 1 of this year. According to the union, it received a 6% pay rise, raising the wages of most of the technicians to within the vicinity of $185 weekly. The rest of the contract, in the main, was accepted as negotiatetd in January in Boston, a NABET official said.

NABET indicated there was one provision in the newest contract offer which did not coincide with IBEW's pact. NABET described an automation provision concerning staffing of transmitter sites. It said the provision excludes firing of technicians working transmitters and replacing them by entirely pushbutton operations. IBEW does not have this clause, it was alleged, but neither union has the guarantee that men will not be laid off in other areas as the result of automation. However, if they are, the webs have to give them from three to six months' notice (this point was not clarified to the press) and at least three months' additional wages.

'Circus Boy,' NBC-TV, 1-M.

Chicago, April 29.

After a season in an evening slot on ABC-TV, "Circus Boy" is switching back to NBC-TV next fall, this time in a Saturday morning berth with Mars Candy Co. continuing to ride alternate weeks. Mars has also purchased alternate weeks on a contiguous show, "Ruff and Ready," the combination 52-week buy worth around $2,000,000 to NBC.

The shows are slated to start early in October.

WMCA's 10% Biz Hike

WMCA Radio chalked up a 10% increase in combined billings for month of April over same period last year.

Station's new biz for April included American Sugar Refining, Anheuser-Busch, Arnold Baking, Atlas Canning, Carona Products, Chase Manhattan Bank, General Motors-Oldsmobile, Good Humor, National Airlines, Sage Labs, Texas Co., TWA and De Winebrenner.

April Trendex Top 10

Latest Trendex figures show NBC-TV topping in average rating during prime hours. NBC's current advantage over CBS is said to represent widest margin it has had in five seasons.

Based on Sunday-Saturday, 7:30-10:30 p.m. figures as seen in the April Trendex average evening rating, NBC now leads CBS by 14% and ABC by 39%.

NBC placed five in the Top 10; CBS, four; ABC, one. A year ago, NBC placed three; CBS, seven.

Top 10 for April were: Gunsmoke, CBS, 34.9; Restless Gun, NBC, 33.4; Perry Como, NBC, 29.8; Bob Hope, NBC, 28.8; Danny Thomas, CBS, 28.0; Price Is Right, NBC, 27.5; Wells Fargo, NBC, 27.4; I've Got A Secret, CBS, 25.8; What's My Line, CBS, 25.3; Wyatt Earp, ABC, 24.8.

NBC-TV on Prowl For 1-Shot Moola

Chicago, April 29.

Apparently finding that smallfry purchases in network tv can add up to real moo, especially in these recessional times, NBC-TV's central division is expanding its participation sales force to reach out into the territory for one-shot money that might otherwise go to magazines.

Network central division sales has salvaged two men from the merchandising department that disbanded April 1 and has assigned them to scour the middle region for one-minute buys and such on its two participationers, "Jack Paar Show" and "Today." This is in addition to the two-man staff working Chicago and towns no farther away than Milwaukee or Peoria. Stewart Carr will probe for prospects in cities west of Chi, like St. Louis, Kansas City and Minneapolis, and Ron Jones the eastern area around Cincinnati.

NBC-TV central division salesmen have been covering the same areas but are going after sponsors in the higher strata, the million dollar spenders. So far, the Chi base is the only one with roving men for the NBC participationers.

U.S. Court of Appeals Upholds Supervision of Three KPIX Engineers

Washington, April 29.

FCC suspension of three Frisco tv engineers' licenses for KPIX strike "sabotage" has been upheld by the U. S. Court of Appeals. Court ruled that the three NABET technicians had violated the Communications Act by putting KPIX transmitter off air for 12 hours at start of strike in December, 1954.

Ruling said the technicians had committed "highly sophisticated sabotage" and that "existence of a labor dispute or even justification for a strike is no license for hooliganism . . . local emergencies, to say nothing of a serious national emergency such as an enemy attack, would make all existing radio-tv stations vital links of communication with the public."

Engineers whose licenses were suspended 90 days were Roald W. Didricksen, Anthony Severdia, then the local's president, and Carlton R. Schwartz. Didrickson and Severdia later went to work for an electronics firm and Schwartz went into the real estate business.

BERLE PUTS NIX ON REGULAR TV SERIES

Milton Berle is passing up a regular tv series in favor of doing occasional guest stints and playing niteries. Berle had been mentioned for a weekly half-hour show under Kraft auspices for 26 weeks next season.

Berle is currently in Hollywood prior to resuming a nitery tour to include the Mapes Hotel, Reno, June 12, followed by El Rancho, Las Vegas, Lake Tahoe and Atlantic City.

TV-Radio Production Centres

IN NEW YORK CITY

Larry LeSueur elected to the board of governors of the Overseas Press Club, and CBS director of news **John Day** elected an alternate member of the board. LeSueur delivering the annual address today (Wed.) at the Eli Lilly Co. annual banquet in Indianapolis . . . **Jack Douglas**, head writer and occasional guest on the **Jack Paar** show, takes over as emcee next week while Paar vacations . . . **Jane Herbert** upped to production assistant on "Monitor" . . . **James Fagas** upped to composer-conductor on "Wide Wide World," succeeding his boss, the late **David Broekman** . . . **Scotty Singer**, formerly with MCA and Goodson-Todman, joined Stark-Layton Productions as casting director on "Modern Romances" and "True Story" . . . Manufacturing Chemists Assn. has awarded a citation for the second year running to **Don Herbert's** "Watch Mr. Wizard" for his contribution toward interesting youth in chemistry and allied sciences . . . **George de Witt** doubles from "Name That Tune" into the Copacabana, N.Y., starting May 22 . . . **Ellen Carr**, hostess on "Do You Trust Your Wife," now part owner of the Inner Circle, new eastside supper club . . . **Jim Lowe** tapped to host CBS Radio's new version of "Upbeat Saturday Night" . . . **Yvonne Ferneaux** and **Angela Thornton**, both out of the **Gloria Safier** office, got major roles in the upcoming tv version of "Wuthering Heights" . . . **Roger Englander** takes over as director of "The Last Word" next Sunday (4).

Max Buck, director of sales for WRCA and WRCA-TV, speaking at the Toiletry Merchandising Assn. annual convention in Miami this week and **Al Perlmutter**, special events manager, lecturing on public relations at Columbia U. tomorrow (Thurs.) . . . **Charles Scardino**, formerly of NBC Spot Sales, joined WRCA-WRCA-TV traffic dept. . . . **Jay McMullen**, CBS Radio producer, received Edgar Allan Poe Award from Mystery Writers of America, for his chronicling of Galindez-Murphy case . . . **Bill Conrad** of CBS Radio's "Gunsmoke" in Gotham for public appearances and interviews. First trip east in six years . . . **Allan Sloane**, scripter of CBS Radio's "Masland Color Radio Roundup," notified that his film script of "The Other City," for American Cancer Society, was chosen one of three medical films to be shown at Brussels World's Fair.

Stone Associates appointed **Reggie Schuebel** sales rep for "Bingo-At-Home," audience participation program now in 23 markets via live syndication and fully sponsored in five of them . . . **Florence Williams** pinchhitting for **Vivian Smolen** of CBS Radio's "Our Gal Sunday" whose father died last week . . . **Leora Thatcher** into "Our Gal Sunday." . . . **Arline Blackburn** and **Doris Rich** into cast of "Helen Trent." . . . **Richard D. Heffner**, META's director of programs, will be chairman of a mental health conference at the Guidance Center of New Rochelle on Friday (2) . . . **Pauline Frederick**, NBC News commentator, addressing District of Columbia Congress of PTA in Washington next Wednesday (7) . . . **Phil Reisman Jr.** is adapting Bret Harte's "Outcasts of Poker Flat" for 11th anni production of "Kraft TV Theatre" on NBC-TV (7). Paul Stanley will direct the 629th presentation of series.

Jay Barney wound up his 106th and final week on CBS Radio's "Helen Trent," his final month on "Brighter Day" and was booked to play a juryman's date at General Sessions Court ending May 2; then starts role on CBS-TV's "Secret Storm" plus "Big Story" and "Decoy" vidpix segments. He's also rehearsing for "Sign of Winter," a play opening at Theatre 74 May 7, and was on a "Faith for Today" tv film chapter yesterday (Tues.).

John Henry Faulk returned to New York radio Monday (28) when the former WCBS'er started a new half-hour cross-the-boarder, "Midnight Rambles" . . . "Night Beat" guests: **Ellen McRae** of "Fair Game" tonight (Wed.), Ringling Bros. sideshowman **Nate Eagle** tomorrow. . . . ABC news department copy boy **Edward Garzarelli** marries **Elaine Carlson** May 4 . . . **James C. Shattuck** from CBS to flack offices of Robert R. Mullen & Co. . . . French thesp **Nicole Francis** being shipped from Paris by **Art Ford** (he went there after his Brussels Fair coverage for WNEW, his erstwhile employer) to New York in July to appear on his WABD (tv) "Greenwich Village Party."

Jimmy Durante and **Arlene Francis** will join "The Fitzgeralds at the Astor," WOR Radio, tomorrow (Thurs.) afternoon . . . WPIX will present an hourlong telecast on the problem of teenage gangs, "Life in a Dark Street," Friday (2) at 8 p.m. Program is being produced by Columbia U. Graduate School of Journalism . . . **Dave Echols** replacing **Ward Byron** as host of WOR-TV's "Ad World." Byron remains as producer . . . WOR newsman **Jerry Conway** was on board the Dublin flight with Mayor and Mrs. Robert Wagner which made a forced landing in Newfoundland. He fed the story via beep phone on WOR's all-night "Long John Show" only minutes after the plane had touched down samely . . . **Michael Barry**, head of drama at the BBC's television service, returned to London last week on the Ile de France.

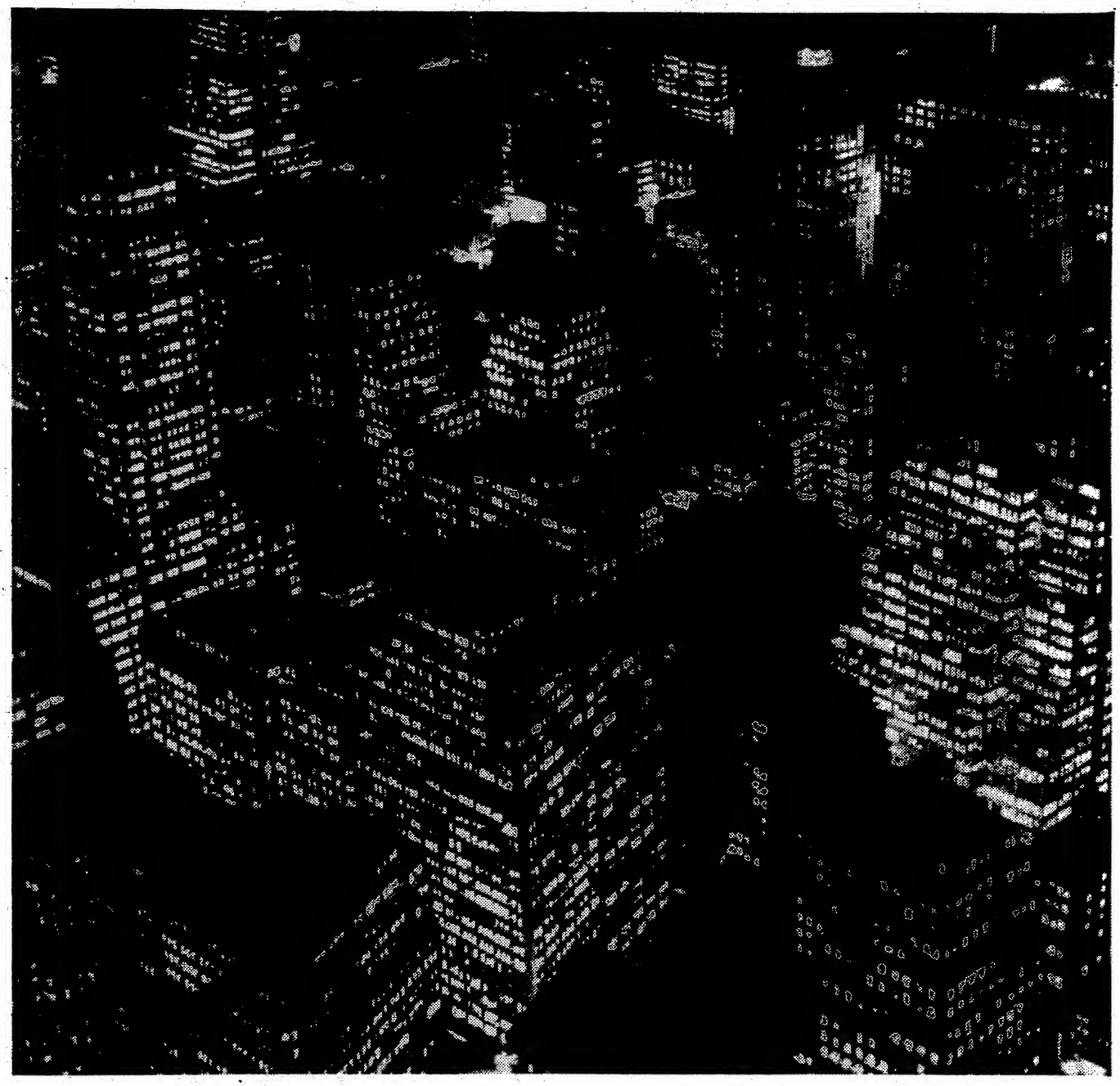
Neal Simon, one of **Sid Caesar's** writing stable, is switching to **Phil Silvers'** CBS-TV show . . . **Marian Carr** into "City Hospital," CBS Radio, Saturday (3) . . . **Chester Gould** hired by Y&R to front General Foods' Jello blurbs . . . **Hugh Downs** doing dry runs of new tv giveaways, "I Know You," being peddled by **Paul Kasander** (Kasander-Taines Productions) . . . **Arthur Settel** from KLM Airlines to Metropolitan Educational Television Assn, as p. r. chief . . . **Agnes Adamec**, secretary to **Frank Marx**, ABC engineering veepee, succeeds **Bill Seaman**, program production manager, as prexy of the ABC Mike and Camera Club for the coming season . . . WQXR will air the Boston "Pops" beginning Saturday (3), with **Martin Bookspan** handling intermission interviews . . . **Juan Maldonado** beginning a new sports series on WWRL nightly at 7 for New York's Spanish-speaking listeners . . . **Jack Kannon** into tomorrow's (Thurs.) edition of ABC-TV's "Make Me Laugh." CBS-TV acquired rights from **Ernest Hemingway** for his novel, "For Whom the Bell Tolls." It will be a two-hour live show at a date to be set, with **Fred Coe** producing from an adaptation by **A. E. Hotchner**.

Prudential Insurance renewed sponsorship of CBS-TV "Twentieth Century," **Walter Cronkite** continues as narrator. Summer replacement, starting Sunday, May 18, will be reruns of the "Air Power" series, also under Prudential tag. Agency is Reach, McClinton & Co. . . .

Charles Handel, former editor of UP Photos and more recently with United Artists and Paramount Pictures, has joined **David O. Alber's** flackery as account executive . . . **Don Morrow** to Europe to tape commercials for General Motors . . . **Kajar the Magician** will make his first appearance on the Jack Paar show May 5 . . . **Mel Allen, Jan Murray** and **Earl Wilson** were recipients of special awards from the L. I. League of Fight for Sight at the Waldorf-Astoria Monday (28) . . . **Xavier Cugat** was the guest chef last night (Tues.) on "Gourmet Club," WPIX . . . Reports on fresh and salt water fishing in local waters are being aired each Friday on WOR's "Radio New York" afternoon show. **Fred Dodge**, editor of the Fisherman Magazine, presents the weekly reports in a special five-minute taped insert . . . **Jackie Robinson** was guest of the Metropolitan Educational Television Assn.'s program on WPIX yesterday (Tues.) morning devoted to little league baseball in the city's parks . . .

ABC-TV has optioned a live comedy panel show called "That's a Good One" for next fall and will cut a kinescope by mid-May. Deal with

(Continued on page 62)



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THREE HOURS OF

solid and continuous TV entertainment on one night every week . . . starting this fall . . . on America's dynamic new NTA Film Network—that's the Big Night! Advertisers and their agencies should be aware of it.

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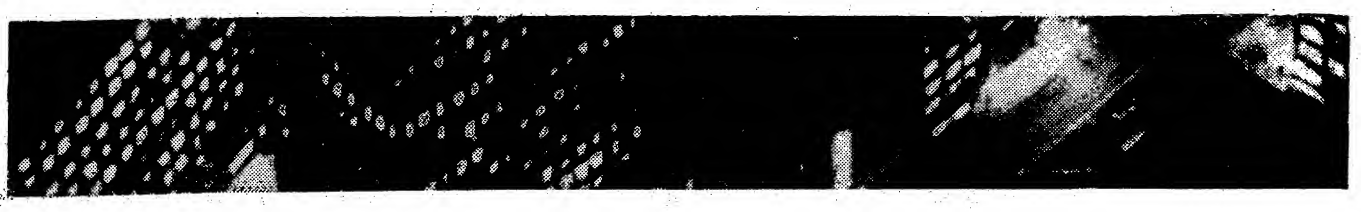
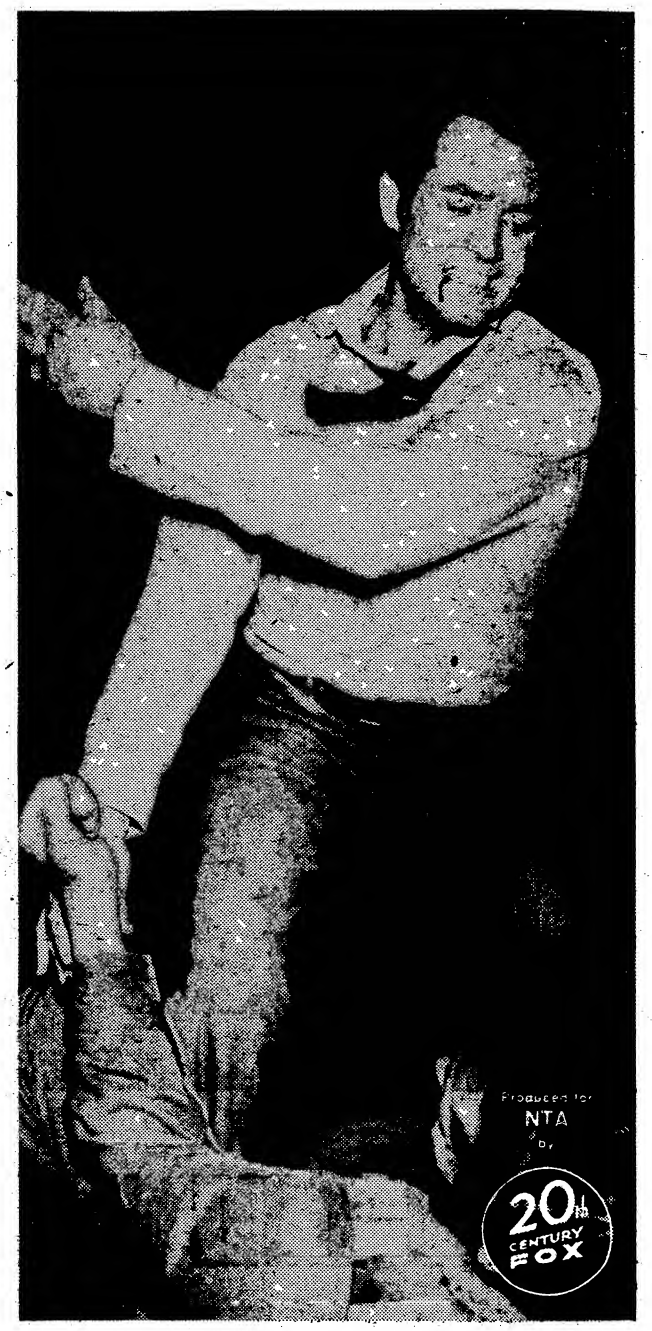
in 39 episodes of each of three great new half-hour series from 20th Century-Fox and Desilu Productions. Plus 39 new 90-minute attractions from 20th Century-Fox. All now ready for screenings.

115 MARKETS

accounting for 96.9% of U.S. TV homes and 96.7% of all U.S. buying power, represent our initial TV station line-up. Of these, 17 markets, reaching 46.8% of all U.S. TV homes, are the BIG NIGHT towers of strength.



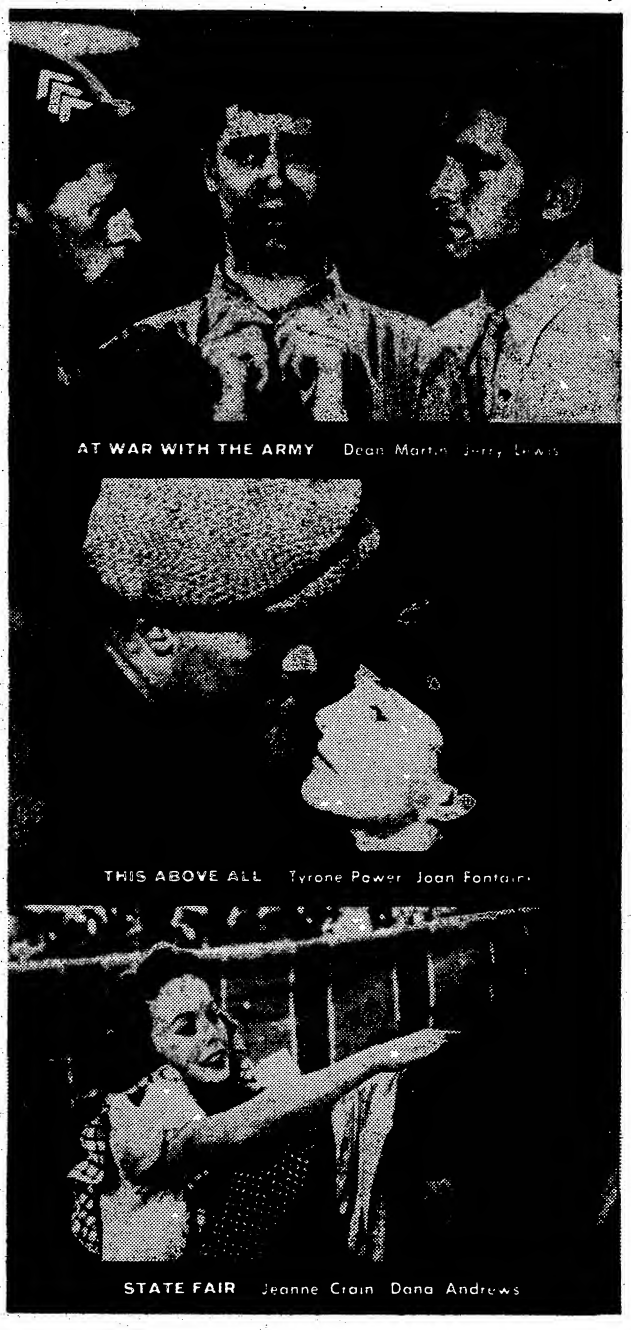
"THIS IS ALICE"
America's newest sweetheart, who will capture the heart of young and older America alike!



"MAN WITHOUT A GUN"
a Western editor fights for freedom of the press, in the great newspaper tradition.

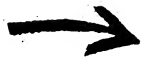
THE BIG NIGHT

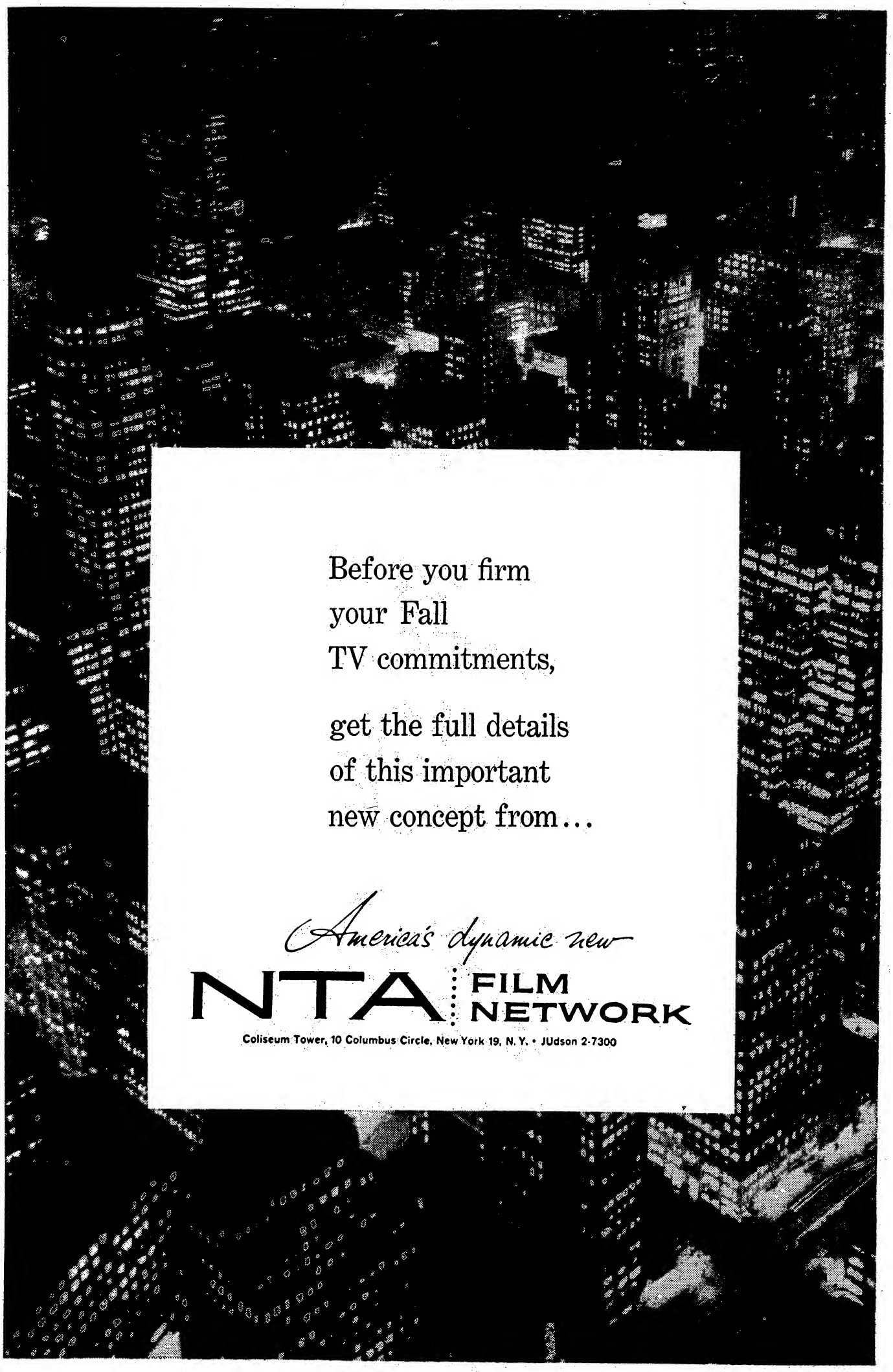
"HOW TO MARRY A MILLIONAIRE"
three beauties explore their theory that the way to a man's bank account is through his heart.



"PREMIERE PERFORMANCE"
a new cycle of 39 outstanding 90-minute attractions, of which these are representative.

is coming to TV this fall...

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FEM FRILLS CUT FRISCO FOG

Ladies Listen to a Man—NAB Prez Fellows on 'Call to Battle' Vs. Probes

San Francisco, April 29.

Warning that broadcasters have "become victims of a head-hunting expedition" by Congress, NAB prexy Harold Fellows urged the distaff side of the industry to concern itself with "greater and broader considerations" of its welfare. Sounding a call to battle against the intensive probing of broadcasting by Congress and the FCC, Fellows urged members of American Women in Radio & Television to focus their attention on overall industry problems, rather than confining themselves to their specialized jobs.

The role of women in radio-tv, Fellows pointed out, has emerged from the narrow confines of the specialized femme show to the entire field of professional broadcasting. Along with this expansion, he told delegates to AWRT's seventh annual confab, comes the responsibility to take a "direct and compelling interest" in the vital problems now pressing the industry.

"Women who were in broadcasting only because they were women, at the onset of this industry," he said, "probably aren't in it any longer . . . Today women are engaged in actual broadcasting, in writing, in selling, in originating program ideas, in handling traffic on broadcasting facilities, in developing advertising copy, and directing the work of others." Relatively few women, he added, had yet broken into the managerial or operational fields of station, agency or network activity. Nevertheless, he charged his listeners with the responsibility of "seeing the total" problem through the eyes of their bosses. Of the 100,000 persons ac-

(Continued on page 60)

Phyllis Knight (WHAS) Wins Top McCall Award For Campaign on Cancer

San Francisco, April 29.

Phyllis Knight, WHAS, Louisville, won the top award in the annual McCall "mike" sweepstakes for her campaign, on and off the air, against cancer. Mrs. Knight topped a list of seven award winners, all of whom formed a vivid reminder that femcasters, on the local and community level, are still a vital part of broadcasting.

Awards, a perennial climax to convention of American Women in Radio & Television, were debutted by the femme magazine in 1951 to highlight role of women in the public service phases of radio-tv. Now in its eighth year, competition attracts hundreds of women broadcasters from all parts of the U.S.

Rozelli Fabiani, WRBL-TV, Columbus, Ga., copped a mike for performing the greatest service to women via her tv series briefing Army wives accompanying their husbands to Germany. In the service for youth classification, Alma John, WWRL, New York, was chosen for giving juves in Harlem a chance to prove their responsibility and leadership. Ella Will McKinney, of the Alabama Educational TV Network, Birmingham, was cited as the executive performing greatest service to you via teleclasses on the primary level.

Two winners in category of community service were Kay West, KEX, Portland, Ore., and Lee Phillip, WBBM-TV, Chicago. Ruth Allen, WGAR, Cleveland, took home a mike as standout broadcaster in field of service to women for her frank discussion of health problems.

Awards were made at a plush banquet by McCall boss Otto Wiese before 350 AWRT members and about 100 agency, sponsor and exhibitor reps.

Judges, in addition to Wiese, were: Lawrence Derthick, U.S. Commissioner of Education; Frederick McCrea, v.p. of McCann-Erickson, San Francisco; Wilda Richardson, Pilot Club International, and Martha Rupprecht, CBS.

THE SUN ALSO SETS ON ZULLI'S 'SEMESTER'

WCBS-TV's "Sunrise Semester," the college course-for-credit done by WCBS-TV, N. Y., at 7 a.m. every morning, will be getting double exposure as of June 2. At that time, WNTA, Newark, will start running kinescopes of Prof. Floyd Zulli Jr.'s literary courses between 6:30 and 7 p.m. nightly. Station has purchased 15 weeks of kinescopes from the CBS key, and is adding a touch of its own by trying to sell the public affairs stanza commercially under the title of "Sunset Semester."

Spokesman for National Telefilm Associates, which assumes ownership of WNTA on May 7, said he believes CBS is re-editing Zulli's series so that there will be room for commercial inserts. Whether it was going to continue for college credit, he did not know.

Femcasters As Missionaries In McGannon Eye

San Francisco, April 29.

The women members of the AWRT should consider themselves missionaries to explain the broadcasting business to such influential critics of radio-tv as the General Federation of Women's Clubs, the Daughters of the American Revolution and other big women's groups.

This was one of the points Donald H. McGannon, president of Westinghouse Broadcasting Co., hammered home to the AWRT's annual convention in a speech last Saturday (26).

"It is from these sources . . . that there have emerged many of the indictments against broadcasting," said McGannon, "particularly in the areas of programming for children and public service."

He felt that much of this criticism arose because the women's organizations don't understand that "audiences shift from hour to hour . . . tastes differ . . . we are not serving a single mass audience but a series of audiences." And he felt the AWRT, "qualified by training and background about such matters, can help to explain this situation."

McGannon also stressed that public service, or educational, broadcasting "is an inextricable element of successful broadcasting" because it predisposes consumers to advertised products — in other words, one hand washes the other.

He felt the medium "has outgrown the limited concept of women's participation . . . stereotyped cookery, fashion and homemaking shows," that "our industry must give more cognizance to the contribution that women can make to commercial success.

"You can provide the catalyst in which the chemicals of merchandising for women may evolve into a better return for the advertiser's dollar."

McGannon paid tribute to such women radio pioneers as Helen Sioussat, Doris Corwith and Hazel Markel, discussed WBC's Boston and Baltimore conferences and pointed out that advertising is "most effective" on radio-tv stations which "have earned the respect and confidence" of their communities through topnotch public service programming. In offering what he called a 10-part "catechism for communicators," he urged:

"Infiltrate—get yourself into the the policy councils of broadcasting. But do it because you belong there, not because you are a woman."

350 MEMBERS AT AWRT CONCLAVE

San Francisco, April 29.

An air of confidence, contrasting sharply with last year's downbeat theme, marked seventh annual confab of American Women in Radio & Television. Over 350 members of the national organization, plus at least 100 agency, sponsor and industry reps, held four days of meetings highlighted by speeches, workshops, exhibits, giveaways, and large doses of partying and glamor. The frenetic eager-beaver attitude of past years was gone, and the gals, ranging from station owners to femcasters to sales managers and promotion toppers, dared to relax and eye the future calmly and confidently.

Attendance, though lower than last year's record-breaking 600 in St. Louis, was amazingly large, considering that membership is concentrated in east and midwest. Choice of San Francisco as convention city was hypoed by effort to increase west coast membership, plus growth of Hollywood as tv production centre. Delegates came from as far north as Maine, as far south as Florida and Louisiana, with New York's 25 attendants and Washington's 15 conventioneers standouts.

NBC newscaster, Pauline Frederick, an AWRT member, and multiple prizewinner in radio-tv news field, highlighted opening session by urging diplomats to take a leaf from book of international show biz and to hurdle the iron curtain of "suspicion and fear." She cited all-out reception in Moscow for Texas pianist Van Cliburn, as well as SRO reaction to Moiseyev Ballet in New York as examples of Russian-American rapport across the footlights.

The AWRT industry survey, reported in VARIETY, April 9, cheered the gals as Marion Annenberg, WDSU, New Orleans, who masterminded the study, reported that 63% of the 3,574 indie stations responded.

Keynote speaker, Dr. G. Herbert True, assistant professor of marketing at Notre Dame, assured the gals they were at least 25% more creative than their male counterparts, according to scientific studies. And Harold Fellows, NAB

(Continued on page 58)

Media Showmanship, Public Service Top Topics at AWRT Frisco Meet

San Francisco, April 29.

"The biggest commodity" a media salesman has in dealing with agencies is showmanship, but it's used in "pitifully small amounts with us," said Charles J. Helfrich, Donahue & Coe media director, to a panel of American Women in Radio & Television last weekend.

Helfrich, of Los Angeles, said "Facts and figures are necessary" but suggested showmanlike presentations include:

1) "Have a specific account in mind";
2) "Don't miss your area's colorful features";
3) "Illustrate your statistics";
4) "Be sure your station management will back you up."

Saidie Adwon, account exec of KTUL-TV, Tulsa, told the panel that salesman has to know station and prospects, have "essential quality of enthusiasm" and not be afraid to ask for business when proper atmosphere has been created. Post-sales service is needed, too," she said.

Mrs. Dorothy Bullitt, owner of Pacific Northwest's King Stations, insisted the key to success is "to make the station complete and unified whole, to get the audience to feel it's their station."

As example of public service, she cited her Seattle-Portland televising of the Dave Beck Washington hearings and quipped: "We got a large and attentive audience but not one that a single manufacturer in the Northwest wanted to sponsor. We logged it as public service."

Edith Ford, WLW-A, Atlanta, presided.

In radio panel, Henry Untermeyer, general manager of KCBS, Frisco, suggested women "face the fact" that opportunities are quite limited in radio today, but that as "Top 40" craze dies out chances will develop for women's gab shows.

Psyche Pate, owner of KPRS, Kansas City, stressed the importance of acting responsibly for stations pitched at minorities.

Helen Hall, of NBC's "Monitor," presided.

AWRT Elections

San Francisco, April 29.

Nena Badenoch, radio-tv director, National Society for Crippled Children & Adults, Chicago, was elected new prexy of American Women in Radio-Tv at final session of organization's annual huddle. Mrs. Badenoch, vet AWRT exec and known throughout country for work in producing shows for use on local stations, succeeds Edythe Fern Melrose, WXYZ, Detroit.

Other officers elected for two-year terms follow: Eastern V.P.; Esther Van Wagoner Tufty, Washington News gal and NBC commentator; Central V.P., Dee Sweet, femcaster., WISH, Indianapolis; Western V.P., Josey Barnes, KTVT, Salt Lake City, broadcaster and head of women's activities; Southeast, Margaret McDonald, broadcaster and publicity-promotion executive, Fort Worth; Southern, Louise Morris, sales manager, WGBA, Columbus, Ga.; secretary-treasurer, Martha Rupprecht, CBS, New York.

TV Inching Up On Dept. Store Coin, Panel Tells AWRT

San Francisco, April 29.

TV is starting to grab department store advertising, despite big resistance, a salesmanship panel of American Women in Radio-TV indicated last weekend.

Saidie Adwon, account exec at KTUL-TV, Tulsa, admitted "department stores are a big nut to crack for all of us," but said the city's biggest store now has "a regular tv budget and is getting terrific results with spots . . . the second store has fallen in line."

Miss Adwon added that specialty stores tend to be push-overs be-

(Continued on page 64)

AWRT Convention Chatter

By FLORENCE S. LOWE

Star of the seventh annual huddle of femcasters was the convention city, Frisco, itself. Many of the 500 conventioneers had never seen the Golden Gate town, so more time than in past was allocated to sightseeing and socializing.

* * *

Four station owners participated, an indication of growing trend toward distaff side in managerial end of broadcasting. Mrs. Dorothy Bullitt, King Broadcasting Co., whose trio of stations (KING, Seattle; KGW, Portland, Ore.; and KREN, Spokane) have trail-blazed via public service to solid profits, was a speaker. Also on hand were Dolly Banks, owner-manager of WHAT, Philadelphia; Psyche Pate, boss of the burgeoning all-Negro daytimer, KPRS, Kansas City; Jeanne Bacherm owner-operator of KGST, Fresno, Calif., and Marion Lewis, owner of WHYL, Carlisle, Pa., and WINO, Winchester, Va. Martha Rountree, who owns WKTF, Warrenton, Va., along with Ruth Montgomery, INS columnist, was skedded to attend, but held up at 11th hour by station biz.

* * *

And, to accent expansion of femmes in behind - the - scenes phases of radio-tv, following checked into Fairmont Hotel hq.: Marion Annenberg, WDSU, New Orleans, and Montez Tjaden, KWTV, Oklahoma City, both nationally known for flackery as promotion-public relations heads of large stations; Paula Herrera, chief accountant for KPRS, Kansas City; Elaine Phillips, film buyer, WDSU; Dori Corwith, vet boss of NBC Talks; Betty Ross West, public service topper, NBC, Chicago; Jane Barton, radio-tv film director for New York State; Babette Doniger, producer, Editorial Films, N.Y.C.; Edythe Ford, sales director, WLW-A, Atlanta; Martha Rupprecht, CBS film manager.

* * *

As usual, femcasters took a busman's holiday via taping and filming sessions for use on home stations. Most popular "subjects" were novelist Erskine Caldwell, Hearst columnist Abigail Van Buren, actress Rosemary De Camp, "Death Valley Days" producer Dorothy McCann, former FCC Commissioner Frieda Hennock, and U. S. Dept. of Labor exec Alice Leopold.

* * *

Two vet femcasters who have weathered storms of almost three decades of broadcasting changes are now breaking in second generations on their shows. Mercer Livermore, WKKO, Cocoa, Fla., shares her 10-year-old daily airer "Cocoa Chatter," oldest continuous show (10 years) in Florida, in with her 20-year-old married daughter. Station, which is booming along with town, site of Cape Canaveral missile tests, features Mrs. Livermore's on-the-spot re-

(Continued on page 60)

WSTV Takes Initiative To Combat Steubenville Vice, Gambling Scandal

Extent to which television can participate in local civic affairs was demonstrated in the past couple of weeks by WSTV, Steubenville, O., which took the initiative in forwarding a program to end the vice and gambling scandals in that city.

Scandals had involved the police department, the mayor's office and the Safety Service Director, with charges and countercharges flying and most of the town up in arms over the affair. WSTV news director Scott McMurray drew up a program for handling the affair and submitted it to the City Council. The Council voted the proposal into being and gave the station recognition for initiating it.

Proposal calls for a meeting of top civic, religious, political leaders, along with key city officials and representatives of radio, tv and press. Meeting would air all the issues, examine them and formulate corrective measures. The WSTV proposal isn't the first instance of editorial action by the station. WSTV-AM has been airing editorials since 1945, while the tv'er has been doing so ever since it hit the air in 1953. Differences in this case was that the station did not air the proposal, but took it straight to the city council.

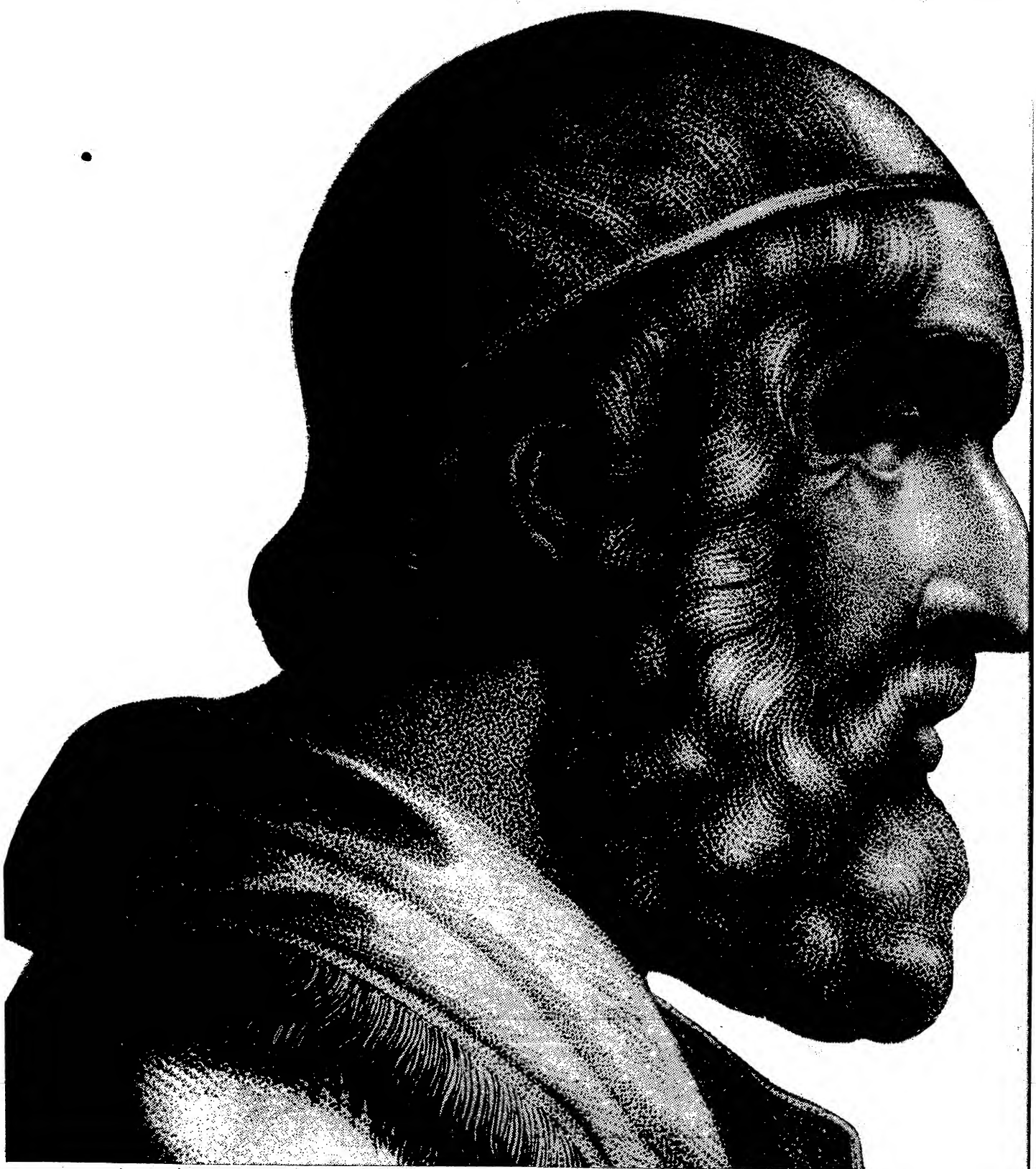
Court's 'Not So' to Adso

Los Angeles, April 29.

Ruling in favor of NBC, was found by Federal Judge Ben Harrison in suit filed by writer Ib Adso, charging plagiarism.

Adso claimed that net had utilized an idea of his on program, "The Price Is Right."

HOMER OUT-HOMERED



In Alaska, in Korea, in Moscow, Bob Hope has pursued his incredible television Odyssey. Not even Homer, who had only *words* to rely on, could impart to his countrymen the sense of understanding of remote peoples and places that Bob Hope consistently achieves with his NBC Television shows.

The Moscow show mixed oil and water. It evoked unparalleled critical enthusiasm and captured at the same time one of the largest audiences of the year. It would take a mighty fast-draw Western to out-do a combination of Hope and Ukrainian spear dancers.

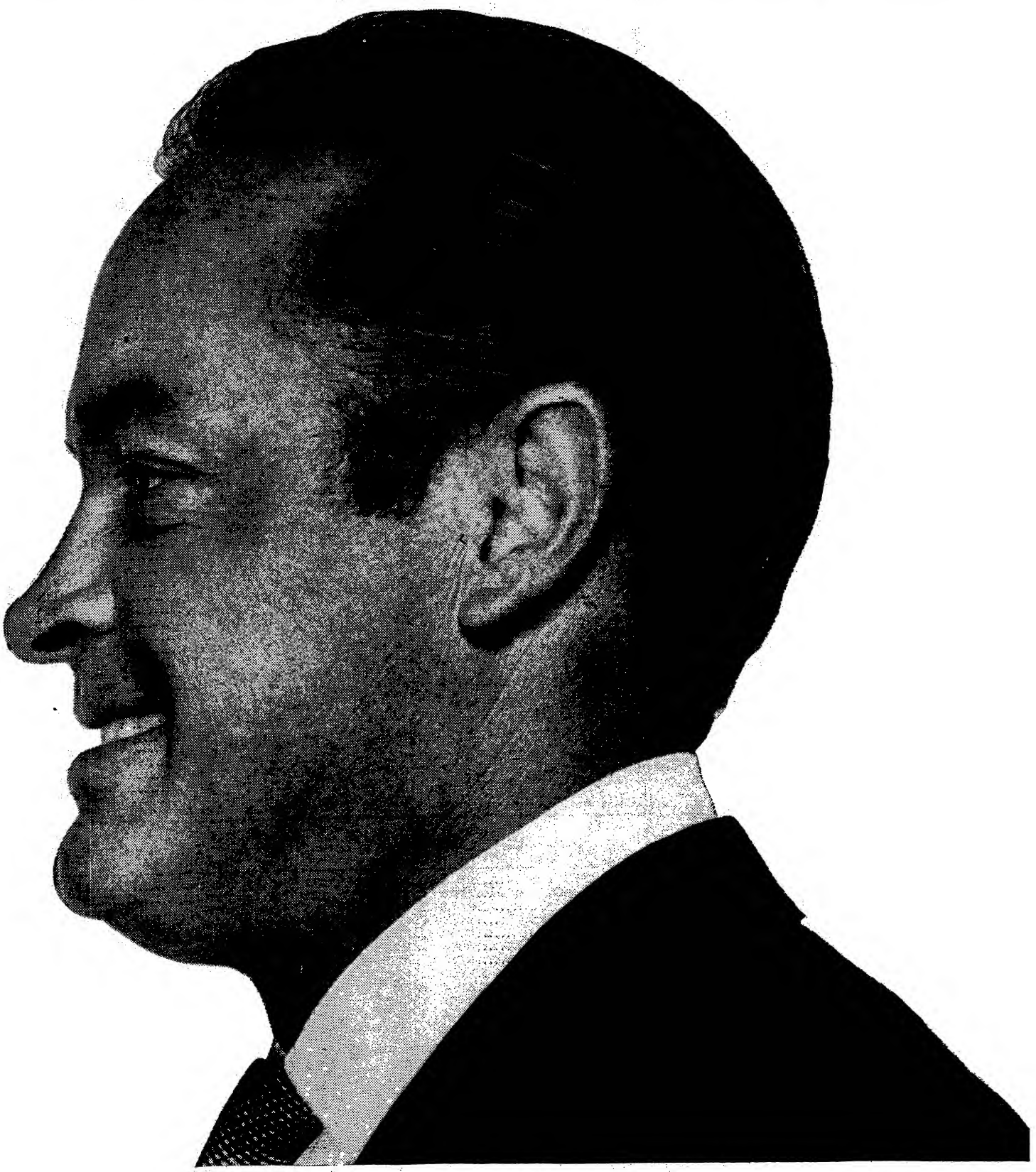
In his 8th year on television, Bob Hope has surged ahead to new peaks of audience popularity—just as NBC Television, in its 10th year, has forged into unquestioned supremacy in program popularity. ARB, Nielsen Multi-Network Area Report and Trendex all agree: In the nighttime hours, where competition is keenest and viewing heaviest, NBC Television is now the Number One Network.

The April Trendex reveals that NBC at night leads the second network by 14%, the third by 39%. In terms of half-hour wins, NBC has 20, the second network 14, the third 8. This report climaxes the greatest one-year audience shift in television's first decade.

Together, "Mr. United States"* and the network most preferred wherever there is full freedom of program choice, are riding the crest of the greatest audience endorsement in their joint histories.

**From the 1958 George Foster Peabody Award citation to Bob Hope for his "Outstanding Contribution to International Understanding."*

NBC TELEVISION NETWORK



VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

SAN ANTONIO

Stations: KCOR, KENS, KONO, WOAI. TV Homes: 142,200. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KENS	52.2
2.	Tales of Wells Fargo (Mon. 7:30-8)	WOAI	40.2
3.	Have Gun Will Travel (Sat. 8:30-9)	KENS	39.9
4.	Danny Thomas (Mon. 8:00-8:30)	KENS	38.5
5.	Perry Como (Sat. 7:00-8:00)	WOAI	37.7
5.	Restless Gun. (Mon. 7:00-7:30)	WOAI	37.7
6.	Wyatt Earp (Tues. 7:30-8:00)	KONO	37.3
7.	Maverick (Sun. 6:30-7:30)	KONO	36.9
8.	Broken Arrow (Tues. 8:00-8:30)	KONO	35.5
9.	Cheyenne (Tues. 6:30-7:30)	KONO	34.2

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†12 Star Final (M-F 10:00-10:15)	KONO	26.4
2.	*Mickey Mouse Club (M-F 5:30-6)	KONO	21.3
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	KONO	18.3
4.	†Deadline (M-F 10:00-10:15)	WOAI	16.1
5.	*Do You Trust Wife (M-F 3:30-4)	KONO	15.3
6.	†World at Large (M-F 6:00-6:15)	WOAI	14.8
7.	*NBC News (M-F 6:15-6:30)	WOAI	14.7
8.	*Art Linkletter (M-F 1:30-2:00)	KENS	14.5
9.	†20th Century Theatre, Mis. (M-F 10:15-Signoff)	KONO	14.1
10.	*Big Payoff (M,W-F 2:00-2:30)	KENS	13.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Sat. 9:30)	KENS	U. S. Borax	38.7	57
2.	Sheriff of Cochise (Tues. 9:00)	KONO	NTA	31.9	46
3.	Annie Oakley (Tues. 6:00)	KONO	CBS	28.2	57
4.	State Trooper (Fri. 9:30)	KENS	MCA	26.2	38
5.	City Detective (Tues. 9:30)	KONO	MCA	24.9	39
6.	Gray Ghost (Tues. 8:30)	KONO	CBS	24.5	35
7.	Highway Patrol (Thurs. 7:00)	WOAI	Ziv	23.5	36
8.	Sky King (Wed. 6:00)	KONO	Nabisco	23.2	48
9.	Sea Hunt (Fri. 7:30)	WOAI	Ziv	21.5	31
9.	Sheena, Queen of Jungle (Fri. 6:00)	KONO	ABC	21.5	46
10.	Jungle Jim (Mon. 6:00)	KONO	Screen Gems	20.2	45
10.	Whirlybirds (Sat. 6:00)	WOAI	CBS	20.2	42
11.	Harbor Command (Fri. 9:30)	KONO	Ziv	19.2	28
11.	Medic (Sun. 9:30)	WOAI	CNP	19.2	30
11.	Tracer (Sat. 6:00)	KENS	Minot	19.2	40
12.	The Three Musketeers (Thurs. 6:00)	KONO	ABC	18.7	42
13.	Mr. District Attorney (Tues. 9:30)	KENS	Ziv	18.5	29
14.	Last of the Mohicans (Sun. 6:00)	KONO	TPA	18.2	32
15.	Star Performance (Sun. 9:30)	KONO	Official	17.5	27
16.	Frontier Doctor (Wed. 9:30)	WOAI	HTS	16.5	24
16.	Ramar of Jungle (Sat. 11:30 a.m.)	KONO	TPA	16.5	48

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Your Hit Parade	WOAI	15.7
$64,000 Question	KENS	18.9
World at Large	WOAI	12.3
NBC News	WOAI	11.3
Harbor Command	KONO	19.2
Mr. District Attorney	KENS	18.5
Red Skelton	KENS	26.2
Zorro	KONO	26.2
World at Large	WOAI	15.0
NBC News	WOAI	15.3
Zane Gray	KENS	22.9
World at Large	WOAI	16.3
NBC News	WOAI	16.7
World at Large	WOAI	14.3
NBC News	WOAI	14.7
Tracers	KENS	19.2
State Trooper	KENS	26.2
What's My Line	KENS	25.2
Whirlybirds	WOAI	20.2
World at Large	WOAI	16.0
NBC News	WOAI	15.3
City Detective	KONO	24.9
Lassie	KENS	19.9
What's My Line	KENS	25.2
U. S. Steel Hour	KENS	25.5
Jimmy Dean	KENS	10.2

RICHMOND

Stations: WRVA, WTVR, WXEX. TV Homes: 93,300. Survey Dates: March 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Sugar Foot (Tues. 7:30-8:30)	WTVR	36.3
2.	Wyatt Earp (Tues. 8:30-9:00)	WTVR	35.2
3.	Perry Como (Sat. 8:00-9:00)	WXEX	33.8
4.	Tales of Wells Fargo (Mon. 8:30 9)	WXEX	32.2
5.	Gunsmoke (Sat. 10:00-10:30)	WRVA	31.5
6.	Maverick (Sun. 7:30-8:30)	WTVR	31.3
7.	Lawrence Welk (Sat. 9:00-10:00)	WTVR	30.9
8.	Restless Gun (Mon. 8:00-8:30)	WXEX	30.5
8.	Tombstone Territory (Wed. 8:30-9)	WTVR	30.5
9.	Real McCoys (Thurs. 8:30-9:00)	WTVR	30.0

TOP TEN MULTI-WEEKLY SHOWS

1.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WTVR	17.8
2.	*News—John Daly (M-F 7:15-7:30)	WTVR	16.5
3.	*Mickey Mouse Club (M-F 5:30-6)	WTVR	16.3
4.	*Do You Trust Wife (M-F 3:30-4:00)	WTVR	16.0
5.	†News Report, Wea. (M-F 7:00-7:15)	WTVR	15.9
6.	†Ranchhouse Tales (T-F 6:00-6:30)	WTVR	14.6
7.	*As World Turns (M-F 1:30-2:00)	WRVA	14.2
8.	†Autry-Rogers (M-W, 6:00-7:00)	WRVA	13.6
9.	*My Little Margie (M-F 1:00-1:30)	WRVA	13.3
10.	*Guiding Light (M-F 12:45-1:00)	WRVA	12.9

1.	Whirlybirds (Wed. 7:00)	WXEX	CBS	21.4	40	WTVR News Rpt. Wea. / News—John Daly
2.	Death Valley Days (Mon. 7:00)	WXEX	U. S. Borax	20.5	46	WTVR / WTVR
2.	Sheriff of Cochise (Tues. 7:00)	WXEX	NTA	20.5	39	WTVR News Rpt., Wea. / News—John Daly
3.	Casey Jones (Fri. 6:30)	WRVA	Screen Gems	19.2	50	WTVR / WXEX
3.	Guy Lombardo (Thurs. 7:00)	WXEX	MCA	19.2	44	News, Sports, Wea. / NBC News / WTVR / WTVR
4.	Hopalong Cassidy (Sun. 6:30)	WTVR	NBC	18.7	47	Captain Gallant
5.	Hopalong Cassidy (Sat. 6:00)	WTVR	NBC	17.2	50	Million $ Movie
6.	Judge Roy Bean (Fri. 7:00)	WXEX	Screencraft	16.5	37	WXEX / News Rpt., Wea. / News—John Daly
7.	Men of Annapolis (Mon. 8:00)	WRVA	Ziv	16.3	26	WTVR / WXEX
8.	Gray Ghost (Thurs. 7:30)	WRVA	CBS	16.2	30	Restless Gun / Circus Boy
8.	Sea Hunt (Mon. 7:30)	WTVR	Ziv	16.2	30	WTVR / WXEX
9.	Silent Service (Sat. 10:30)	WRVA	NBC	16.0	33	Price Is Right / Your Hit Parade
10.	All Star Theatre (Sun. 5:30)	WTVR	Screen Gems	15.5	38	WXEX / Saber of London
10.	Susie (Wed. 10:30)	WXEX	TPA	15.5	38	Boxing, Misc.
11.	Martin Kane (Tues. 9:00)	WRVA	Ziv	15.3	24	WTVR / To Tell the Truth
12.	TV Theatre (Tues. 10:30)	WTVR	Ziv	14.5	34	National Wrestling / TV Theatre
13.	O. Henry Playhouse (Tues. 10:30)	WRVA	Gross Krasne	13.9	33	Ranchhouse Tales / Gunsmoke
14.	Autry-Rogers (M-W,F 6:00)	WRVA	MCA	13.6	38	WTVR / WRVA
15.	Victory at Sea (Sun. 10:00)	WXEX	NBC	13.5	22	Public Defender
16.	My Little Margie (M-F 1:00)	WRVA	Official	13.3	63	WXEX

PEORIA

Stations: WEEK, WMBD, WTVH. TV Homes: 77,600. Survey Dates: March 17-24, 1958.

TOP TEN NETWORK SHOWS

1.	Tales of Wells Fargo (Mon. 7:30-8)	WEEK	33.8
2.	Twenty One (Mon. 8:00-8:30)	WEEK	32.3
3.	Maverick (Sun. 6:30-7:30)	WTVH	31.9
4.	Restless Gun (Mon. 7:00-7:30)	WEEK	31.8
5.	Sugar Foot (Tues. 6:30-7:30)	WTVH	31.0
5.	Zorro (Thurs. 6:00-6:30)	WTVH	31.0
6.	I've Got a Secret (Wed. 8:30-9:00)	WMBD	30.8
7.	Top Tunes, New T'l'nt (M. 8:30-9:30)	WTVH	29.4
8.	Colt 45 (Thurs. 9:30-10:00)	WTVH	29.3
8.	Danny Thomas (Mon. 8:00-8:30)	WMBD	29.3
8.	This Is Your Life (Wed. 9:00-9:30)	WEEK	29.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†News-Views (M-F 10:00-10:15)	WEEK	28.5
2.	†Wea., Sports (M-F 10:15-10:30)	WEEK	25.2
3.	*Mickey Mouse Club (M-F 5:30-6)	WTVH	21.4
4.	*NBC News (M-F 6:15-6:30)	WEEK	20.3
5.	†News, Wea. (M-F 6:00-6:15)	WEEK	19.6
6.	†News, Sports, Wea. (M-F 10-10:15)	WTVH	16.9
7.	†Lamplighter Playhouse (M-F 10:15-Signoff)	WTVH	16.1
8.	†Cartoon Carnival (M-F 5:00-6:00)	WEEK	15.4
9.	†Home Edition, Sports (M-F 6-6:15)	WMBD	13.5
10.	*CBS News (M-F 6:15-6:30)	WMBD	13.4

1.	Highway Patrol (Wed. 9:30)	WEEK	Ziv	29.8	44	Boxing
2.	State Trooper (Tues. 9:30)	WEEK	MCA	27.8	44	Sea Hunt
3.	Silent Service (Tues. 7:30)	WTVH	NBC	25.8	39	Eddie Fisher
4.	Mr. District Attorney (Sat. 7:00)	WEEK	Ziv	22.8	37	Perry Mason
5.	Last of the Mohicans (Sat. 6:00)	WEEK	TPA	22.3	51	Paul Beard Show
5.	Sea Hunt (Tues. 9:30)	WTVH	Ziv	22.3	35	State Trooper
6.	Martin Kane (Sat. 9:30)	WMBD	Ziv	20.8	30	Basketball
7.	Honeymooners (Sun. 8:00)	WMBD	CBS	19.8	28	Dinah Shore
7.	Men of Annapolis (Wed. 8:00)	WTVH	Ziv	19.8	28	Millionaire
7.	Twenty Six Men (Sat. 9:30)	WTVH	ABC	19.8	29	Basketball
8.	Harbor Command (Thurs. 8:00)	WEEK	Ziv	19.3	27	Pat Boone
9.	Sheriff of Cochise (Thurs. 6:00)	WTVH	NTA	17.3	35	News, Wea. / NBC News
10.	Official Detective (Fri. 6:00)	WTVH	NTA	16.3	33	News, Wea. / NBC News
10.	Combat Sgt. (Fri. 6:30)	WEEK	NTA	16.3	30	Leave It to Beaver
11.	Captain David Grief (Fri. 7:30)	WTVH	Guild	15.8	25	Basketball
12.	Code Three (Mon. 6:00)	WTVH	ABC	15.3	30	News, Wea. / NBC News
12.	Mr. District Attorney (Sun. 9:30)	WEEK	Ziv	15.3	24	What's My Line
13.	Annie Oakley (Sun. 5:30)	WTVH	CBS	14.8	28	Shirley Temple
13.	Passport to Danger (Tues. 6:00)	WTVH	ABC	14.8	31	News, Wea. / NBC News
14.	Cases of Eddie Drake (Thurs. 6:30)	WMBD	CBS	14.3	24	Circus Boy

1.	Boxing	WTVH	21.0
2.	Sea Hunt	WTVH	22.3
3.	Eddie Fisher	WEEK	25.3
4.	Perry Mason	WMBD	24.3
5.	Paul Beard Show	WTVH	12.3
5.	State Trooper	WEEK	27.8
6.	Basketball	WEEK	27.8
7.	Dinah Shore	WEEK	27.3
7.	Millionaire	WMBD	26.3
8.	Basketball	WEEK	22.8
8.	Pat Boone	WTVH	28.8
9.	News, Wea. / NBC News	WEEK	19.0 / 20.0
10.	News, Wea. / NBC News	WEEK	18.5 / 19.5
10.	Leave It to Beaver	WMBD	18.8
11.	Basketball	WEEK	29.3
12.	News, Wea. / NBC News	WEEK	21.0 / 21.5
12.	What's My Line	WMBD	26.3
13.	Shirley Temple	WEEK	24.8
13.	News, Wea. / NBC News	WEEK / WEEK	19.5 / 20.0
14.	Circus Boy	WTVH	23.8

TUCSON

Stations: KGUN, KOLD, KVOA. TV Homes: 54,800. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 8:00-8:30)	KOLD	38.9
2.	Perry Como (Sat. 6:00-7:00)	KVOA	36.8
3.	Maverick (Sun. 8:30-9:30)	KGUN	34.0
4.	Dinah Shore (Sun. 7:00-8:00)	KVOA	33.8
5.	Lineup (Fri. 8:00-8:30)	KOLD	33.2
6.	Perry Mason (Sat. 9:30-10:30)	KOLD	32.0
7.	Ozzie & Harriet (Wed. 9:00-9:30)	KGUN	31.2
8.	Ed Sullivan (Sun. 6:00-7:00)	KOLD	30.2
9.	What's My Line (Sun. 9:30-10:00)	KOLD	29.5
10.	Leave It to Beaver (Sat. 8:30-9:00)	KOLD	29.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†Big Movie, Misc. (M-F 9:45-11:00)	KVOA	16.4
2.	*Mickey Mouse Club (M-F 5:30-6)	KGUN	15.8
3.	*Art Linkletter (M-Th. 12:30-1:00)	KOLD	15.6
4.	†Wea., Misc. (M-F 10:30-11:00)	KOLD	15.3
5.	†News, Misc. (M-F 9:30-10:00)	KGUN	14.5
6.	*Beat the Clock (M-Th. 12:00-12:30)	KOLD	14.3
7.	*Queen for a Day (M-F 2:00-2:45)	KVOA	14.0
8.	†Headline Tucson (M-F 6:00-6:15)	KOLD	14.1
9.	†Cartoon Corral (M-F 4:30-5:30)	KVOA	12.9
10.	†Edition, Misc. (M,T,Th,F 5:45-6:00)	KVOA	12.5

1.	Highway Patrol (Fri. 8:30)	KOLD	Ziv	33.9	48	Sports Roundup
2.	Sheriff of Cochise (Mon. 9:00)	KOLD	NTA	32.2	48	Love That Jill
3.	Crusader (Mon. 9:30)	KOLD	MCA	28.0	47	Big Movie
4.	Honeymooners (Fri. 9:30)	KOLD	CBS	25.5	43	Big Movie
5.	Badge 714 (Tues. 9:00)	KVOA	NBC	25.2	40	Stories of the Century
6.	State Trooper (Tues. 8:30)	KOLD	MCA	23.9	34	Telephone Time
7.	Twenty Six Men (Thurs. 9:00)	KOLD	ABC	22.2	35	Medic
8.	Inner Sanctum (Wed. 8:30)	KVOA	NBC	21.9	32	U. S. Steel Hr.
9.	Sea Hunt (Tues. 8:30)	KVOA	Ziv	21.5	32	Telephone Time
10.	Medic (Thurs. 9:00)	KVOA	CNP	21.2	33	26 Men
11.	Boot and Saddles (Fri. 7:00)	KOLD	NBC	20.5	34	M Squad
11.	Mickey Rooney (Mon. 6:00)	KVOA	Screencraft	20.5	58	Handling Tucson, Wea. / Wea., Sports
11.	Stories of the Century (Tues. 9:00)	KGUN	Hollywood	20.5	32	Badge 714
12.	Dr. Hudson's Secret Jour. (Sun. 7:30)	KOLD	MCA	19.9	31	Dinah Shore
13.	Annie Oakley (Wed. 9:30)	KOLD	CBS	19.5	35	Big Movie
14.	Harbor Command (Tues. 7:30)	KOLD	Ziv	18.5	28	Wyatt Earp
15.	Silent Service (Fri. 7:00)	KGUN	NBC	18.2	30	M Squad
16.	Official Detective (Tues. 9:00)	KOLD	NTA	17.9	28	Badge 714
17.	Kingdom of the Sea (Thurs. 8:30)	KGUN	Guild	17.5	26	Playhouse 90
17.	Charlie Chan (Sun. 9:30)	KGUN	TPA	17.5	28	What's My Line

1.	Sports Roundup	KVOA 24.2
2.	Love That Jill	KGUN 17.5
3.	Big Movie	KVOA 17.5
4.	Big Movie	KVOA 21.2
5.	Stories of the Century	KGUN 20.5
6.	Telephone Time	KGUN 24.5
7.	Medic	KVOA 21.2
8.	U. S. Steel Hr.	KOLD 23.5
9.	Telephone Time	KGUN 24.5
10.	26 Men	KOLD 22.2
11.	M Squad	KVOA 21.9
11.	Handling Tucson, Wea. / Wea., Sports	KOLD 9.7 / KOLD 9.3
11.	Badge 714	KVOA 25.2
12.	Dinah Shore	KVOA 33.5
13.	Big Movie	KVOA 20.4
14.	Wyatt Earp	KGUN 29.2
15.	M Squad	KVOA 21.9
16.	Badge 714	KVOA 25.2
17.	Playhouse 90	KOLD 26.2
17.	What's My Line	KOLD 29.5

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHOENIX

Stations: KOOL, KPHO, KTVK, KVAR. TV Homes: 131,900. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 8:00-8:30)	KOOL	35.9
2.	Perry Mason (Sat. 8:30-9:30)	KOOL	34.8
3.	Lawrence Welk (Sat. 7:00-8:00)	KTVK	34.0
4.	Perry Como (Sat. 6:00-7:00)	KVAR	33.0
5.	Maverick (Sun. 8:30-9:30)	KTVK	31.5
6.	Have Gun Will Travel (Sat. 9:30-10)	KOOL	31.2
7.	Alfred Hitchcock (Sun. 9:30-10)	KOOL	29.9
8.	Ed Sullivan (Sun. 6:00-7:00)	KOOL	29.5
9.	Boxing (Wed. 8:00-8:45)	KTVK	29.0
10.	Sports Spotlight (Wed. 8:45-9:00)	KTVK	28.3

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†It's Wallace (M-F 4:00-5:30)	KPHO	22.0
2.	*Mickey Mouse Club (M-F 5:30-6)	KTVK	17.7
3.	*Art Linkletter (M-F 12:30-1:00)	KOOL	14.9
4.	*Beat the Clock (M-F 12:00-12:30)	KOOL	14.3
5.	†Headlines (M-F 10:00-10:15)	KPHO	14.2
6.	†Final Edition (M-F 10:00-10:15)	KOOL	14.0
6.	*Verdict Is Yours (M-F 10:00-10:45)	KOOL	14.0
7.	†Romper Room (M, W, F 11-12 a.m.)	KVAR	13.1
8.	*As the World Turns (M-F 11:30-12)	KOOL	12.9
9.	*Big Payoff (M-F 1:00-1:30)	KOOL	12.8

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sheriff of Cochise (Tues. 9:00)	KOOL	NTA	32.5	51
2.	Honeymooners (Wed. 7:30)	KOOL	CBS	23.9	34
3.	State Trooper (Mon. 9:00)	KOOL	MCA	23.5	35
4.	I Search for Adventure (Fri. 7:30)	KOOL	Bagnall	23.2	33
5.	Highway Patrol (Tues. 9:30)	KPHO	Ziv	21.2	35
6.	26 Men (Wed. 6:00)	KTVK	ABC	20.9	38
7.	Dr. Hudson's Secret Journal (Sun. 9)	KVAR	MCA	20.5	29
7.	Studio 57 (Thurs. 9)	KOOL	MCA	20.5	29
8.	Big Story (Fri. 9:30)	KVAR	Official	18.9	27
9.	San Francisco Beat (Tues. 8:30)	KOOL	CBS	18.5	28
10.	Annie Oakley (Sun. 7:30)	KOOL	CBS	18.2	26
11.	Silent Service (Thurs. 10:00)	KVAR	NBC	17.2	34
12.	Death Valley Days (Fri. 9:30)	KPHO	U. S. Borax	16.5	24
13.	Favorite Story (Mon. 10:00)	KVAR	Ziv	16.2	32
13.	Sea Hunt (Thurs. 9:30)	KVAR	Ziv	16.2	25
13.	Susie (Fri. 6:00)	KOOL	TPA	16.2	37
14.	Badge 714 (Wed. 9:30)	KVAR	NBC	15.9	24
14.	Crunch & Des (Thurs. 6:00)	KTVK	NBC	15.9	31
14.	Crusader (Mon. 9:30)	KPHO	MCA	15.9	25
15.	Famous Playhouse (W, Sat. 9:00)	KVAR	MCA	15.6	23

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
West Point	KTVK	13.2
Tombstone Territory	KTVK	23.9
Restless Gun	KVAR	17.2
Thin Man	KVAR	22.9
Name That Tune	KOOL	22.2
Big Record	KOOL	22.5
Maverick	KTVK	30.2
Groucho Marx	KVAR	20.9
Trackdown	KOOL	21.2
Telephone Time	KTVK	21.9
Dinah Shore	KVAR	23.2
⟨ Headlines	KPHO	13.7
⟨ Wea., Performance	KPHO	13.3
Trackdown	KOOL	21.2
⟨ Headlines	KPHO	17.0
⟨ Wea., Movietime	KPHO	16.0
Richard Diamond	KOOL	19.9
Capt. Gallant	KVAR	14.5
I've Got A Secret	KOOL	24.5
Sgt. Preston	KOOL	16.2
Burns & Allen	KOOL	23.9
Perry Mason	KOOL	35.2

SYRACUSE

Stations: WHEN, WSYR. TV Homes: 106,200. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WHEN	46.8
2.	Have Gun Will Travel (Sat. 9:30-10)	WHEN	43.8
3.	Oh Susanna (Sat. 9:00-9:30)	WHEN	41.8
4.	Climax (Thurs. 8:30-9:30)	WHEN	39.4
5.	George Gobel (Tues. 8:00-9:00)	WSYR	39.3
5.	Restless Gun (Mon. 8:00-8:30)	WSYR	39.3
5.	Trackdown (Fri. 8:00-8:30)	WHEN	39.3
5.	Zane Grey (Fri. 8:30-9:00)	WHEN	39.3
6.	Adv. of McGraw (Tues. 9:00-9:30)	WSYR	38.8
6.	Father Knows Best (Wed. 8:30-9)	WSYR	38.8

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6)	WSYR	23.8
2.	†News, Wea., Sports (M-F 11-11:15)	WHEN	22.3
3.	†Esso Reporter, Misc. (M-F 6:30-6:45)	WSYR	21.8
4.	†Wld., News, Spts., Wea. (M-F 6:45-7)	WSYR	21.5
5.	*CBS News (M-F 6:45-7:00)	WHEN	17.9
6.	†News, Sprts., Wea. (M-F 6:30-6:45)	WHEN	17.0
7.	†Star Theatre (M-F 11:15-Signoff)	WHEN	15.0
8.	*Guiding Light (M-F 12:45-1:00)	WHEN	13.5
8.	†Hollywood Matinee (M-F 1:00-2:30)	WSYR	13.5
9.	*Search, Tomorrow (M-F 12:30-12:45)	WHEN	13.1

1.	Frontier (Sat. 10:30)	WHEN	NBC	37.3	63	Your Hit Parade	WSYR	21.3
2.	Sheriff of Cochise (Fri. 9:30)	WSYR	NTA	35.3	56	Playhouse of Stars	WHEN	27.8
3.	Harbor Command (Wed. 7:00)	WSYR	Ziv	31.8	61	26 Men	WHEN	20.3
3.	Sea Hunt (Thurs. 7:00)	WHEN	Ziv	31.8	56	Gray Ghost	WSYR	24.3
4.	Casey Jones (Sun. 5:30)	WSYR	Screen Gems	31.0	75	Great Challenge	WHEN	10.5
5.	State Trooper (Sat. 7:00)	WSYR	MCA	30.3	51	Wyatt Earp	WHEN	29.3
6.	Highway Patrol (Wed. 10:30)	WSYR	Ziv	29.8	50	U. S. Steel Hour	WHEN	29.0
7.	Mama (Tues. 7:00)	WHEN	CBS	29.3	51	Broken Arrow	WHEN	27.5
7.	Sky King (Tues. 6:00)	WSYR	Nabisco	29.3	66	⟨ Early Show	WHEN	7.5
						⟨ Prvws-Come	WHEN	7.0
8.	Code Three (Tues. 10:30)	WSYR	ABC	29.0	53	Whirlybirds	WHEN	21.3
9.	Silent Service (Mon. 7:00)	WSYR	NBC	28.3	55	Jim Bowie	WHEN	22.5
10.	O. Henry Playhouse (Fri. 7:00)	WSYR	Gross Krasne	26.3	54	Fun-Time	WHEN	21.6
11.	Gray Ghost (Thurs. 7:00)	WSYR	CBS	24.3	43	Sea Hunt	WHEN	31.8
12.	Whirlybirds (Tues. 10:30)	WHEN	CBS	21.3	41	Code 3	WSYR	29.0
13.	Twenty Six Men (Wed. 7:00)	WHEN	ABC	20.3	38	Harbor Command	WSYR	31.8
14.	Championship Bowling (Sat. 12:30)	WSYR	W. Schwimmer	20.0	52	⟨ Annie Oakley	WHEN	19.8
						⟨ Lone Ranger	WHEN	17.3
15.	Annie Oakley (Sat. 12:30)	WHEN	CBS	19.8	51	Championship Bowling	WSYR	18.8
16.	Hopalong Cassidy (Sat. 12 noon)	WSYR	NBC	16.0	45	Rin Tin Tin	WHEN	19.3
17.	Martin Kane (Fri. 11:00)	WSYR	Ziv	15.0	26	⟨ News, Wea., Sports	WHEN	23.5
						⟨ Star-Time	WHEN	19.5
18.	All Star Theatre (M-F 9 a.m.)	WSYR	Screen Gems	7.7	49	Party Line, Misc.	WHEN	7.9

CHARLESTON, S. C.

Stations: WCSC, WUSN. TV Homes: 46,000. Survey Dates: March 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WCSC	46.3
2.	Have Gun Will Travel (Sat. 9:30-10)	WCSC	43.0
3.	Playhouse 90 (Thurs. 9:30-11:00)	WCSC	41.1
4.	Alfred Hitchcock (Sat. 10:30-11:00)	WCSC	40.8
4.	G. E. Theatre (Sun. 9:00-9:30)	WCSC	40.8
5.	Oh Susanna (Sat. 9:00-9:30)	WCSC	40.3
6.	Ed Sullivan (Sun. 8:00-9:00)	WCSC	39.6
7.	Phil Silvers (Fri. 9:00-9:30)	WCSC	39.5
8.	Danny Thomas (Mon. 9:00-9:30)	WCSC	38.8
9.	Climax (Thurs. 8:30-9:30)	WCSC	38.3
9.	I've Got A Secret (Wed. 9:30-10:00)	WCSC	38.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (M,T,Th,F 6:00-6:30)	WCSC	28.5
2.	*Mickey Mouse Club (M-F 5:30-6)	WCSC	23.8
3.	†Esso Reporter (M-F 6:45-7:00)	WCSC	22.8
4.	†Wea., Sportscope (M-F 6:30-6:45)	WCSC	22.3
5.	†News, Wea. (M-F 11:00-11:15)	WUSN	17.5
6.	*Jack Paar (M-F 11:15-Signoff)	WUSN	17.1
7.	*Price Is Right (M-F 11-11:30 a.m.)	WUSN	13.6
8.	*Art Linkletter (M-F 2:30-3:00)	WCSC	13.5
9.	†News, Wea., Misc. (M-F 6:15-6:30)	WUSN	12.4
10.	*Queen For A Day (M-F 4-4:45)	WUSN	12.3

1.	26 Men (Sun. 9:30)	WCSC	A.C	36.3	53	Dinah Shore	WUSN	32.5
2.	Sheriff of Cochise (Fri. 8:00)	WCSC	NTA	35.8	56	Court of Last Resort	WUSN	27.8
3.	Highway Patrol (Mon. 9:30)	WUSN	Ziv	34.3	54	December Bride	WCSC	29.0
4.	Harbor Command (Tues. 8:30)	WCSC	Ziv	34.0	53	George Gobel	WUSN	29.8
5.	State Trooper (Thurs. 7:30)	WCSC	MCA	30.8	55	Gray Ghost	WUSN	24.8
6.	Mr. District Attorney (Mon. 8:00)	WUSN	Ziv	29.3	45	Burns and Allen	WCSC	35.8
6.	Whirlybirds (Fri. 9:30)	WUSN	CBS	29.3	44	Playhouse of Stars	WCSC	36.8
7.	Popeye (M, T, Th, Fri. 6:00)	WCSC	AAP	28.5	69	RKO Presents	WUSN	12.6
8.	Captain David Grief (Wed. 7:00)	WUSN	Guild	28.3	52	Cisco Kid	WCSC	25.8
9.	Sky King (Wed. 6:00)	WCSC	Nabisco	27.8	69	RKO Presents	WUSN	12.3
10.	Cisco Kid (Wed. 7:00)	WCSC	Ziv	25.8	48	Captain David Grief	WUSN	28.3
10.	Stage 7 (Tues. 9:30)	WCSC	TPA	25.8	41	Bob Cummings	WUSN	36.8
11.	Gray Ghost (Thurs. 7:30)	WUSN	CBS	24.8	45	State Trooper	WCSC	30.8
12.	Man Behind Badge (Thurs. 11:00)	WCSC	MCA	23.8	58	⟨ News, Wea.	WUSN	18.5
						⟨ Jack Paar	WUSN	16.0
13.	Grand Ole Opry (Sat. 7:00)	WUSN	Flamingo	22.0	49	20th Century	WCSC	22.8
14.	Looney Tunes (Fri. 6:30)	WUSN	Guild	21.8	51	⟨ Wea., Sportscope	WCSC	20.5
						⟨ Esso Reporter	WCSC	21.0
14.	White Hunter (Wed. 6:30)	WUSN	Telestar	21.8	49	⟨ Wea., Sportscope	WCSC	22.5
						⟨ Esso Reporter	WCSC	23.0
15.	I Search for Adv. (Thurs. 7:00)	WUSN	Bagnall	19.8	38	Colt 45	WCSC	32.0
16.	Public Defender (Tues. 10:30)	WCSC	Interstate	19.3	47	Country-Jubilee	WUSN	21.5
17.	Federal Men (Fri. 11:00)	WCSC	MCA	18.0	53	⟨ News, Wea.	WUSN	16.5
						⟨ Jack Paar	WUSN	15.5
17.	Mr. & Mrs. North (Sun. 5:30)	WUSN	Schubert	18.0	49	Great Challenge	WCSC	18.8

COLUMBUS, Ga.

Stations: WRBL, WTVM. TV Homes: 45,700. Survey Dates: March 4-11, 22, 1958.

TOP TEN NETWORK SHOWS

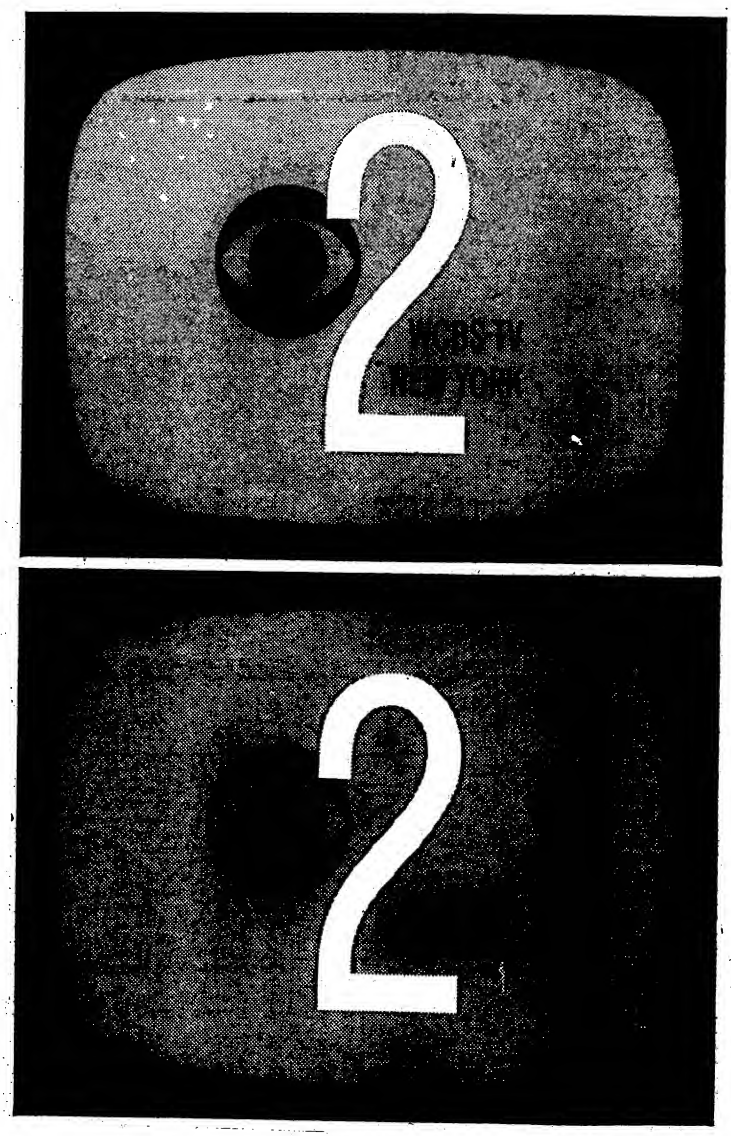
1.	Zane Grey (Fri. 8:30-9:00)	WRBL	49.5
2.	Gunsmoke (Sat. 10:00-10:30)	WRBL	49.3
2.	Rin Tin Tin (Fri. 7:30-8:00)	WRBL	49.3
3.	December Bride (Mon. 9:30-10:00)	WRBL	48.8
3.	Trackdown (Fri. 8:00-8:30)	WRBL	48.8
4.	Danny Thomas (Mon. 9:00-9:30)	WRBL	48.3
5.	Disneyland (Wed. 7:00-8:00)	WRBL	48.0
6.	Broken Arrow (Sat. 9:30-10:00)	WRBL	47.3
7.	Playhouse 90 (Thurs. 9:30-11:00)	WRBL	46.2
8.	Climax (Thurs. 8:30-9:30)	WRBL	45.8

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 7:15-7:30)	WRBL	37.9
2.	†Evening Edit., Wea., (M-F 7-7:15)	WRBL	37.4
3.	†Saddle Pals (M-F 6:00-6:30)	WRBL	26.2
4.	†News (M-F 11:00-11:15)	WRBL	25.0
5.	†Wea., Misc. (M-F 11:15-11:30)	WRBL	22.0
6.	*Mickey Mouse Club (M-F 5:30-6)	WRBL	19.1
7.	†Nightbeat (M-Th. 11:30-Signoff)	WRBL	18.6
8.	†Western Theatre (M-F 5:30-6:30)	WTVM	16.4
9.	*Edge of Night (M-F 4:30-5:00)	WRBL	15.5
10.	*Guiding Light (M-F 12:45-1:00)	WRBL	15.4

1.	Gray Ghost (Wed. 8:30)	WRBL	CBS	43.3	64	Big Record	WTVM	24.3
2.	State Trooper (Tues. 8:30)	WRBL	MCA	40.0	58	Eddie Fisher	WTVM	29.3
3.	Code Three (Tues. 9:30)	WRBL	ABC	38.0	61	Bob Cummings	WTVM	24.8
4.	Harbor Command (Fri. 9:00)	WTVM	Ziv	34.8	52	Political	WRBL	31.8
5.	Science Fiction Theatre (Sun. 10:30)	WRBL	Ziv	34.3	64	Dr. Hudson	WTVM	19.5
6.	Whirlybirds (Sun. 7:00)	WRBL	CBS	30.3	54	Shirley Temple	WTVM	25.8
7.	O. Henry Playhouse (Tues. 6:30)	WRBL	Gross Krasne	27.8	56	Range Rider	WTVM	21.8
8.	Sky King (Thurs. 6:30)	WRBL	Nabisco	25.0	57	Rhythm Ranchers	WTVM	19.0
9.	Patti Page (Tues. 10:30)	WRBL	Screen Gems	24.8	58	Dr. Christian	WTVM	18.3
10.	Gene Autry (Sat. 7:00)	WTVM	CBS	22.3	38	Telephone Time	WRBL	36.3
10.	Highway Patrol (Thurs. 9:00)	WTVM	Ziv	22.3	33	Climax	WRBL	45.8
10.	San Francisco Beat (Wed. 9:00)	WTVM	CBS	22.3	33	Millionaire	WRBL	44.8
11.	Doug Fairbanks (Sat. 11:30)	WRBL	ABC	22.0	48	Shock	WTVM	24.3
12.	Range Rider (Tues. 6:30)	WTVM	CBS	21.8	44	O. Henry Playhouse	WRBL	27.8
13.	Errol Flynn (Sat. 4:30)	WTVM	Official	21.3	56	All Star Golf	WRBL	17.0
14.	Sheriff of Cochise (Sun. 6:30)	WTVM	NTA	20.3	46	20th Century	WRBL	24.0
15.	Sea Hunt (Tues. 7:30)	WTVM	Ziv	20.0	32	Name That Tune	WRBL	42.8
16.	Dr. Hudson's Secret Jour. (Sun. 10:30)	WTVM	MCA	19.5	36	Science Fiction	WRBL	19.5
17.	Amos 'n' Andy (Mon. 6:30)	WTVM	CBS	19.3	42	Jim Bowie	WRBL	26.3
17.	Brave Eagle (Wed. 6:30)	WTVM	CBS	19.3	44	Pat Boone	WRBL	24.5
17.	Silent Service (Sat. 9:30)	WTVM	NBC	19.3	29	Broken Arrow	WRBL	47.3

We pause for local station identification



In addition to its network awards, the National Academy of Television Arts and Sciences gives Emmys for the best programs and performers in two local areas—New York and Los Angeles.

In seven-station New York, five out of the eight awards went to CBS Owned WCBS-TV.

In seven-station Los Angeles, four out of the eight awards went to CBS Owned KNXT.

There is a significance to these NATAS selections which is inescapable, particularly in the fact that eight of the nine awards to WCBS-TV and KNXT were for local live community service programs, such as news, sports and education. (Each station, for example, was awarded the Emmy for the best local news program.)

These Emmys provide further recognition of the key role of each CBS Owned station in the daily life of the community of which it is part and parcel.

CBS Television Stations

CBS Owned WCBS-TV Channel 2, New York; KNXT Channel 2, Los Angeles; WBBM-TV Channel 2, Chicago; KMOX-TV Channel 4, St. Louis; WXIX Channel 19, Milwaukee; WHCT Channel 18, Hartford

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

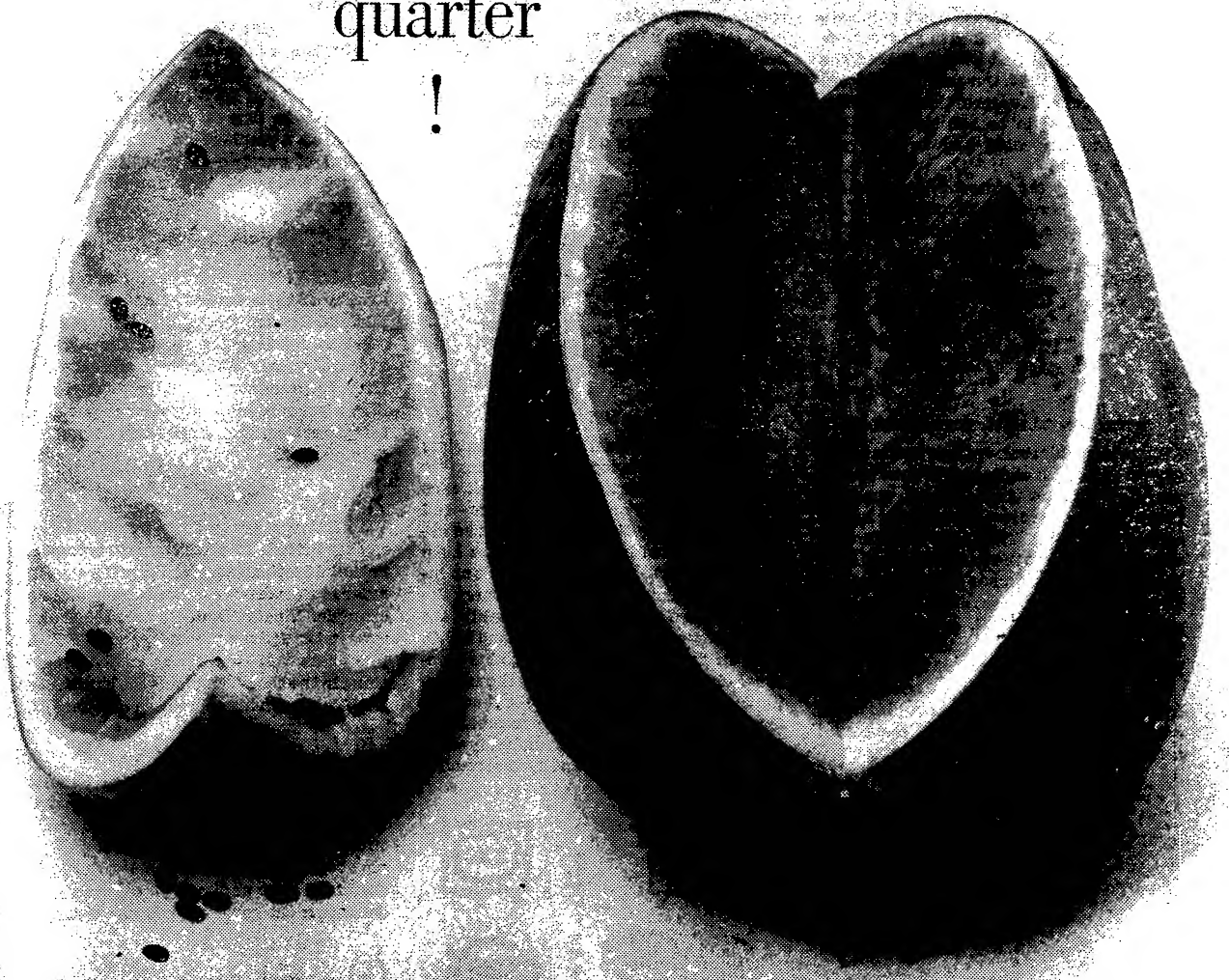
SPRINGFIELD, Mo.

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MARCH, 1958 TOP COMPETING SHOWS		ARB RATING
1. **SWAMP WATER**— Dana Andrews, Anne Baxter, Walter Brennan; 1941; 20th Century Fox; NTA	Academy Award Theatre Sat. March 8 10:00-11:30 p.m. KTTS	30.1	32.1	27.4	74.8	Lawrence Welk ... KYTV Songs in the Night ... KYTV Saturday Dateline ... KYTV Owl Theatre ... KYTV		15.2 7.4 9.3 7.2
2. **NIGHT KEY**— Boris Karloff, Alan Baxter; 1937; Columbia; Screen Gems	Movietime Sat. March 8 4:30-5:30 p.m. KTTS	23.3	24.5	21.9	70.6	All Star Golf ... KYTV High Street Baptist Church ... KYTV		9.5 9.9
3. **STAGE COACH BUCKAROO**— Johnny Mack Brown; 1941; Universal; Flamingo	Western Theatre Sat. March 8 12:00-1:00 p.m. KYTV	19.1	19.4	19.0	82.2	Cross Country ... KTTS News ... KTTS Garden Club ... KTTS		3.0 5.5 5.1
4. **NOTORIOUS**— Ingrid Bergman, Cary Grant; 1946; RKO; NTA	Feature Picture Sun. March 9 1:15-3:00 p.m. KYTV	18.2	21.1	7.6	60.1	Little Giant Theatre ... KTTS Championship Bowling ... KTTS Mystery Theatre ... KTTS		15.6 13.8 6.8
5. **BUFFALO BILL**— Joel McCrea, Maureen O'Hara, Linda Darnell; 1944; 20 Century Fox; NTA	Little Giant Theatre Sun. March 9 12:00-1:30 p.m. KTTS	16.2	18.1	14.8	77.9	Eye of Science ... KYTV Rev. Oral Roberts News ... KYTV Jewish Holiday ... KYTV Cartoons; Feature Picture ... KYTV		3.4 4.0 1.7 7.4
6. **NOTORIOUS**— Ingrid Bergman, Cary Grant; 1946; RKO; NTA	Owl Theatre Sat. March 8 11:15-1:00 a.m. KYTV	9.4	11.4	6.3	57.4	Academy Award Theatre ... KTTS Theatre; News; Weather; Sports ... KTTS		27.4 21.5
7. **DRACULA'S DAUGHTER**— Otto Kruger, Marguerite Churchill; 1936; Columbia; Screen Gems	Shock Theatre Fri. March 14 11:00-12:15 a.m. KTTS	8.3	9.7	7.6	72.6	Jack Paar Show ... KYTV		5.6
8. **MILLIE'S DAUGHTER**— Gladys George, Gay Nelson; 1947; Columbia; Screen Gems	Movieland Sun. March 9 11:00-12:00 p.m. KTTS	3.4	4.2	3.0	66.7	Boston Blackie ... KYTV		3.4
9. **GO WEST YOUNG LADY**— Glenn Ford, Ann Miller; 1941; Columbia; Screen Gems	Little Giant Theatre Thurs. March 13 11:00-12:00 p.m. KTTS	3.3	3.8	3.4	53.2	Jack Paar Show ... KYTV		4.2
10. **ELLERY QUEEN PENTHOUSE MYSTERY**— Ralph Bellamy; Margaret Lindsay; 1941; Columbia; Screen Gems	Movieland Mon. March 10 11:00-12:00 p.m. KTTS	2.4	2.5	2.1	26.6	Jack Paar Show ... KYTV		6.6

COLUMBIA, S. C.

1. **PORTRAIT OF JENNY**— Jennifer Jones, Joseph Cotten; 1949; 20th Century Fox; NTA	20th Century Playhouse Sat. March 8 11:30-12:30 a.m. WIS	18.7	20.5	16.3	88.4	Late Show ... WNOK		1.9
2. **WESTWARD TRAIL**— Eddie Dean; 1948; Eagle Lion; Guild	Top Gun Sun. March 9 3:30-4:30 p.m. WNOK	9.1	9.2	8.8	35.9	Know Your Bible ... WIS Omnibus ... WIS		13.1 17.0
3. **MELODY LINGERS ON**— George Houston, Josephine Hutchinson; 1935; United Artists; TPA	Movie for a Sunday Afternoon Sun. March 9 2:00-3:30 p.m. WNOK	4.2	5.0	3.3	12.9	Lawrence Welk ... WIS Jane Wyman Presents ... WIS		26.7 27.0
4. **SQUARE DANCE KATY**— Vera Vague, Phil Brito; 1950; Monogram; Guild	Late Show Fri. March 14 11:15-12:30 a.m. WNOK	2.8	2.9	2.5	35.2	Jack Paar Show ... WIS		6.6
5. **SOHO CONSPIRACY**— John Wiley; 1950; Guild	Early Show Sat. March 8 5:00-6:30 p.m. WNOK	2.7	5.0	0.8	8.9	Any Questions ... WIS Wagon Train ... WIS		6.1 36.8
6. **MELODY LINGERS ON**— George Houston, Josephine Hutchinson; 1935; Edward Small; TPA	Late Show Sat. March 8 11:00-12:30 a.m. WNOK	2.0	2.5	1.7	8.2	Weather; News; Sports ... WIS 20th Century Playhouse ... WIS		26.2 19.3
7. **SMART POLITICS**— Freddy Stewart, June Preisser; 1948; Guild	Late Show Mon. March 10 11:15-12:30 a.m. WNOK	1.9	2.1	1.3	32.6	Jack Paar Show ... WIS		8.6
8. **JOE PALOOKA IN THE SQUARED CIRCLE**— Joe Kirkwood Jr., James Gleason; 1940; Monogram; Guild	Focus Thurs. March 13 11:15-12:30 a.m. WNOK	1.5	1.7	0.8	27.5	Jack Paar Show ... WIS		5.1
9. **UNDER THE RED ROBE**— Raymond Massey, Conrad Veidt; 1937; 20th Century Fox; Guild	Theatre 1120 Sun. March 9 11:30-12:45 p.m. WNOK	1.5	1.7	0.8	41.3	I Am the Law ... WIS		8.8
10. **JOE PALOOKA IN THE SQUARED CIRCLE**— Joe Kirkwood Jr., James Gleason; 1950; Monogram; Guild	Early Show Fri. March 14 5:00-6:30 p.m. WNOK	1.5	1.7	1.3	59.7	Comedy Time ... WIS Cactus Quave ... WIS		24.6 22.4

it's been a great first quarter !



For the full broadcast day, sign-on to sign-off, WRCA-TV's share of audience in the first quarter of 1958 is *up 12%* over last year.* WRCA-TV's national sales for the first quarter are *17.5% greater* than last year's. WRCA-TV's Shari Lewis was presented with *two* Emmy awards.

We're now enjoying another great quarter. Come on along and sink your teeth into the juiciest market in America with a schedule on the NBC *leadership* station in New York! WRCA-TV • 4 NEW YORK

Sold by NBC Spot Sales

*ARB Jan., Feb., Mar. 1957 vs 1958

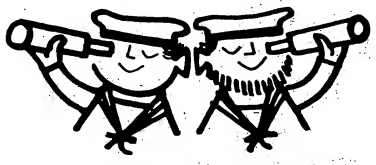
MEMO FROM BRITAIN (2)

Ratings-on-Thames

Ratings - the graphlines of the competitive life - have come to Britain to stay.* Often, in the international trade press, you find listings of the *British Top Ten*. We've heard that they send the blood rushing to your heads - those incredible, beautiful I.T.V. programme peaks in the sixties and seventies! We confess we almost fell out of our own chairs when EMERGENCY-WARD TEN recently rang up an 87.

A word of advice: please don't palpitate too violently. Compared with your set-up, our ratings might just as well be readings from another planet. Our national pattern is that different. The aim of this brief public service exercise is to tell you how our ratings are harvested and to help you interpret them.

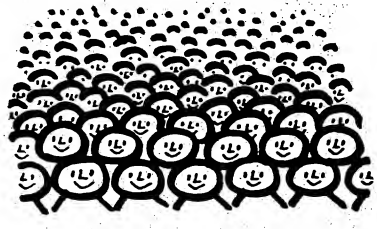
* *Can this be the reason why one of our overseas visitors recently described I.T.V. as 'Madison Avenue, but with window boxes'?*



TWO ENGLISH CHANNELS

Always keep this rock-bottom fact in mind: wherever British audiences are measured, we're strictly a two-channel country. British ratings project the viewing habits of the 5,451,000 (6th April, 1958) I.T.V. homes which now exist in the five operating I.T.V. Regions. In these homes viewers have the following alternatives: the I.T.V. programme, or the B.B.C. programme (we warmly welcome the opposition in these Memos), or no programme at all.

It's a two-way fight - pure, simple, exhilarating competition. It should help to explain why our rating figures sometimes seem outlandish from where you sit.



THE WEEKLY HARVEST

British TV is taped by two national rating services. One is Television Audience Measurement Ltd. (hereinafter called TAM). The other is Nielsen.

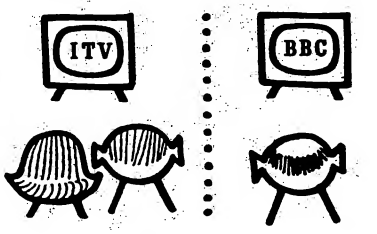
Of the six operating commercial TV companies, A-R, A.T.V., A.B.C., Scotland and Wales are subscribers to the TAM service. Granada and Wales are Nielsen clients.

Both research outfits compete for business in normal fashion, and have additional clients among British agencies, advertisers etc. They both use roughly the same measurement technique - meters installed in home sets. Each has about the same size sample in the five operating I.T.V. Regions. Both TAM and Nielsen have a national total of about 550 metered homes. Their samples are weighted in the usual way to reflect the spectrum of population.

So far there's been very little difference between their published results, except that when Nielsen proclaims the TOP TEN, their figures are for total audience; otherwise all Nielsen figures are average audience. TAM traffics exclusively in average audience measurement.

BIG AND FAST

Overseas visitors usually get two surprises from our rating services. We get them so big and so fast. The British rating week ends every Sunday - it's a 52-week service - and by the following Friday morning the detailed reports of both organisations have been delivered to clients. There isn't an inside coat-pocket extant that can carry the hefty volume that reaches us weekly. We get running graphs of every I.T.V. and B.B.C. show in five minute segments; also sets-tuned-in, share, rating, homes in thousands, the daily weather report, cost per thousand for advertising spots (no sponsorship in Britain) - all this plus frequent analyses of audience composition - and special studies on request.



FIRST TRENDS

We can't get very technical in a brief memo. But we'll try to high-light a few trends reflected in the first two years of British ratings.

(A) First and most gratifying is the dramatic success of I.T.V., from its very start in September 1955. In 1958, the average ITV-BBC split is still overwhelmingly in favour of the commercial channel - two to one.

(B) In Britain, average totals of sets-tuned-in are extraordinarily high, especially in peak viewing hours, when they regularly run between 80% and 90%. This helps to explain the amazing rating peaks attained by top I.T.V. programmes. The high tune-in figures are sometimes explained as a result of our climate, or the novelty of our two-channel competition. Nobody seems to have found the true answer yet.

(C) I.T.V. Regions differ in the relative loyalty of their measured audiences. The Midland Region - which A.T.V. happens to service - consistently shows the highest average weekly audience preference for I.T.V. programmes. Naturally, we attribute it to wiser schedules, punchier promotion, better service. But we are not dogmatic; only pleased.

(D) Ratings prove it is possible for a weekly British TV programme to become a national institution. Val Parnell's SUNDAY NIGHT AT THE LONDON PALLADIUM is the classic example. Ninety-six of its first 100 shows were in the TOP TEN. No matter what B.B.C. pits against it - and they've tried everything in the book - it remains the bulwark of I.T.V.'s staggering supremacy on Sundays.

(E) British audiences pick and choose: there's absolutely no evidence of inertia. The rating-graphs dip and rise, and sometimes cross, when the show is over and the next begins. I.T.V. has been able to build its sustained lofty audience plateaus only by delivering the goods the evening through.

(F) Finally, it cannot be proved that imported film programmes and formats have an overall rating edge over home-made British productions.

Our next MEMO *will tackle advertising in British* TV *— its pattern, impact, and growth. Until then, internationally speaking, this is...*

ASSOCIATED TELEVISION LIMITED · TELEVISION HOUSE · KINGSWAY · LONDON · WC2 · ENGLAND

VIDPIX EXPORT ASSN.—WHEN?

Brit. Equity Doesn't Love BBC

London, April 29.

The BBC has been kicked squarely in the pants by television actors and actresses for rudeness in business dealings. They insist that they much prefer to deal with the BBC's courteous commercial tv rivals. The actors' union, Equity, will go out of its way to thank the commercial tv boss, Sir. Robert Fraser, when it meets on April 27.

Says Equity: "He has always tried to give all sides a square deal in business negotiations. It is unfortunate we cannot say the same of relations between our committee and the public corporation. A request to meet BBC to discuss the use of foreign recorded material in its programs was met with rebuff."

Coast-to-Coast Canada TV Network A Reality July 1; Special Hoopla

Ottawa, April 29.

For the first time, Canada will have its own coast-to-coast television network on July 1 when the Canadian Broadcasting Corp. microwave web reaches Vancouver and Victoria in British Columbia. Network will then stretch from Sydney, N. S., to the west coast, leaving Newfoundland the only province not connected directly. Canadian National and Canadian Pacific telegraph companies will build the Newfie link next winter.

CBC will mark the occasion with a special Dominion Day (July 1) show using regional pickups.

July 1 will also inaugurate the web relay centre at Calgary using four tape recorders (video). This relay spot will compensate for time-zone differences by holding shows (other than sports and actualities that demand simultaneous air on all stations) for airing at convenient times.

Television connections with British Columbia have so far been possible only by using U. S. facilities in the west, or by the slow, quality-crippling kinescope system.

Canada, Too, Ired By Rating Shams

Vancouver, April 29.

Canada's radio and tv outlets have got to stop survey-time special hoopla, says a joint statement by Assn. of Canadian Advertisers and Canadian Assn. of Advertising Agencies, with reference to Bureau of Broadcast Measurement's audience report due for release shortly.

Guarded warning implies that BBM rating of offending stations will be discounted by time-buyers when mapping future campaigns, urges broadcasters "to studiously avoid any unusual promotion specifically designed to influence audiences during survey periods."

The ACA/CAAA ultimatum follows some knuckle-rapping of indie broadcasters by CBC solons for noisome modes of audience building such as quiz programs and giveaways. Certain curbs have been applied, including the granting of frequency changes and hiked power only to stations which cut down on gimmicks.

KHONolulu at Auction To Square $113,731 Debt

Honolulu, April 29.

South Pacific Broadcasting Co., operator of indie KHON, has been ordered sold at auction to satisfy a $113,731 debt the company owes its major stockholder, heiress Shirley Louise Mendelson. An upset price of $50,000 was ordered by the court.

Miss Mendelson owns all but 40 of the company's 15,000 shares, having bought KHON at an auction in December, 1956, for $75,000. Suit filed by her attorney says she loaned $113,731 to the company last October and the entire amount is in default.

No date was set for the auction.

Caesar on Brit. TV

London, April 29.

American tv comic Sid Caesar has been inked exclusively by BBC-TV to present his own weekly show during the summer. There will be 13 programs, eight of which will be live and the remaining five recorded.

With Caesar, who's an unknown quantity with British tv audiences, will be Imogene Coca. The first program is scheduled to go out on July 1.

Italo TV in a Hot Battle Over Equal Politico Air Time

Rome, April 29.

A violent battle has broken out here following the decision by Italian Prime Minister Adone Zoli that a proposal for equal air and video time for political campaigns during the upcoming national elections was "unacceptable" to the current majority party, the Christian Democrats.

Petition, asking that all political parties share equal air time on the government-subsidized RAI-TV network during pre-election period, had been submitted by two government officials, LaMalfa and Carandini. Their argument was that RAI-TV, via its governmental links, would tend to present a partial and biased view of the political situation.

In Zoli's reply, he stated that air time would continue to be awarded on a proportional basis,

(Continued on page 64)

Radio Gets Top Billing At Vancouver May Meet Of U. of Brit. Columbia

Vancouver, April 29.

Radio broadcasting is in for an earnest going-over at U. of British Columbia here, May 5-10, by Canada's indie broadcasters and some top American communications academicians. Affair is billed as a "First National Conference," and hosts Paul Lazarsfeld of Columbia U., Leo Bogart of New York's McCann-Erickson agency, Marshal McLuhan of U. of Toronto, and others.

Accent of confab is on radio, with a mere nod to tv under heading of "The Impact of Television," an address by Bogart. Lazarsfeld will discuss research.

Radio seminar is sponsored by the B. C. Assn. of Broadcasters and the University extension dept. BCAB has this year set up a $10,000 annual grant, for five years, to improve west coast broadcasting through executive and personnel training.

Playdown of video matters at this parley, though eight out of 10 homes in greater Vancouver have tv, is due to government's policy that permits no indie tv competition with Canadian Broadcasting Corp. video in major centres.

GREAT NEED VS. GREAT OBSTACLES

By MURRAY HOROWITZ

In an effort to circle the globe with celluloid for tv, U. S. telefilmeries find themselves hampered by the lack of an association, an organization which would speak for all the syndicators.

The American motion picture industry has such an organization, of course, in the form of the Motion Picture Export Assn., topped by Eric Johnston, which handles such problems as currency regulations, quota restrictions, censorships, etc.

There is no counterpart for U. S. telefilm firms, although the latter are taking their cue from the motion picture industry, which draws sizable revenues from the foreign field.

Currently, the foreign market accounts for about 20% of the total syndication gross, forecast to hit over $100,000,000 this year. The $20,000,000 in foreign gross expected for '58 isn't hay. Yet, there's no overall plan or organization to protect it or foster growing revenues from the overseas field.

Foreign toppers, when queried, acknowledge the problem, but see formidable obstacles, such as competition among telefilm firms being too keen for unified cooperation; cost of running such an organization and attracting a man of stature would be too much, etc. In fact, some overtures were made in the past to form a telefilm association for the foreign field, but it died quickly.

Yet most of the same execs. of CBS Film Sales, Screen Gems, Television Programs of America, ABC Film Syndication, et al., find themselves on the short end of the stick because of the lack of an association.

Mex, U. K. Hurdles

F'rinstance, a dubbing war is threatened by Mexican telefilm interests who contend that no Spanish-dubbed skein should be telecast there unless actual dubbing is done in Mexico. Many American telefilm companies do their dubbing in Madrid.

In England, there's constant agitation to further limit the amount of playing time devoted to American telefilms, usually accompanied by charges that all U. S. telefilms are filled with murder and mayhem. There's no industry spokesman to cushion such blows with "prestige" examples of U. S. telefilms, the "You Are There's," "Disneyland's," etc., so that at least the public is offered a fair presentation of the pro and con arguments.

The problems are plenty, but at this stage each company tackles them on an individual basis, with little or no overall approach to the problem.

East European Television Grows

Berlin, April 29.

According to recent statistics, there are now at least 172,700 tv set owners registered in Czecho-Slovakia. That's quite an upbeat if taken into consideration that the year 1954 saw only 3,200 sets there. Statistics say that the last year (1957) alone saw the registration of roughly 100,000 new tv listeners.

Reports from Roumania reveal that there is now also a more active tv entertainment in this country. Currently, TV Bucharest is bringing two-hour programs six times a week. Last year, station had just test telecasts on weekends. As also Bulgaria is now prepping tv, there's only one satellite country left which still doesn't dedicate itself to video: Albania.

BBC-TV Sneaking Back on Ratings Vs. Com'l Web; Nielsen's 'It's False'

London, April 29.

There's a ding-dong battle going on over British tv ratings. It is generally accepted that a recent BBC survey indicating that the state web has won back some of the viewers it had lost to commercial tv is borne out by evidence. On the other hand, the Nielsen Index, whose weekly network ratings consistently give pride of place in the top 10 to commercial programs, suggests that the BBC analysis is misleading and leaves a false impression

The national channel, in a survey on the state of viewing in Britain, reported that audiences had been reverting to its programs steadily for some months. For the last quarter—January to March—audiences were stated to have divided their viewing time in the proportion of BBC 38%, indie tv 62%. In the previous quarter, October to December, the ratio was 36% to 64% and in the quarter before that 28% to 72%.

Although it has been admitted by the indie tv programmers that they no longer have it all their own way in the ratings race, the big BBC switchover is strongly challenged. When the report was released it immediately brought sensational headlines in the national press suggesting that commercial tv was heading for a big fall. The London Daily Herald devoted its front page lead to the story, which was headlined "ITV viewing slumps." Below this was a statement that "BBC's new policy wins."

It is on this score that Nielsen claims that the public has been misinformed. A spokesman explained that when commercial tv was inaugurated some 30 months back, its aim was to provide an alternative program. This was to have taken the form largely of light entertainment but the BBC, too, had cashed in on this field in recent months and a battle of the spectaculars had developed. It was obvious that the public wanted light entertainment and if they were to get it on both channels it would be watched. He added, however, that despite the BBC's new policy, seven-tenths of the viewing time was still spent with commercial tv.

While the state web had 100% of the viewing public within its grasp, the commercial web had only 60%, yet indie tv programs such as the quiz game "Take Your Pick," the comedy series "The Army Game" and the twice-weekly hospital drama "Emergency — Ward 10" regularly notch audiences exceeding 10,000,000.

British Com'l TV's 67%

London, April 29.

Commercial tv once again collared the majority of viewers able to receive both indie and BBC-TV during March. Television Audience Measurement said that 67% of the total time spent viewing in homes with a choice of channels was devoted to watching indie tv.

The London commercial tv outlet reaped 69% of the viewers; the Midlands, 74%; the North, 67%; Scotland, 68%; and South Wales and the West of England, 57%.

Likely RAI-TV Will Grab Off 2d Channel in Italy

Rome, April 29.

The state-subsidized Italian RAI-TV radio-television network may beat various other contenders to the draw in the local race to get a second video channel on its way, if persistent local reports prove founded. The added RAI-TV operation, in addition to the single nation-wide channel now in existence, would be a "limited" one, inasmuch as only the Rome and Milan areas would for the moment be served by the second outlet.

Also, there is a strong possibility that the so-called second channel operation, though technically set up by RAI-TV, would be leased out for operation to a commercial group or groups, some of whom have long clamored for a commercial video outlet.

Traditional RAI-TV secrecy regarding future operations and program plans has resulted in repeated denials of the above plans, but top secret plans are currently said to have been rushed ahead for the doubling of current Italo telecasting facilities in Rome and Milan, via addition of 14 transmitters, to serve the new function. (Though expensive, additional installation work should not prove over-difficult, as even RAI-TV spokesmen have recently admitted that a second channel has "naturally" been considered in the normal course of development, when the current RAI-TV net was erected.)

Current report is the latest of a long series of items about the long-desired second channel in Italy. At least three other groups have planned to start limited telecasting in certain areas in opposition to the RAI-TV setup.

One is the recently-reported "Free TV" (of TVL) which is said to be planning a series of test telecasts from "illegal" mobile units in the Milan area in order to create a court case and thus induce fast

(Continued on page 64)

5 GRANADA TV EXECS SURVEY U.S. NETWORKS

London, April 29.

Five Granada-TV executives left for New York Saturday (26) for a quick survey of United States network operations. They will remain for about a week.

The tour has been arranged through Sol Cornberg, who was responsible for the design of the Granada-TV studios in Manchester. The week's program will include a study of the CBS and NBC operations.

Those making the trip are Simon Kershaw, general manager of Granada's Manchester tv centre; Reg Hammans, chief engineer; Lein Holt, engineer in charge of studios; Jack Martin, production manager; and George Speller, construction manager.

'Brain or Brawn's' Wide Int'l Pickup

Paris, April 29.

Pop Video Show Goes International.

The top pop quiz show on the French nationalized video channel "La Tete Et Les James" (Brains and Brawn) has been picked up for televising by England, West Germany and the U. S. Granada has it for the commercial Angelo setup, NBC for the U.S., and it is set to bow in Germany in May.

Program has an expert answering questions on various subjects agreed on beforehand. If he misses he can be saved by some leading athlete doing a feat in a certain time limit. Too many misses can tire the muscles and lose the contestant's chances. It got top ratings here and then outside interest and takings.

Yank setup is for a 13-entry try. Producer of the show here is Pierre Bellemarre. It has only a $6,000 jackpot but will be upped in other countries.

Paramount Pictures

From **mca tv**

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8 out of 10 for ABC. Long-term results show ABC's 'study your audience' policy has captured the lion's share of Sunday's mammoth audience. Right through 1957, eight out of ten two channel sets in use on Sunday evenings chose ABC; and the afternoon share of audience was even higher!

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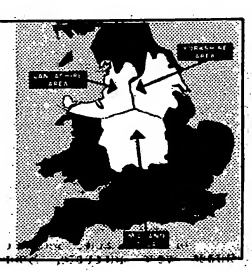
ABC TELEVISION is a subsidiary company of the Associated British Picture Corporation who own the vast Elstree Picture Studios, the ABC chain of cinemas, and the world-famous Pathé Newsreel.

ABC, as a programme company appointed by the Independent Television Authority (ITA), is the only company responsible for independent television programmes in *3* transmitter areas — The Midlands, Lancashire and Yorkshire (Lancashire and Yorkshire are commonly grouped together as the *North*). ABC provides weekend programmes in these areas.

The total population of the ABC Network (Midlands and Northern Areas) is over 20 million. Already, only two years after our first transmitter went on the air, over 10 million—half of this population —are able to receive ABC programmes.



Tele Follow-Up Comment

Wide Wide World

The handout from NBC's television news department had said "Wide Wide World" Sunday (27) was setting out to "look at Hollywood's star system." But how could this be since the "system," within the traditional frame of reference, no longer exists? Also to be told was "a star's story," this being a recounting of Joanne Woodward's rise to top of the field in the recent Oscar sweepstakes—for her multi-faceted performance in "Three Faces of Eve."

Although the program, as written by Lou Salaman and directed by Van Fox, had its entertainment moments there seemed some bewilderment anent which line to follow. The result was a mixed up voyage of stop and go and, upon completion, having gotten no place so far as documentary insight is concerned.

There were oldie film clips, the cement prints at Grauman's, students at a dramatic workshop, the heroic bronzes, sculptures, etc., at New York's Museum of Modern Art (where the motion picture has long since been included as an art form), more clips, the Museum's Richard Griffith picking up the commentary from Dave Garroway, and more focusing on Grauman's—all in this order.

The past was but loosely linked to the present, except that it was established that stars were born yesterday and today. There was a wide gap in between, with nothing on the great transition that saw the big Hollywood studios' stables of stellar performers reduced to virtual nothingness. This could be taken as strictly a trade angle (why should the public give a hoot?) but it remains that a factual accounting had substantial potentialities. To have made the grade with Louis B. Mayer, for example, would have meant the fullest of opportunities, upon proper behavior, whereas now hardly a "star" has a contract to fall back upon unless such individual has an independent company to call his own.

Entertainment was in the backlog excerpts, such as the wonderful revolving door nonsense as depicted in Charlie Chaplin's "The Cure."

Good theatre came, too, in the enlightening and entertaining shots of N.Y.'s Neighborhood Playhouse, where students undertake to catch on to the intricacies of acting, the dance, voice culture and physical culture. More of this would have been welcome; it showed the show business eager-beavers earnestly at work in tracking down that dream of stardom.

And then lots of person-to-person with Miss Woodward and her husband, Paul Newman, at their west coast home, with both appearing not ill at ease. In other words, they came over well.

Such shows as "WWW" often, before airing, sound too downright pretentious, or serious, in the billing. *Gene.*

U.S. Steel Hour

The French Revolution and its accompanying "reign of terror" has long been a story lode for the dramatist. Tapping the vein again for the umpeenth time was "The Public Prosecutor" which Theodore Apstein wrote for CBS-TV's "U.S. Steel Hour" (23) from a play by Fritz Hochwalder. Latter's work, in turn, was translated by Kitty Black.

Somewhat involved and slow in its introductory scenes, Apstein's teleplay eventually gained tension and suspense. But, unfortunately, these qualities came so close to the end that it's doubtful that many viewers stayed with this Theatre Guild production that long. Suffice to say that the yarn concerned the efforts of a woman, high in the ruling regime, to dispose of a bloodthirsty prosecutor via his own guillotine.

Plotting woman, sinisterly played by Dolores Del Rio in her live tv debut, cleverly led prosecutor Walter Slezak into the trap. This was all quite obvious despite Apstein's efforts to throw suspicion upon John Baragrey, Miss Del Rio's husband, as intended victim of her machinations. Slezak portrayed the role of "Lord High Executioner" a bit too broadly while performances of Baragrey as well as supporting cast members Frank Conroy, Jerome Kilty and Alexander Clark, among others, were merely routine.

While director Robert Stevens tried to get some spark and movement into the proceedings, the creaky piece appeared to be too much of an obstacle. Sets and costumes were adequate. Sponsor's unobtrusive plug centred around the theme of "steel lightens your work—widens your world . . ." *Gilb.*

Father Knows Best

By sheer coincidence, one of Robert Young's opening lines in the "Father Knows Best" segment Wednesday (23) was a reference to "this award winning family." Of course, the episode was shot long before the Emmy Awards, and Young was referring to fictional medals, but it was nonetheless a reminder of how well the series has done, not only rating-wise but in the Emmy race. "A Medal for Margaret" was an amusing, heartwarming story, and illustrates why this particular series is such a standout.

Writer Roswell Rogers' premise is that the family plans to put their various medals, trophies in a trophy case, when it's suddenly learned Mom hasn't a single medal. They inadvertently make Mom feel so guilty about it she takes fly-casting lessons, planning to enter a tournament, but sprains her arm on the eve of the tourney. There's a hilarious takeoff on "This Is Your Life" in which the family salutes Mom.

There's a captivating, wholesome quality about the proceedings, and Rogers expertly captures the combination of comedy and heart in his teleplay. Director Peter Tewksbury's stint is excellent, as is the overall work of producer Eugene B. Rodney.

As for Emmy winners Young and Jane Wyatt, they're very good and convey depth and understanding in their delineations. Elinor Donahue, Billy Gray and Lauren Chapin, the "family," are highly competent, and Vivi Janiss is good in support. *Daku.*

Playhouse 90

"Verdict of Three" was the title of the listless melodrama done last Thursday (24) by "Playhouse 90" on CBS-TV. Trite and disjointed, the 90-minute show was close to being a complete waste of the talents of Angela Lansbury, Yvonne de Carlo, Michael Wilding, Cecil Kellaway, Carmen Mathews, Rod Taylor and Gladys Cooper.

Without all of the contrivances of the plot by James P. Cavanagh, "Three" was essentially the story of a woman on trial in England for the murder of her 12-year-old son. Responsibility for her conviction rested with three jurors, Taylor, Misses Mathews and Lansbury, whose own problems prevented them from making an objective decision. Since plot angles were never properly integrated, there were, in effect, four separate stories going at once. Miss Lansbury was a cockney who murdered her aunt for the old gal's money; Miss Mathews a woman who saw her lover murdered by hoodlums and thereafter replaced his lost affection with an adoration of cats, and Taylor was a shuttering mama's boy. Their own stories, were revealed via flashbacks during the trial, and these portions only tended to slow down an already tired and far-fetched plot.

It seemed all the performers were under a great strain—especially Wilding as the defense lawyer and Miss Cooper as a domineering old woman—trying to interpet the script's grubby lines. Veteran actor Kellaway appeared briefly as a doddering family doctor. *Art.*

George Gobel Show

Fun is fun and that's all George Gobel tried to prove on his Tuesday (22) night exercise. He was well seconded in this department even though the howls didn't roll like thunder and what passed otherwise didn't electrify. For those who can take their comedy in moderation and are not too critical or exacting, it was a pleasant if not over-joyous hour.

Gobel was minus his singing partner, Eddie Fisher, which allowed more time for clowning and a greater exposure of Shirley Harmer, heretofore restricted to one song and little dialog. She not only dresses up the production with a pretty puss but makes her songs come out sweet. Aside from the musical interludes, with Gobel also cutting himself in, it was fun stuff rest of the way.

To help him out with what the writers contrived to shake the laughs loose were Gene Sheldon, pantomimist par excellent, who still gets laughs with a routine that goes back to vaude, and Pat Buttram, quondam cowboy comic and now making his bucolic wit pay

(Continued on page 55)

JEFFERSON DRUM
(The Bounty Man)
With Jeff Richards, Eugene Martin, Robert Stevenson, John Larch, Cyril Delevanti
Producer: Matthew Rapf
Director: Chris Nyby
Writer: E. Jack Neuman
30 Mins.; Fri., 8 p.m.
P. LORILLARD, CHEMSTRAND CORP.
NBC-TV, from N.Y. (film)
(Lennen & Newell; Doyle Dane Bernbach)

Still another western has joined the sagebrush stampede on tv. Only marked difference of this Goodson- Todman entry, produced in conjunction with Screen Gems, is its obvious attempt at having heart.

Portrayed in the opening episode is a youthful, fighting newspaper editor of the old west (Jeff Richards), who has a young son, Eugene Martin. Richards befriends a gunslinger, and as the wrinkles in the plot develop, the gunslinger (John Larch) becomes the hero of the boy. In the climactic few moments, the gunslinger feigns cowardice in order to lose face with the boy.

Nothing was wrong with the "heart" accent, but the plot seemed contrived and unconvincing. Otherwise the episode had all the other elements of routine westerns—the gun duels, the fight in the saloon, etc.

J. Richards registered nicely as the clean-cut editor who's just as quick with the gun as he is with type. Other performances were competent and the production values were good. The skein replaced "Court of Last Resort" on the network. *Horo.*

WRCA-TV MARBLE CHAMPIONSHIP
With Marty Glickman, emcee
Producer: Roone Arledge
Director: Marshal Stone
30 Mins., Sat.; 1:30 p.m.
Sustaining
WRCA-TV, N. Y.

"Spring is here and that means marbles" was emcee Marty Glickman's apt introduction to the "WRCA-TV Marble Championship," a five-week series which will wind up with selection of a Junior and Senior marble champs in the N. Y. metropolitan area. On the basis of Saturday's (26) half-hour inaugural program, this is one of those classic "public service" undertakings which will bring NBC's Gotham tv flagship lotsa goodwill.

Matches are presented in cooperation with the Boys' Clubs of America which has contestants from 32 of its member clubs enrolled in the preliminary competition. General idea of the playoffs, WRCA-TV states, is "designed with the hope of providing healthy stimulation of the normal competitive spirit of youth and directing it into outlets amenable to adult supervision and encouragement."

The foregoing is a fairly lofty phrase. However, the youngsters who participated on Saturday's kickoff appeared to be a cross-section of the typical American boy who would respond to just such guidance. Conclusion of several games saw a Junior (kids up to nine years) regional champ crowned as well as a Senior champ (up to 12).

Glickman was an adept emcee who set the contestants at ease and consoled losers when the occasion demanded it. His running commentary also was a help when the action darted out of camera range. Incidentally, these matches present an obvious technical problem, for although a camera is focussed directly over the playing area, a fast moving marble is an elusive sphere to keep in view.

Sports personalities referee the matches each week. In the case of the kickoff, football star Kyle Rote kept score. Four weekly winners in both junior and senior categories will compete in the fifth week finals for the "Marble Champion" mantle. Along with the title go a silver trophy and lotsa loot in the nature of portable tv sets, etc. *Gilb.*

Nat Hiken Auditions 'Paris With Patachou'

Patachou, the French chanteuse who's made guest shots on American tv, may get a show of her own, via CBS-TV and Nat Hiken. Latter is producing a series titled "Paris With Patachou," on which a half-hour audition kinnie was made last Friday (25).

Kinnie featured Georges Lafaye & Co., Marcel Cornelius and Jo Basile and his orch. Kinnie was done before a live audience in N. Y.

More Television Reviews On Page 55

HANSEL & GRETEL
With Red Buttons, Rise Stevens, Barbara Cook, Hans Conried, Rudy Vallee, Paula Laurence, Shai K. Ophir, Sondra Lee, Will B. Able, Diki Lerner, Joe Rocci, Harrison Muller, Jessie Elliot, Mark Allen, Honey MacKenzie, Ronald Weyand, Glenn Osser orch
Producer: David Susskind
Director: Paul Bogart
Writer: Yasha Frank
Musical Numbers: Alec Wilder, William Engvick
60 Mins., Sun., 6:30 p.m.
REXALL
NBC-TV, from New York
(BBDO)

The full-hour rewrite of "Hansel and Gretel" over NBC-TV on Sunday (27) was loaded with a lot of detail and incident. The children's hardy perennial authored by the Grimm Bros. was given a splashy showing that contained a lot of interest, but unfortunately, went a bit overboard in becoming overcute.

It was this attention to detail that perhaps forced a de-emphasis of plot, so that there were several focal points to the show, without a special accent on any particular character. Indeed, it seems that most of the principals had something to contribute. For example, Red Buttons gave the part a manly, if not a boyish, vigor and enthusiasm. Rise Stevens as the mother sang excellently, especially the Humperdinck lullaby from the original opera. Barbara Cook was entirely acceptable, and Hans Conried was excellent as the witch.

However, with this diffusion of interest, it seems that when telling a story especially for kids, there should be some blacks and whites. In Conried's case, he was (that word again) cute. There were times when he seemed so nice that it was a shame to let the forces of good triumph. His children, played by Paula Laurence, Shai K. Ophir, Sondra Lee and Will B. Able, were likable and lively characters, and Diki Lerner as the elf did a fanciful bit of terping. With so many facets to the show, the interest was divided, and seemed to rely on individual performances and gimmicks for its strength. In this respect there were some strong moments. Rudy Vallee seemed lost as the father.

One of the keystones of the show was Stubby Kaye as the Town Crier. He seemed to provide a lot of strength when on screen. He sang and acted excellently.

The musical moments were many and good. The only bit of the original music that remained was the "Lullaby" which Miss Stevens rendered with feeling. Alec Wilder, who contributed the rest of the score, provided some pleasant tunes, and Samuel Leve did the impressive sets. David Susskind's overall production showed taste, and had he viewed more forest than trees, he would have chalked up another winner. *Jose.*

MIKE WALLACE INTERVIEW
With Rev. Reinhold Niebuhr
Producer: Ted Yates Jr.
Director: Mickey Trenner
30 Mins., Sun., 10 p.m.
ABC-TV, from New York

Back at his old Sunday-at-10 stand on ABC-TV, Mike Wallace's new series is concerned more with culture than controversy. In fact, it shapes as somewhat heady stuff, but for those who can stick it out, it has the potential of developing into an enlightening and rewarding 13-week run.

Peg for the 13-weeker is "Survival and Freedom," in which Wallace and guests plan to cover all facets of society and the sociological, religious and economic problems of the day. The show is presented in tandem with the Fund For the Republic which has shelled out $50,000 to assist the net in carrying the series.

Wallace's first guest was Protestant theologian Reinhold Niebuhr. With Wallace acting as a friendly inquisitor, Niebuhr covered such topics as "separation of church and state," "anti-semitisim," "Catholicism," "atheism" and the "necessity of freedom." Niebuhr is erudite and well-spoken and with Wallace moving out of the way after pitching the question, the Reverend had plenty of room and time to get his thoughts across. However, with inquisitor and guest virtually on the same side, the show had a static and soapbox quality that doesn't sit too well at 10 p.m.

Tapes of the shows will be made available for radio rebroadcast and there's a possibility that the kinescopes will get a showing at the U.S. Pavillon at the Brussels Fair. As a cultural contribution it would be okay. *Gros.*

DIAL M FOR MURDER
(Hallmark Hall of Fame)
With Maurice Evans, Rosemary Harris, John Williams, Anthony Dawson, William Windom, Mary Alice Wunderle, Felix Deebank, George Turner, Richard Bowler, Graham Jarvis, Bethell Long
Executive Producer: Mildred Freed Alberg
Producer-director: George Schaefer
Writer: Frederick Knott
90 Mins., Fri. (25), 9:30 p.m.
HALLMARK CARDS
NBC-TV, from N.Y. (color)
(FC&B)

As everyone knows by this time, "Dial M For Murder" with Maurice Evans has all the elements of a crackling good mystery play. This is the play that finally came home to roost; it began as a tv production on the BBC channels, made its gliding way to the footlights of both the English and American stages and then Warner Bros. turned it into a money-maker at the cinema palaces. Last Friday (25) NBC-TV gave it a fitting return engagement, so to speak, on the airwaves, whence it had started many semesters ago.

Evans, as a release from his more cerebral forays in the theatrical sphere, must get a real bang playing the English tennis bum and tilting with bobbies and inspectors in "Dial." He bounced through this fetching murder melodrama with all the grace, charm and professional skill of a learned chef preparing say, roast beef with Yorkshire pudding.

The plot, as many who have seen the mystery in various fields of entertainment know well, concerns Tony Wendice, the former tennis player, played by Evans, who marries a rich femme, played by Rosemary Harris, and decides to do away with her in order to get her dough. To help him in this nefarious pursuit he engages Captain Lesgate (Anthony Dawson), an old college chum with a criminal record, to commit the dastardly piece of murder, but unfortunately the scheme doesn't work out because in the attempt to exterminate the rich wife, Lesgate is stabbed to death by the intended victim. Police Inspector Hubbard, portrayed by John Williams, soon has things under control and when the final curtain comes down, one can plainly see that the nets of Wimbledon and playwright Knott's knots have been sufficiently wrapped about the crafty cad of a husband to send him to the gallows.

The Hallmark production was indeed a homogeneous one because a number of performers in the cast had worked together in the original Broadway production, thus making for one of those virtually flawless video voyages. Evans, in this instance, was reunited with Williams as the shrewd police inspector and Dawson, the blacksheep from Cambridge, played the hired assassin with reasonable restraint and resignation.

Both production and direction by George Schaefer was in the proper mood with the doors and garden windows swinging open at the correct time and the suspense sufficiently sustained throughout the villainous goings-on. Miss Harris' scene in the early stages of the play when she stabs the dirty Captain Lesgate, was a good hunk of play acting.

Robert Wightman's sets were appropriate and Noel Taylor, who did the costumes for the Broadway production, also worked on the video version.

All together, this was a tidy, attractive package, as tidy and as fresh as the commercials calling attention to the sponsor's glistening greeting cards, bows and ribbons.

Closing announcement was that Hallmark would return in the fall and one of its major productions would be a repeat engagement of "The Green Pastures." It was a jubilant note to close on. *Rans.*

BREAKFAST WITH SILKY
With Reggie Cornell, Cawood Ledford, Brownie Leach, Alan Lavin
Director: Bob Pilkington
30 Mins., Thurs. (24); 9:30 a.m.
WHAS-TV, Louisville

WHAS-TV sports department brought a timely half-hour to local viewers last week, when cameras and sound equipment were set up at Churchill Downs to catch the morning workout of Silky Sullivan, standout Derby entry. It gave a grand opportunity to gander the 3-year-old in his early morning prep, Caywood Ledford interviewd Reggie Cornell, Silky's trainer, and several excellent shots of the back stretch, grandstand, and various other portions of the mammoth racing plant were strategically inserted. During the show, film clip of the Santa Anita Derby was shown, giving an exciting view of Silky coming from 10th place, and

(Continued on page 55)

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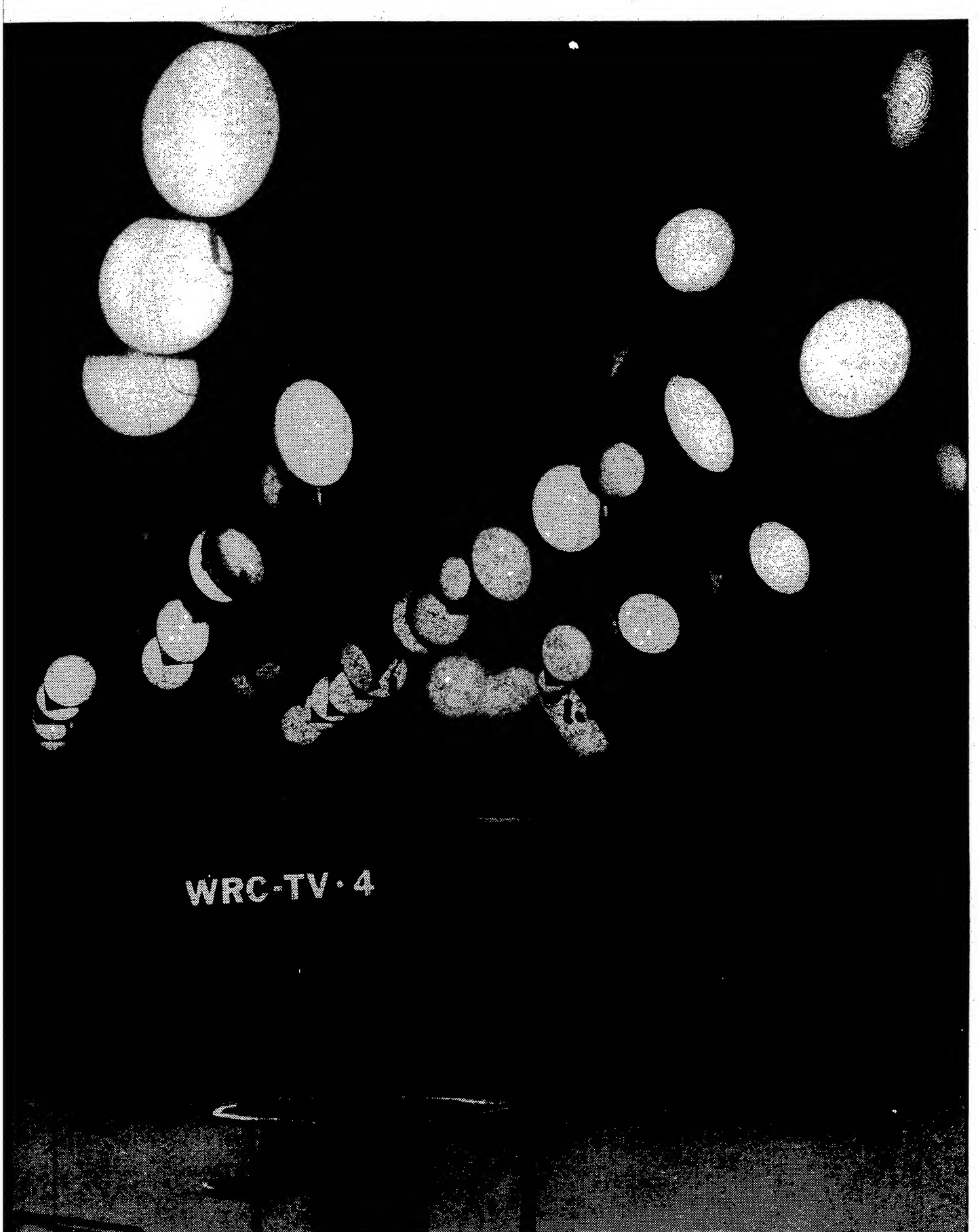

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Foreign Television Reviews

UNO, DUE, TRE
(One, Two, Three)
With Ugo Tognazzi, Raimondo Vianello, guests
Director: Eros Macchi
90 Mins.; Sun., 9 p.m.
RAI-TV, from Milan

Italian television's weak variety show department has a welcome addition to its weekend fare with the return of this previously popular stanza and its two stars, Ugo Tognazzi and Raimondo Vianello. Its longevity appears assured also by the basic economy and untiring variety of its format.

This has only slightly changed since last year, with two strong name guests replacing a larger number of vaude routines in the previous setup. Basically, show now shapes as a comic romp for the two stars and their planned series of spoofs on other Italian tv shows and personalities. As evidenced in first-off takeoff on a quizzer (and its recent gueststar Van Heflin), on local video serials in the soapy manner, and other risible local foibles, it is also a healthy and much-needed means of letting off steam by allowing RAI-TV to laugh at itself.

Other stints on an okay, if somewhat nervously rendered opening show, were guest spots for organist Juan Torres and a "begoff" sequence with Yank-in-France actor-singer Eddie Constantine, who sold several French and American songs in solid manner.

Show, however, remains keyed to the Tognazzi-Vianello teaming, and the pair, with their oft-corny but always amusing comedies, should soon again become Sunday night video habituals with their already vast Italo public.

Hawk.

THE WORLD AT BAY
With Ludovic Kennedy, host
Director: Quentin Lawrence
Writer: Julian Bond
30 Mins., 9 p.m.
Associated-Televislon, from London

The American passion for tranquilizers with which to cope with the stress and strain of modern living was the peg on which writer Julian Bond hung a program which was astonishingly uninformative and completely lacking in the spark of controversy so necessary for this type of tv show. Bond was looking into the question of whether the tranquilizer habit was forming in Britain, how much of a hold it has in U. S. and whether taking such pills is a good or a bad thing.

Ludovic Kennedy acted as interviewer and he discussed the question with psychiatrists and doctors. Kennedy handled the interviews with his customary suave aplomb but did not appear to be unduly excited about the matter, a state of mind which he effectively communicated to viewers. The program opened slowly with sequences that looked as if they had been filmed to plug a headache powder. There was another sequence showing how the tranquilizer habit has obsessed America, and the effectiveness of this was lost because the scene looked more like a revue sketch rather than a serious appraisal of the subject.

The outcome of a singularly dull program was that tranquilizers came out of the whole affair rather badly. They do nothing that a glass of whiskey cannot achieve, said one expert. They are not as good as the old drugs, they have only a temporary effectiveness, it is not possible to go through life without having some anxiety and the only answer is to "know thyself." If this all sounds a shade abstruse the only answer appears to be to take a tranquilizer (or a glass of whiskey) and forget about the entire program. This was extremely easy to do, for rarely has there been so much yak expended on such a frail theme. Quentin Lawrence directed the show with the air of a man whose heart wasn't in it and it can only be hoped that, next time, writer Julian Bond will hit upon a more meaty target. *Rich.*

ONLY YESTERDAY
With Neville Barker, others
Writer: Elkan Allan
Director: Peter Morley
15 Mins., Fri., 10 p.m.
Associated-Rediffuslon, from London

This new Associated-Rediffusion series pinpointing past events within living memory suffers through lack of time in which to develop fully; nevertheless, good use has been made of the allotted span by compact presentation and production.

Current program spotlighted one of the great disasters of recent time—that of the ill-fated airship R101 which crashed on her maiden voyage at Beauville, France, in 1930. Neville Barker, who introduced the show, struck the right note of drama and was aided by personal interviews with survivors. crash, Barker recalled the Hindenburg disaster, using some moving film with poignant commentaries. The sobbing voice of the American commentator and the dreadful pictures of the shortlived but all consuming fire that followed the crash struck a powerful dramatic note.

"Only Yesterday" looks good for a steady audience and the personal interviews bring situations which are slipping from the memory back into sharp focus. *Bary.*

BOYD Q.C.
With Michael Denison, June Laverick, Barrie Cookson, Laurie Main, Fred Johnson, Ian Ashley, Russell Waters, Jill Melford, David Garth
Writer: Jack Roffey
Director: Michael Currer-Briggs
Designer: Goerge Haslam
30 Mins.: Wed, 7:30 p.m.
Associated-Rediffusion, from London

This successful series has been revived and on the show caught, the third of the new series, it has clearly settled down for another click spell. The series, which, as its title implies, presents some of the cases of a Queen's Counsel, is a smooth and tautly presented job. Considering that there are only 27 minutes for the plot to be established and the case wound up in court, writer Jack Roffey manages to develop his characters and situations very slickly.

The playlet under notice concerned a girl from the sticks who fell into bad company when she hit the bright lights of London. As a result, she found herself arraigned with her lover on a charge of theft and Boyd defended her with his usual debonair wit and know-how. Michael Denison played Boyd with a most authentic touch, bringing wit and charm to the role. June Laverick was an attractive damsel in distress, and prosecuting counsel David Garth, police inspector Ian Ashley, model Jill Melford and crook Barrie Cookson all offered Denison excellent support. Michael Currer-Briggs's production and George Haslam's decor showed care and good taste.

On this showing "Boyd Q.C." is a very satisfying series. Though the body of each playlet must inevitably be slight, interest is maintained by plausible dialog and believable characters. *Rich.*

SIX-FIVE SPECIAL
With Max Bygraves, Marlon Ryan, Mike & Bernie Winters, Don Lang & Frantic Five, John Barry Seven, Harry Gold & New Beat Band, Four Buddies; Josephine Douglas, emcee
Writer: Jeremy Lloyd
Producer: Dennis Main Wilson
55 Mins.
BBC-TV, from Glasgow

The BBC's teenage Saturday night show, lively mixture of modern song and music, shot over the England-Scotland border for a session at the local Albert dansery in Glasgow. Technical difficulties appeared to mar the show, such as bad linkups and n.s.g. camera work. Quantity scored over quality, and the onetime BBC-TV top-rating show looks like slipping in appeal, despite recent boost via a feature film of same nature and title.

Rikki Barnes group, a local outfit, teed off with "Long Tall Sally." Harry Gold Band offered its lively new beat, and Marlon Ryan, seen in closeup talkie sessions with Max Bygraves, chirped gaily in tunes like "Oh, Oh, I'm Falling in Love Again."

Comedy slotting was capably handled by Mike and Bernie Winters. Bygraves, British entertainer in the Danny Kaye style, led the assembled jivers and teenagers in happy community singing, and scored with "You've Got to Have Hands" and "Tulips From Amsterdam." Don Lang Five, John Barry Seven and others added to noisy proceedings, with Josephine Douglas a fresh forceful compere, suffering in no way from recent resignations from show of her colleagues Pete Murray and Freddie Mills. Dennis Main Wilson production was lively and fast-paced though patchy, with technical snags the obvious problem in confined space of city dansery. *Gord.*

2,000 MINUS 60
With John Robinson, June Thorburn, Eric Lander, Charles Lloyd Pack, Campbell Singer, Douglas Blackwell, Murray Hayne, John Downing, Jane Sothern, Barry Steele, Walter Horsbrugh, Jack Stewart
Director: Peter Graham Scott
Writer: James Workman
60 Mins., Fri., 9 p.m.
Associated-Rediffusion from London

This dramatized excursion into the future was set in the last hour of the century and almost all the action took place in an elaborate control room in which duty officers plot the course of rockets and satellites as they traverse the earth. The routine calm was, however, abruptly ended when it was realized that a ballistic missile was heading straight for their own nerve center—and they had under an hour to prevent it devastating the city.

Inherently, this was a plot which should have been crammed with suspense; but this quality was largely absent from the finished production. Put the blame for this on the author, whose dialog was riddled with phoney scientific jargon, which became monotonous by sheer force of repetition. The costumes didn't help much either. They looked more like something worn by Greek soldiers in historical dramas, rather than the styles which may be in vogue at the turn of the century. *Myro.*

IL MUSICHERE
With Mario Riva, Patrizia della Rovere, Carla Gravina, Gorni Kramer Orchestra, others
Director: Antonello Falqui
60 Mins.; Sat., 9:10 p.m.
RAI-TV, from Rome

Show has rapidly become the top Italian television presentation, both in entertainment appeal and audience popularity, replacing all previous favorites. And deservedly so. It's fresh, fast-moving, well prepared, and keyed to an always-popular Italo pastime: the song.

Based on the U.S. "Name That Tune" type of presentation, it has been elaborately and inventively developed by the Garinei-Giovannini writing team, who continue to follow up the show to uphold consistent quality. Contestants race against each other and against the clock in tune-guessing spree, until one remains. He gets a chance at the Treasure Chest by naming a hidden mystery tune. If he wins, he (or she) returns next week. In between stints, name guest stars compete for charity and provide comedy relief.

Run of show has also zoomed a new tv personality to the Italian zenith; Mario Riva, longtime musical star and comedian otherwise partnered with Riccardo Billi. He's by far the best emcee-comedian value in this country, and alone is a strong contribution to show's impact. His current stint should keep him busy for a long time.

Hawk.

SIAMO TUTTI IMPROVVISATORI
(We're All Improvisers)
With Leonardo Cortese, guests
Director: Lino Procacci
60 Mins., Wed., 9 p.m.
RAI-TV, from Rome

This item is claimed one of the few local innovations in the field of video variety shows, in which most Italian-originated shows are borrowed from previously tested foreign formats.

Based on an idea by Anton Giulio Bragaglia, show sets groups of selected contestants (usually three) up against problems involving their field of work, within a short time limit and before a large studio audience. Thus three w.k. painters, for example, may be charged with portraiting a celeb or member of the audience on the spur of the moment; three songwriters, for another, may have to write words to a tune on a theme given them by spectator, and so on. Windup—and bulk of show—is made of a sketch acted by a regular group of thesps signed to show, again improvising on a theme given them at start of show and "written" in intervening half-hour. Names and non-pros are mixed in various departments, which are also changed from week to week, involving to date such disparate functions as dressmakers, dollmakers, guitarists, pianists, pic poster artists, poets, sculptors, etc.

Idea, at least in early stanzas, is better than execution, but show may catch on as it's tightened via experience. Third show was already 100% better than initial one, termed a fiasco locally. Much depends on selection of "contestants." *Hawk.*

STARR & COMPANY
With Anne Pichon, Jose Read, Michael Murray, Martin Sterndale, Maurice Durant, Arnold Ridley, Philip Ray, William Sherwood, Betty Cooper, Harry Littlewood, Anthony Woodruff, Barrie Steele, Bryan Kendrick
Writer: Bill Naughton
Director: Morris Barry
20 Mins., Mon., 7:30 p.m.
BBC-TV, from London

The BBC has come up with its own twice-weekly serial, presumably as an answer to the highly successful "Emergency-Ward 10." "Starr & Company" deals with the trials and tribulations as well as the highspots in the life of a British buoy manufacturing company, and for 20 minutes each Monday and Thursday the somewhat dreary existences of the company execs and the workers are unfolded. Much of the dialog is devoted to technical and uninteresting manufacturing problems and petty staff difficulties.

The current crisis involves Joseph Starr, the company's topper, and his unrestrained and go-ahead son, Robin Starr, who has been pressing unsuccessfully for a conversion from steel to fibre glass in manufacture. Efforts at high drama made for false values and the program lacked warmth or self-identification for the viewers.

Bary.

Foreign TV Followup

Sun. Night at London Palladium

After a fortnight's top-of-the bill stint at the Palladium, Liberace wound his London season with the headline spot on Associated Television's "Sunday Night at the London Palladium" (20). Emcee Tommy Trinder explained that as so many of the pianist's followers had not been able to attend his Palladium vaude season, Liberace would be performing extracts from his act.

Before Liberace made his appearance there were ecstatic yells from the audience and shrieks of approval when he made his entrance. In his wellknown manner Liberace excited his audience with popular piano playing, grins and bouncy enthusiasm. Closeups of the audience showed that whatever he did met with the utmost approval.

The girl who has been dubbed as "one of America's most popular singers in this country," Julie Wilson, currently headlining in West End cabaret, may have had a problem with the theatre audience but not with the home viewers. Most of those who turned up to see the show live at the Palladium were undoubtedly enthusiasts of Liberace's brand of schmaltz and were not typical devotees of Miss Wilson's sophisticated lyrics. As always, she was beautifully gowned and immaculately groomed and once she had won the battle with the live audience there was no holding her back. Her songs, all of which are featured in her cabaret show, were in a more popular category, with "Ca, C'est L'Amour" providing an adequate opener and such numbers as "It's Alright With Me" and "It's Witchcraft" garnering hefty results.

Big hit of the program was supplied by the crazy musicianship of Sid Millward & His Nitwits, who have just returned from a year's residency in Paris. The crazy antics but high standard of musicianship supplied by this comedy orch were great. Regular feature of the program, the "Beat the Clock" spot, gains added importance each week as the jackpot prize steadily mounts. It now stands at $3,080 and will be won by the contestants who can catch three tennis balls in a topless topper worn on the head. This spot was amiably conducted by Trinder. The standard support supplied by the George Carden Dancers and the Cyril Ornadel orch were maintained at a high level.

Bary.

Chelsea at Eight

One of the strongest bills to date in Granada-TV's "Chelsea at Eight" (22) featured topline American pianists Ferrante and Teicher. Among a very varied lineup of international artists the only weak link was a domestic comedy sketch with Mai Zetterling, Dennis Price and Irene Handl.

Ferrante and Teicher demonstrated that the piano is a very versatile instrument in their hands. Opening with a colorful arrangement of "Oye Negra," they went on to demonstrate their prowess in an original piece entitled "African

(Continued on page 64)

Television Followup Comment

Continued from page 51

off on radio for both himself and Wrigley. But it was Sheldon who scattered the biggest fallout of gassers. He did it the easy way by getting his fingers caught in the strings of his banjo and hobbling around short-legged.

From out of the guest corner also came Jackie Cooper and that called for a fast assembly of Gobel's Sheep Dippers, a band grouping with John Scott Trotter at the piano, Gobel on guitar, Sheldon on banjo and guess who on the skins? They beat out a hot dixieland version of "Basin Street" with an assist from a torrid trumpet (Local 47).

Gobel's monolog on long and short people had its moments of mirth but the traffic skit, with all hands deployed to keep the lookers happy, came off limping. Gobel and Jeff Donnell ticketed by Cooper and tried by "Judge" Buttram, with Cooper doubling as Gobel's lawyer, didn't whip up much hilarity. For the final playoff everyone donned raincoats with umbrellas overhead to sing in the rain after a round of seasonal ditties. Jack Donahue's direction - production skittered from one patch to another. *Helm.*

Shooting for the Moon

"Shooting for the Moon" last week (24) was an hourlong pat on the back for Ghrysler, sponsor of "Climax," for its part in the development of the Jupiter, and in putting a missile into space with a nose cone which returns to earth intact. Authoritative it was; entertaining, no. Actually, the prolonged picture of the researchers at work was quite a bore, and the most dramatic moments were newsreel shots of the missiles soaring into space. It was a deadly missile story.

There was a flimsy excuse of a story attached to the scientific bulk of the hour, that excuse being how the wife of one of the brains was neglected and forlorn while hubby was off and away with his blueprints. After the usual, unsuccessful tests, there was the successful one, with the cone returning to earth, and it closed with a film of President Eisenhower's address to the nation, in which he showed the cone.

None of the characters emerged as anything but a cliche. John Forsythe was the intense, young civilian head of the project; Dick York the intense, young assistant; Alexander Scourby the calm, Teutonic-accented aide whose proudest boast was "when I worked with von Braun"; Bethel Leslie the ever-suffering wife; Robert Armstrong the kindly bulldog type hovering over the eggheads. Neither the acting, nor the direction of Tom Donovan, was very good. The Henry F. Greenberg-Malvin Wald teleplay missed in that it was almost totally concerned with the scientific values rather than human relationships, so that any real drama was impossible. *Daku.*

TV Reviews

Continued from page 51

winning the race by a good three lengths.

Also interviewed was Brownie Leach, of Churchill Downs public relations, who said Silky Sullivan was the most publicized horse to be entered in the Derby in his memory.

WHAS crew was on hand at the track at 5 a.m., and during the workout porters and track personnel all quit work to witness the nag in his limbering-up effort. WHAS-TV reports this was the first workout station has televised. Ledford, WHAS sportscaster, turned in a hep job of interviewing, and Bob Pilkington deserves a nod for his direction of the outdoor show. *Wied.*

FACE OF CRIME—20TH CENTURY

MAN IN SPACE—CONQUEST

INTERVIEW WITH TITO

MURROW INTERVIEWS TRUMAN

CHURCHILL, MAN OF THE CENTURY

MARIAN ANDERSON—SEE IT NOW

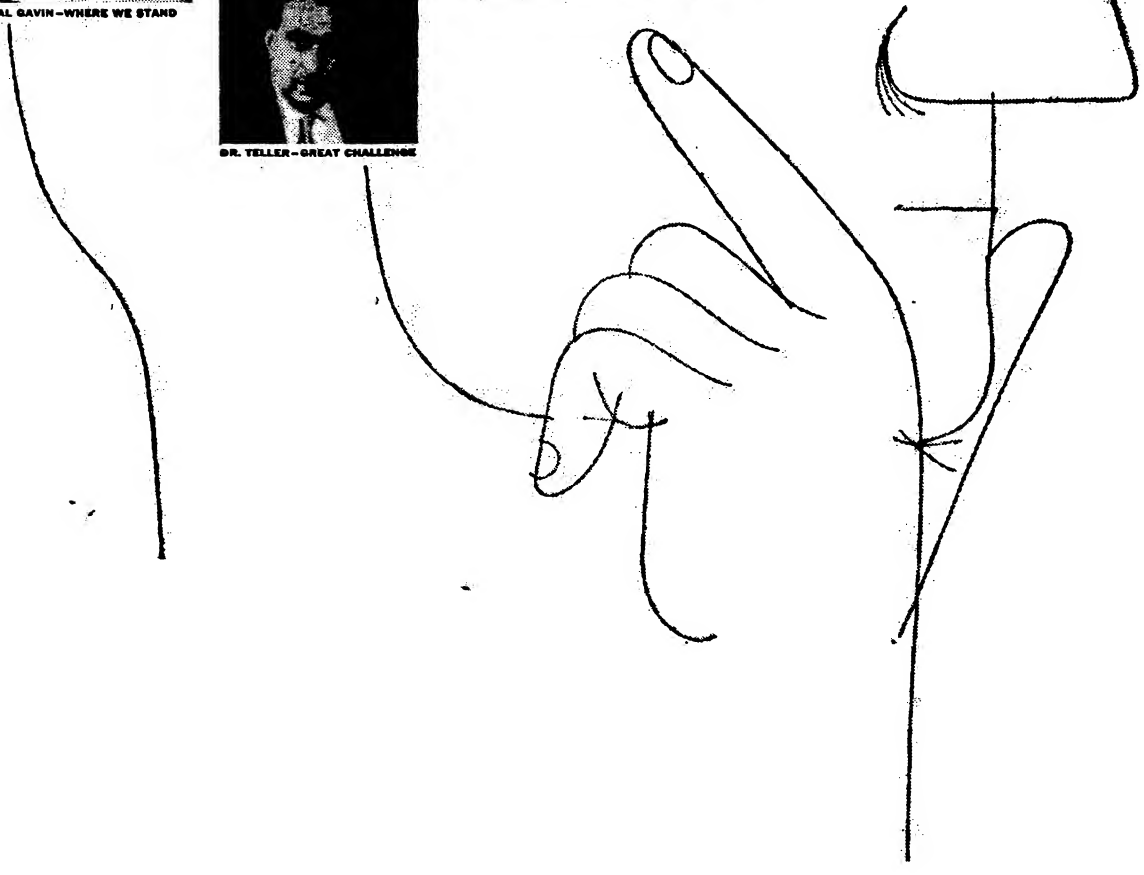
ALGERIA AFLAME

MISSILE DEVELOPMENT

KHRUSHCHEV—FACE THE NATION

GENERAL GAVIN—WHERE WE STAND

DR. TELLER—GREAT CHALLENGE



remember?

IF YOU DON'T remember these television events, the chances are you didn't see them —for the more a picture comes to life, the longer it is likely to be remembered.

If you were among the millions of Americans who tune to a CBS News program each week, you got a different *kind* of information than you could ever get from a report in cold print.

You gained a sense of reality and immediacy—the feeling of being present at the scene. The inflection of a voice, a facial expression, a gesture, often told you more than a speaker's words.

You gained an additional sense of depth from the wide-ranging explorations of the complex forces that are shaping the world today.

For "going behind current happenings to identify related problems, underlying causes and influential individuals" CBS News won a George Foster Peabody Award for radio and television news, the latest in a list of similar awards honoring the competence of this distinguished news-gathering organization over a period of more than two decades.

This competence has also made the day-to-day reporting of the news on television more meaningful to millions of viewers who have formed the habit of watching DOUGLAS EDWARDS WITH THE NEWS. Broadcast five nights a week, it alone now has a bigger weekly circulation than any newspaper . . . any magazine . . . any radio program . . . or any other news program in television. With more than 38 million viewers, it has become the world's largest single news medium. Like all other news programs on the CBS Television Network it relies for its content and direction on the world-wide resources of CBS News.

Today the number and complexity of events, the speed and frequency of their occurrence, and their impact on the nation's welfare and security make the need for this information-in-depth especially acute. Because it serves this need so effectively, as well as the need to be entertained, television continues to command more attention than any other medium of mass communication in history. And within television the largest audiences—day and night—are available on . . .

THE CBS TELEVISION NETWORK ◉

Fem Frills Cut Frisco Fog

Continued from page 37

prexy, tossed at them a challenge to stand up and be counted as important members of an important industry, and to share responsibility in current problems pressing radio-tv.

Exhibits ranging from recruiting demonstrations of the three branches of the Armed Services, through tips on homemaking ideas for programming, to tempting displays of products marked the revenue-producing exhibit hall, with its 25 booths. And, to prove that advertisers are still aware of the power of the woman behind the mike or before the camera, several hundred prizes, ranging from suits, hats, dresses, to jewelry portable typewriters, hi-fi sets and tv receivers, were given away to holders of lucky numbers. In addition, several dozen "hospitality suites" offered refreshments, relaxation and fellowship on a continuous basis.

Burton's Blast

American femcasters have an obligation to themselves, their industry and their community to carry story of radio as "greatest field for true creative talent in the U. S.," said Robert J. Burton, executive veepee of Broadcast Music Inc., speaking at AWRT convention. Burton warned that passage of the Smathers Bill would be the first step in restricting the right of American broadcasters to engage in other legitimate business, and that from it would "follow restrictions in other fields."

As in Harold Fellows' talk to group, restrictive legislation kept rearing its ugly head in Burton's remarks. He attributed attacks of ASCAP and latter's campaign for passage of bill to "a desire to return to monopoly situation prior to '39." He charged "they do not want to live in world of competition."

Facing a receptive audience representing mostly stations and webs, Burton called music "the lifestream of broadcasting," and said the bill would deprive femcasters of their "fundamental right to play a part in the cultural development of the country."

Like Fellows, he urged femcasters to work against legislation or "propaganda campaign" that could in any way "hamper or curtail" their accomplishments in creative field of broadcasting.

'Anybody' Vice 'Scott'

"Adventure at Scott Island" is giving way on July 6 to John Guedel's giveaway, "Anybody Can Play." R. J. Reynolds, which owned half of "Island," is sticking with the ABC-TV Sunday at 8:30 slot throughout the summer.

"Anybody's" chief gimmick is booty of $10,000 in cash prizes to homescreeners. George Fenneman will emcee.

Puerto Rican Radio-TV Sets $1,000,000 Budget

San Juan, April 29.

Despite the low per capita income of Puerto Ricans, inhabitants will eventually have available to them a wealth of cultural experience via the government's tv and radio stations which are budgeted at about $1,000,000 for 1958-59. Of this, about 80% will go to tv and 20% to radio Video station has about 80 employees and radio station, 40.

Government tv and radio projects are both headed by Rafael Delgado Marquez, known as Don Felo, originally from the sugar industry.

New government tv station is housed in a poshy $350,000 building. By year's end it should be under full steam operating 15 hours a day and offering everything from moppet and home shows to college level courses. At present U.S. and some Spanish films are being imported.

Grogan, Yarnell In DuMont Shift

DuMont Broadcasting has made a major shift of program executives. It has returned Jack Grogan, head of tv programming for DuMont's two video operations, to radio and given the tv program managership of WABD, N. Y., to David Yarnell.

Grogan was program boss for WABD and WTTG, Washington, but last week DuMont handed him a veepee stripe and made him overseer of radio stanzas at WHK, Cleveland, and WNEW, N. Y. Grogan came to WABD from WNEW when the latter was sold last year to the DuMont chain. Hal Moore remains as the specific program head of WNEW, reporting to Grogan.

Yarnell, director of publicity for DuMont, said after his program appointment at WABD that both moves become effective May 1. WTTG, the other DuMont tv'er, will fall under the general aegis of Richard Buckley, DuMont's veep in charge of sales and programming.

Radio Review

PHIL BOWMAN SHOW
With Phil Bowman, Virginia Marmaduke, John Holtman, Johnny Erp, others
Producer-Director: Howard Keegan
Special Material: Morgan Perron
120 Mins.; Mon.-Fri., 11 a.m.
PARTICIPATING
WMAQ, Chicago

When WMAQ dropped Mary Merryfield's seven-year-old noontime strip a few weeks ago, station manager Howard Coleman expanded Phil Bowman's adjacent chore to two full hours and molded it into a daytime counterpart of the nightly "Chan Show." Both are attempts at reproducing the "Monitor" design on the local level by weaving bits and pieces of general interest features into the ordinary recorded music yardgoods. Thus the record spinner sloughs his identity as deejay and becomes a host.

The Phil Bowman stanza is pegged for the distaffer, with an accent of mature music and featurettes and with some attention to cultural topics. Decidedly to its credit is that it genuinely aspires to be creative programming on virtually a shoestring. However, the show tries too hard to be all things to all hausfraus and as a result is a farrago of unrelated, and even incongruous, items camped under the same umbrella. Accompanying a taped interview with Lotte Lehmann on a single show might be a five-minute sports essay (for the ladies) by Johnny Erp, a recipe, a message from a public school official, a human interest tidbit by Virginia Marmaduke, and a "Tello-Test" phonecall to a listener for a jackpot question. All this interlarded with recordings of show tunes, oldies by the big bands, the Norman Luboff choir, an occasional folksong, and Doris Day and Buddy Clark in duet. If it sounds like a mishmash, it is.

The show adds up to a lot of talk in a two-hour stretch, which needn't be so bad if all the features were interesting. It's quite evident that quantity and variety are strained for, and because they are on regular schedule the subsegments are worked in whether they have interest value or not. A good idea on the whole, the show needs focus and a more meaningful selection of inserts if it is to be anything more than a salad.

As for Bowman, who joined the station a few months ago, he has prepossessing folksy qualities and is a skillful kneader of idle, and sometimes useful, talk. Good on the live blurbs and definitely a plus on the WMAQ talent roster.

Les.

Name NBC in 'Sing' Suit

Los Angeles, April 29.

NBC is named in a breach-of-contract suit filed in Superior Court by John D. Libman, who asks $5,000 for payment of a program idea assertedly used on a George Gobel show.

Libman asserts that he entered into a written pact with web in 1955 whereby he was to be paid if the idea, titled "Everybody Sing," was used. Idea later was used on Sept. 24, 1957, on the Gobel program, complaint stated.

Ad libs are fine but...

It's a fact—quick quips, spontaneous gestures, are best caught on film. Then you are in control. A quick snip here . . . a laugh highlighted there—and you have a better show . . . one you can be proud of. That's because you see it before you show it on film. What's more, a very important "more," you're in control, too, of time and station! Use black-and-white—or color . . . there's an Eastman Film for every purpose.

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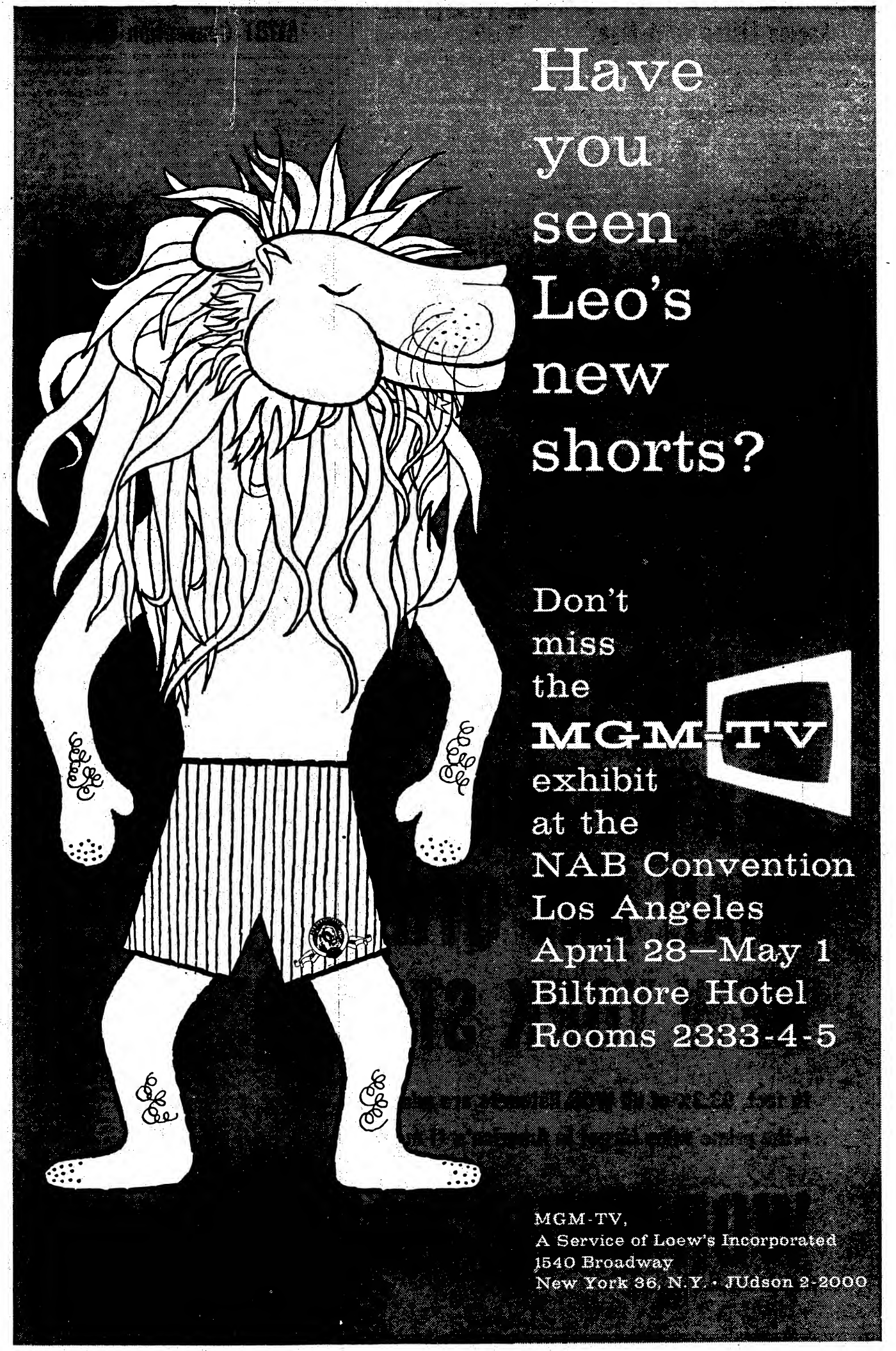
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Don't miss the MGM-TV exhibit at the NAB Convention Los Angeles April 28—May 1 Biltmore Hotel Rooms 2333-4-5
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Ladies Listen to A Man

Continued from page 37

tively employed in radio-tv, he pointed out, only about 5% are in active management. Yet their problems, he added, should be the concern of all.

Most pressing of current industry problems, according to Fellows, centers on fact that it is "constantly under the critical examination of Congress and of our own regulatory body, the Federal Communications Commission." He cited the four public investigations which have spotlighted the industry in Washington. Running concurrently, he pointed out, were hearings of the House Committee on Legislative Oversight; Senate hearings on the Smathers Bill; the FCC hearings on the Barrows report; and the House Small Business Committee hearings on ASCAP. "Some of these," he added, represent what amounts to a waste of people's money."

Defending the record of the industry, Fellows pointed to its record of self-regulation and to its sensitivity to its public performance. Nevertheless, he added, the [illegible] persists for officeholders to single out broadcasting as their target "possibly because, in some instances at least, this procedure is almost guaranteed to capture headlines for him."

Fellows urged AWRT members, as well as all those employed in radio-tv, to protest restrictive legislation or any law threatening the freedom of the medium, via letters to their Congressional representatives.

He predicted that radio, at least, and perhaps tv, was about to enter "another revolutionary stage," as a result of the predicted 1960 economic boom. This stage, he forecast, might well see the revival of local programming on community stations. He urged his femme audience to turn their attention to "what's going to be done with the spectrum in television." He recalled the gradual disappearance of femme shows in many areas, and urged the ladies to look ahead to trends that may have a long-range effect on their current jobs.

WNTA Work Up 'U.S.A.' Kine & Pix Showcase Of Out-of-Town 'Bests'

"Television U.S.A." is the name of a series to be done by WATV, when the new owners, National Telefilm Associates, take the metropolitan outlet over next month. For the first time, a New York tv'er will be exposing films done locally by stations in other parts of the country.

After the call letters change from WATV to WNTA, the station will insert "U.S.A." into a Sunday night slot, giving out-of-town tv outlets opportunity to expose their favorite tv production (on kine or film) for the benefit of New York agencymen and N. Y. critics who don't normally get a chance to view other than network or local N. Y. tele productions.

Series begins with WBZ-TV's (Boston) film "City in a Shadow." Second show will be a kinescope of the heart operation done by WTPA, Harrisburg, Pa. These shows were exposed at the Westinghouse Broadcasting powwow in Baltimore recently. WNTA, however, is seeking properties from all stations.

AWRT Convention Chatter

Continued from page 37

ports of launchings. And Douglas Aircraft, developer of Thor missile, picked up check for her Frisco jaunt, plus tour of their plant for program reports . . . Myrtle Labitt, CKLW-MBS, Detroit, who has kept up with the times by constantly changing format over 26 years of broadcasting, now teams with daughter on across-the-board radio show, plus twice weekly telecast.

* * *

Government continues to appreciate power of women on the air. Four Government reps attended as delegates and to make friends and influence femcasters on behalf of Uncle Sam. Gertrude Broderick, U.S. Office of Education; Anne Hagen, U. S. Information Agency; Beverly Warran, Civil Air Patrol; and Alice Anderson, U. S. Dept. of Labor, were amongst 15 from Washington, one of largest delegations at confab, despite transcontinental trip.

* * *

Esther Van Wagoner Tufty, NBC newscaster, worked her way west from Washington via the gab circuit, stopping enroute for speaking dates . . . And Gloria Chandler, public service and educational director, King Broadcasting Co., returned to Portland, Ore., to be named "woman of the year" by Theta Sigma Phi, women's national journalistic group. Another Chandler production, "Wunda, Wunda" (KGW-TV), is first local show to cop a Peabody award in moppet class . . . Florence Monroe, N.Y.C. Bd. of Ed., kudosed for copping two out of three tv awards for standout children's shows from Science Manufacturers of America, in recognition of her "Living Blackboard" (WPIX) and "On the Carousel" (WCBS-TV).

* * *

Paula Sue Abrams, 21-year-old Columbia U. radio-tv student, won $750 annual AWRT scholarship, plus trip to convention. Betty Rose West, NBC, Chicago, chairman of scholarship committee, presented flegling femcaster to group. Winner has already cut her broadcasting eye tooth via assignments with DuMont and as program assistant for CBS-TV's "Seven Lively Arts." Panel of judges for award included: ABC's John Daly; NAB prexy Harold Fellows; Robert Swezey, manager, WSDU, New Orleans; Mrs. Elizabeth Marshall, radio-tv dept., Chicago Bd. of Ed.; and Rev. R. C. Williams, Creighton U., Omaha.

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*PULSE Audience Composition, Winter 1958.

Herm Hickman, 46, Dies; Ex-Grid Coach Carved Out a Radio-TV Career

Herman Hickman, who moved from football coaching to radio-tv raconteuring and sportscasting, died Friday (25) in Washington, at age 46, after suffering a gastric ulcer attack and internal complications. He was a WCBS, N. Y., sports commentator at the time of his death.

An amazing storyteller, postprandial speaker with an encyclopediac mind, he also had a trencherman's capacity for food and weighed in the vicinity of 300 pounds.

Son of a distinguished Tennessee lawyer, Hickman played football while at the U. of Tennessee in 1928. He was also one of the school's most polished debaters. After graduation in 1932 he played pro football for the Brooklyn Dodgers and worked the pro wrestling circuit between seasons.

In 1935 he began his football coaching career at Wake Forest College and later moved to North Carolina State and West Point. In 1948 he became head coach at Yale and during his four year career in New Haven the school eleven won 16 games, lost 18 and tied two. He resigned in 1952 to try his skills in radio and tv by appearing on numerous panel shows as an expert in sports, poetry and current events. He also compiled "The Herman Hickman Reader."

Surviving are his wife and his mother.

Comes WLW's 4th Year Of 'Music 'Til Dawn'

Cincinnati, April 29.

Clear channel WLW has entered its fourth year of participation in "Music 'Til Dawn" programming for American Airlines. The spot pattern applies nightly from 12:30 a.m. to 5:30 a.m.

In celebrating the anni, Robert E. Dunville, Crosley Broadcasting Corp. president, noted that WLW was the third indie station added by AA to the original six CBS stations in the unique network linup. WWJ, Detroit, and KRLD, Dallas, preceded the Cincy 50,000-watter by one year.

The Crosley station, according to Dunville, is third in total weekly audience ratings of the nine CBS and indie stations involved in the AAA show. Dunville's interest was occasioned by a recent VARIETY story on the "Music 'Til Dawn" fifth anni which inadvertently omitted WLW from the AA lineup of stations.

Tulsa—Dick John, former Tulsa broadcaster more recently with WKY-Oklahoma City, and WTVT, Tampa, Fla., has resigned to join NBC-TV News. He has been news director of WTVT since the station was purchased by WKY interests in 1956.

We wanted a group photograph of the news staff that won the Peabody Award...

First row: Don Goddard. Second row: John W. Vandercook. Third row: Quincy Howe. Missing from photograph: John Daly, Julian Anthony, Robert Sturdevant, Yale Newman, Robert Fleming, John Secondari, Edward P. Morgan, John Edwards, Paul Harvey, Erwin D. Canham, Robert Lodge, Ray Falk.

...and this is what we got.

Three were on assignment in New York. 12 were missing. The boss, John Daly, was in the Orient. Robert Sturdevant was in Paris, Yale Newman in Moscow, Ray Falk at the South Pole. And so it went. As a result, there is no group picture of the ABC news staff. There was no chance to congratulate them, all at one sitting, upon winning the Peabody Award for TV news coverage for the second straight year. But we know full well that you don't win the next award by dwelling on the last one. To be "consistently authoritative" (in the words of the Peabody citation), you've got to be wherever in the world things are happening. That's where our men are. Out in the field – where Peabody Awards are won.

ABC TELEVISION

From the Production Centres

Continued from page 32

the web was made by agent **Sherwin Bash** and producer **Mace Newfeld.**

Jack Sobel has been appointed v.p. in charge of sales of General Artists Corp.-TV . . . **Dr. Ralph Bunche,** undersecretary tor the United Nations, is to be Mutual's "Viewpoint" speaker Saturday (3) . . . Actor **Jimmy Yoham** did the voice of "Snowflake," the parrot on the "Perry Como Show," Saturday (26). It was the bird's talking debut.

IN HOLLYWOOD . . .

Gracie Allen didn't get an Emmy on the eve of her retirement, but she did get a sentimental gift from **William S. Paley,** CBS board chairman, that she'll treasure just as much. It's a diamond swan pendant with black and white pearls. The accompanying card bespoke his appreciation for her long services to CBS . . **Ted Rogers, Bill Lynch** and the "Wide Wide World" crew here from N.Y. to research "Evolution of the Western" airmarked for June 8. They'll trace the oater saga from the early days of "Broncho Billy" Anderson down to the current sagebrushers . . . **Lou Derman,** head writer on "December Bride," landed a publisher for his humorous tome, "You Can't Mail An Elephant," an account of his days as a postal clerk . **Jess Oppenheimer** told **Marvin Young's** writing class at UCLA how to put together a situation comedy, but there was nobody to tell them how to sell it

IN CHICAGO . .

Representation from the local radio-tv plants to NAB this year is slight, one exec attending for the NBC stations, two each for the CBS and ABC shops, and three for WGN Inc. **Ward Quaal,** WGN veep in charge, stayed behind because of his father's illness . . . **Lee Phillip,** WBBM-TV's leading lady, plucked the public service award from McCall's mag for the second straight year for her series, "Unwed Mother, Unwanted Child" . . . **Wayne Griffin,** radio-tv personality who now owns a travel service in Arlington Heights, has added the fancy title of travel editor for WBKB. His opus on the station preems May 17 . . . Deejay **Del Clark** bagged his first tv assignment as announcer on WBKB's "TV Tryouts," which is hosted by **Jimmy Spitalny** . . . WGN Inc. named **Mark Munn,** who just earned his Ph. D. from Ohio State, director of research . . . Board meeting of the Radio-TV News Director **Frank Atlass** vacationing in Mexico . . . **Clif Mercer** hosting a Saturday midnight baseball quizzer for Petri Wines on WGN-TV . . .

IN LONDON . . .

Josephine Baker will appear in "Jack Hylton's Monday Show" on Associated-Rediffusion May 12 . . . Granada-TV's "Zoo Time" notched its century last Thursday (24) . . . **Raymond Massey** is here for rehearsals of his own play "The Hanging Judge" in which he will star for ABC-TV on Sunday (May 11) . . . **Howard Keel** headed the bill of Associated TeleVision's "Sunday Night at the Palladium" (27) . . . ABC-TV invited an audience along to its studios to watch its Sunday night play "Fifty-Fifty" (17) starring **Harry Green.** This was the first time that such a gathering has been welcomed

IN SAN FRANCISCO

Three CBS-TV soap operas, 3-4 p.m., moved en bloc from KPIX to KTVU as result of KPIX's new local 90-minute **Ted Randal** show. Further KPIX shifts find "Sunrise Semester" debuting in the Frisco area there, **Charlie Dugdale** getting a new daily 7:45-8:45 a.m. show, **Marian Rowe's** "Adventure School" sliced to a quarter-hour and Call-Bulletin's **Paul Speegle** taking over from **Sandy Spillman** as "Money Tree" emcee . . . salesman **John Egan** departed KGO for KSAY . . . KSFO dropping **Marjorie King's** half-hour interview show with time going to **Don Sherwood** . . . KTVU now going on the air at 1:10 p.m., with **Bob March,** ex-WXIX, Milwaukee, ex-KERO, Bakersfield, starting a new daily "Captain Satellite" show, 4:30-5 p.m. . . . KGO-TV's national spot sales boss, **Yale Roe,** back from a three-week cross-country jaunt . . . **Faye Stewart** off the air and behind the scenes as KPIX's new home-management consultant . . . **Cecil Webb** named KRON's sales promotion chief . . .

IN PHILADELPHIA . .

Roger W. Clipp, exec veepee of Triangle Stations and general manager of WFIL, WFIL-TV, received annual award of the Phila. Principals' Assn. for contributing to the welfare of th community . . WRCV-TV salesman **Bob Jawer** wrote music and lyrics for finale of the U. of P.'s "Mask and Wig Club" show (24) . . . "Decision at Laurel Falls," which garnered first prize in the Columbus, O., film festival-informat'on category, was produced by localite **Louis Kellman** and stars WCAU-TV's **Jack Whitaker** . . . **Lee Dexter,** puppeteer-ventriloquist, has had contract renewed by WRCV-TV . . . **Don Daniels,** local sports columnist, will do a 10-minute pre-game "Inside Baseball" of the Phillies' away night games on WVUE-TV . . . **Max E. Solomon,** WFIL-TV salesman, chalking up 30 years in broadcasting, honored at party in Crillion Towers.

IN BOSTON

Phyl Doherty, WNAC-TV pub-ad chief, off for Bermuda vacash Friday (2) . . . WBZ hosted 150 scribes, ad and pubbery execs at Jug End Barn with **Eileen Rodgers** and **Ethel Smith** in for the doings . . . **Duncan MacDonald,** WNAC "Yankee Home and Food Show" hostess, back from Brussels World's Fair with tapes . . . Mass. Bankers Assn. inked for series of announcements on WBZ-TV with **Alan Dary** delivering the message . . . **Bill Buchanan,** Boston Daily Record tv columnist, trekked to Philadelphia for **Dick Clark** show interview . . . **Leo Egan,** WBZ-TV sports commentator, handling four-week sked of spots on Raynham Racetrack . . . **Norm Nathan,** WHDH all-night disk jock, nabbed big response with equation problem . . . **Dottie Kachadorian,** WNAC music librarian, on vacash. Likewise **Ruth Sylvano,** WNAC-TV asst. publicist . . . Emerson Rug and Hampden Harvard Brewing inked for co-op sponsorship "The Big Movie" on WBZ-TV Friday nights at 11:15.

IN BALTIMORE .

Melva Forsythe Zaal, after absence of several months, is back on WBAL radio with "Mollie Martin Show" . . . **Jack Carter** was guest at banquet held by Tri-State Jewelers' Assn. at Emerson Hotel . . . "Dr. Hudson," after being yanked from afternoon crossboard slot on WBAL-TV, is relocated on same channel Sundays . . . WJZ-TV launched "Morgan State '58," public service series produced by TV Workshop of Morgan State College. **Prof. Clifford Lamb** is coordinator and Paul Kane, of WJZ-TV, director . . . WBAL-TV came through with "IGY For You," weekly presentation centering on scientific aspects of International Geophysical Year and presented by Baltimore Public Schools . . . **Mrs. Elise Kemper** is moderator of "Passport," new Sunday feature on WMAR-TV covering contributions of foreign-born to America . . . **Galen Fromme** replaces **John F. Lewis** as announcer on "Newsbeat," cross-boarder on WBAL-TV, and Lewis moves to new slot earlier in day . . .

Beer & Wine Not Going To Radio-TV's Head, Sez Fellows Vs. Langer Bill

Washington, April 29.

Broadcast time devoted to beer and wine advertising is relatively small, Harold E. Fellows, prexy of National Assn. of Broadcasters, told the Senate Commerce Committee last week.

Testifying in opposition to a bill by Sen. William Langer (R.-N. D.) to prohibit alcoholic beverage advertising over interstate media, Fellows cited surveys showing that only 3% of all programs on tv and 3.5% of all tv spots represented beer and wine advertising. On radio, he said, such commercials accounted for only 1.6% and 2.8%, respectively.

Broadcasting industry has found, said Fellows, that only a minority of the audience objects to beer and wine advertising. If there was substantial objection, he added, proposed legislation would not be needed.

2D SUIT VS. PUTNAM FOR JAN. 24 AIRING

Los Angeles, April 29.

George Putnam, KTTV news commentator, had a second slander suit slapped on him in Superior Court as a result of a broadcast last Jan. 24, which previously brought similar action asking $2,000,000.

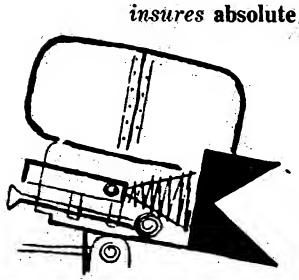
Noah Dietrich, formerly associated with Howard Hughes and now an indie business consultant, filed complaint, naming also as defendants Bruce Allen, San Jose (Cal.) assemblyman, and Putnam's two sponsors, Miles Laboratories and Bond Clothing Store. Dietrich charged that Putnam quoted Allen to the effect that he, with attorney James J. Arditto, who filed first suit, and attorney Frank Waters were "influence peddlers" in connection with some oil leases.

Damages of $500,000 are asked of Putnam, Allen, Miles and Bond, and another $500,000 from Allen alone. Earlier suit filed by Arditto demanded $1,000,000 from Putnam and $500,000 each from Allen and the two sponsors.

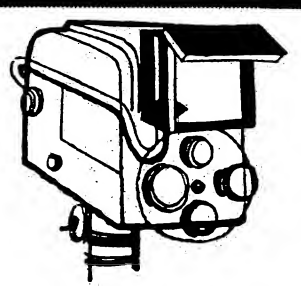
Q-Tv means prompter

precision prompting!

the Q-Tv system of positive, interlocking Selsyn control insures absolute and continuous synchronization of all units . . .



absolutely silent
designed to fit all cameras
vu in-lens mirror system available

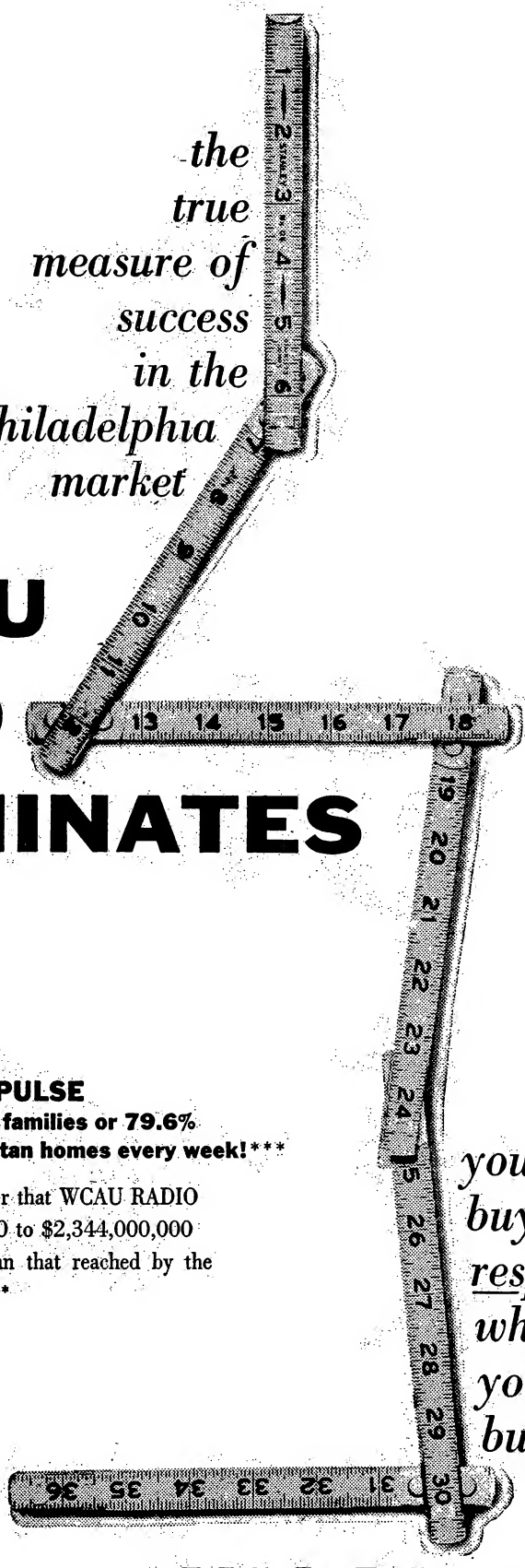


presently used on all networks
no union problems
(no service has an exclusive on any station)

precision prompting...
tailored to fit your budget . . .

Q-Tv

630 9th avenue, n.y.c. ju 6-6466
5 w. hubbard, chicago mo 4-6646
810 n. highland, hollywood ho 7-9262



the true measure of success in the Philadelphia market

WCAU RADIO DOMINATES

1ST IN NIELSEN*
1ST IN PULSE**
1ST IN CUMULATIVE PULSE*
reaching 941,400 different families or 79.6% of all Philadelphia Metropolitan homes every week!***

It means in terms of buying power that WCAU RADIO families make up a $345,000,000 to $2,344,000,000 RICHER MARKET annually than that reached by the other 5 Philadelphia stations!******

you buy responsiveness when you buy

WCAU RADIO

Represented nationally by CBS Radio Spot Sales

* Nielsen, Feb.—March '58
** Pulse of Philadelphia, Jan.—Feb. 1958
*** Cumulative Pulse, Dec. 1957
**** Sales Management, May 10—1957 Buying Income per Family

CBS Radio's 1-Shot in the Arm

Those AM Specials Not Only Good Prestige But Smart in the Biz Columns

The boom on one-shots in network radio (counterpart to tv's spectaculars) appears to be paying off in both prestige and potential biz based on CBS Radio's recent behavior pattern.

Both on a commercial and sustaining level, CBS Radio has recently come up with newsworthy one-shots which some observers predict may be not only a fresh programming trend but decidedly good biz tactics.

Upcoming in this sphere is next Sunday's (4) Masland Radio Color Roundup, a two-hour stanza in choice periods (6 to 8 p. m.) with such names as Ralph Bellamy, Edgar Bergen, Eydie Gorme, Andy Griffith and Andy Williams, plus the Ray Charles vocal group and a large musical group guided by David Rose. Dee Engelbach, producer of the former NBC Radio Tallulah Bankhead "Big Show" several semesters ago, will coordinate this stanza live before a specially-invited studio audience.

Most arresting of the recent one-shotters on CBS Radio have been Harvard College's "Case for the College," a commercial that NBC rebroadcast as a sustainer last night (Tues.); the Ray Robinson-Carmen Basilio championship fight, bankrolled by the Mennen Co. and Miles Laboratories; the National Education Assn.'s program on April 12 to acquaint school teachers with the new Treasury Dept. rulings anent special deductions by classroom instructors, and other similar attractions.

Arthur Hull Hayes, CBS Radio prexy, cites recent one-shot beats as further enhancing the programming structure of the network, as for example, the intercontinental conversation between U. S. and USSR educators and the three-way microphonie "summit meet" with Adlai Stevenson, Pierre Mendes-France and Hugh Gaitskell, talking from U. S., France and England, respectively.

Equally newsworthy was the recent Public Affairs Dept.'s documentary, "Who Killed Michael Farmer?" with narration by Ed Murrow. It won sufficient praise across the continent to merit a rebroadcast today (Wed.) from 8 to 9 p.m.

Hayes points out, however, that the barrage of one-shots hasn't changed CBS Radio's basic programming and selling practices. The network, he said, was doing splendidly with single client-sponsored programs. "About 40% of our network time is sold on this basis," he said.

To disprove the old charge that "you can't get on radio anymore" the onetime big names, Hayes cites the regular CBS Radio appearances of Bing Crosby, Jack Benny, Ed Murrow, Bob Trout, Amos 'n' Andy, Arthur Godfrey, Robert Q. Lewis, Rosemary Clooney, Bette Davis, Peter Lind Hayes and others. Also on the posh programming agenda next season are the Metropolitan Opera broadcasts and the Philharmonic Concerts.

Italo Equal Time

Continued from page 47

with the Christian Democrats copping most space, followed by other parties in order of importance, using house seats as guide. In answer to communist criticism of the move, Zoli, among other things, noted that leftwing parties needed much less radio exposure here than others, as Italy was already jammed with propaganda broadcasts from at least eight Red radio stations located outside the country's borders.

Storm of protest aroused by the announcement also came from many other non-Red parties in Italy, in addition to those groups principally affected among Socialist and Communist Parties here.

Foreign TV Followups

Continued from page 55

Echoes" in which muted pianos supplied a bong effect below the melody line. The skillful musicianship of these two won a grand ovation and made for good home viewing.

Another highlight was the first tv appearance of the 40-strong London Jewish Male Choir conducted by Emanuel Fisher. All the singers are amateurs and perform for charitable causes. They did three numbers, a traditional Yiddish song and a prayer song for which they donned skull caps. The closing number, "When the Messiah Comes," was full of exciting rhythms and rich harmony.

Miss Zetterling, supported by Dennis Price and Irene Handl, did their best to overcome a poor script in a domestic comedy sketch about sacking the domestic help. From Spain came Marina De Gabarain, opera singer who interpreted several Spanish songs in fine style. For one she was accompanied by 17-year-old guitarist John Williams who also had a solo spot in the show. One of the big spots in the recent longrunning London revue, "For Amusement Only," was Jimmy Thompson's takeoff on Liberace, and a repeat airing had a topical quality. *Bary.*

San Antonio—Don French will return to the disk jockey lineup of KTSA here this week after a stint with KLIF, Dallas. In turn, Doug China goes from here to Dallas.

TRIPLE SPOTTING

BISCAYNE TELEVISION CORPORATION
North Bay Causeway
Miami, Florida
PLaza 1-6692

WCKT — Channel 7
316 KW — 1000' Antenna
WCKR — 610 KC
5000 W — Day and Night

P.O. Box M, Little River Station
Miami 38, Florida

In recent weeks, WCKT has received some rather strange requests from agencies and advertisers.

We have been asked to sign affidavits to the effect that announcements on WCKT have not been triple-spotted.

WCKT NEVER DID TRIPLE-SPOT! WCKT DOES NOT TRIPLE-SPOT NOW!

We have long condemned this practice. We have told all who would listen that triple-spotting was not "Good Advertising".

WCKT hates to say, "We told you so!". But, this campaign against triple-spotting by agencies and advertisers comes as no surprise to us!

JOT THIS DOWN IN YOUR RATING BOOK!

BETWEEN EACH PROGRAM -- EITHER NETWORK OR LOCAL -- WCKT SCHEDULES ONLY TWO DIFFERENT COMMERCIAL SPOTS ...

NOT THREE!

Sincerely yours,
BISCAYNE TELEVISION CORP.
Miles Tramell
Miles Tramell, President

P.S. If that rating book happens to be ARB, make a note of this, also:

WCKT's SHARE OF AUDIENCE FROM 6 P.M. to MIDNIGHT SUNDAY through SATURDAY INCREASED BY 35.4% FROM JANUARY, 1957 to JANUARY, 1958!

N.T.

TV 7 WCKT NBC

Miami, Florida

FCC Greenlights NTI's Buy in K.C.

Los Angeles, April 29.

National Theatres has received the go-signal from the Federal Communications Commission for purchase of Kansas City (Mo.) stations WDAF-AM and WDAF-TV by National Television Investments Inc., an NT wholly-owned subsidiary.

Acquired last December at a cost of $7,600,000 from Kansas City Star Co., the purchase is first major move in NT's program of diversification, according to NT prexy Elmer C. Rhoden.

Charles L. Glett, prexy of NTI, goes to K.C. shortly to consummate transfer of property. Stations will continue to operate with present personnel and no changes or replacements are planned, Glett says.

Herb O. Anderson Gets Deejaying Slot for WMCA

Changes in New York radio have been coming fast and furiously of late. Latest of them among the indies was the inking late last week of Herb Oscar Anderson by WMCA.

Anderson, who was axed by WABC Radio some weeks ago and then lost his job with ABC Radio when the network folded most of its live musical programming, was hired by the Nathan Straus-owned station to do a daily deejay stanza from 4 to 7 p.m.

Anderson began Monday (28), four days after a deal was closed with WMCA. Ernie Stone, who held the 4 to 7 anchorage previously, moved from 1 to 4 every afternoon. Latter spot was formerly held by a variety of staff announcers.

Station said there will be further program changes after 7 p.m., but they will not be made for at least a few more days.

RAI-TV 2d Channel

Continued from page 47

action towards a decision potentially unfavorable to the current RAI-TV monopoly (which if upheld has several more years to run).

Another case, involving a second commercial group headquartered in Rome and labeled "Tempo-TV," is currently before the courts. Judiciary just this week voted itself unable to judge the case, in which "Tempo-TV" sued RAI-TV for monopolistic practices and asked to be allowed to start a second channel, deferring the matter to the Council of State. Results of this sceond case are being awaited with great interest here, also because of the giant interests involved in the "free" group, which is headed by Renato Angiolillo, publisher of Il Tempo, a top Rome daily.

Third plan for a second channel was recently ascribed to Naples' ex-mayor Achille Lauro, who wanted to open a new video outlet in the southern city, but this one is felt least close to fruition.

Dept. Store Coin

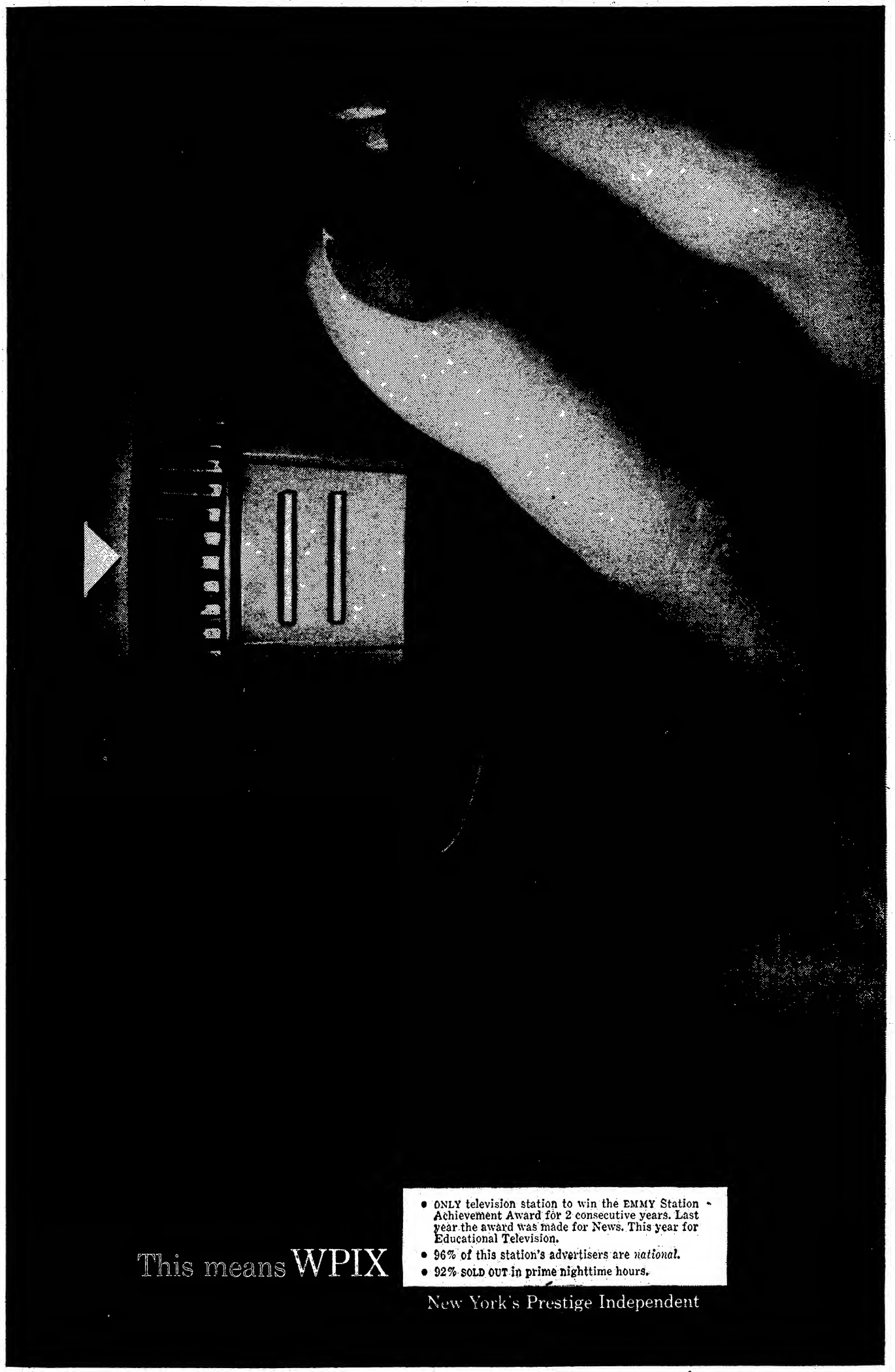
Continued from page 37

cause "they can't compete in newspaper linage but can saturate in tv. We see signs that resistance is cracking everywhere in our area."

Women from Nashville and Chattanooga markets both indicated the same trend, saying one of the biggest snags is to get past store ad departments to department heads controlling budgets.

Reno rep said KOLO-TV sold the idea of combining department store promotion on single item with other media, thus slipped into department store field by back door. One Reno store, she said, has swung "almost exclusively" toward radio-tv.

Discussion followed questions about whether tv today is pricing itself out of the field, building up resistance now that novelty's worn off. Consensus was that tv sales are easier to make today than they were four or five years ago.


This means WPIX
• ONLY television station to win the EMMY Station Achievement Award for 2 consecutive years. Last year the award was made for News. This year for Educational Television.
• 96% of this station's advertisers are *national*.
• 92% SOLD OUT in prime nighttime hours.
New York's Prestige Independent

$1,725,000 Break-Even Point

Continued from page 27

This applies to virtually any series, except a very cheap, or a very expensive series." Differences in quality (and costs) stem from the above-the-line items, principally the star, varying from "a few hundred dollars to $5,000 or more"; the producer, varying from $500 to $3,000; the director, varying from $750 to $2,000, and the script, ranging from $1,500 to $3,500.

Gordon broke down actual costs on the $27,625 show as follows:

1. Story, script & royalty	$2,850	
2. Producer	1,000	
3. Director	1,000	
4. Star	2,000	
5. Cast		
6. Bits & extras	2,000	
Over - the - Line Costs		$8,850
7. Production office; Casting	885	
8. Director's Assts.	416	
9. Camera	1,100	
10. Art Dept.	375	
11. Wardrobe	205	
12. Makeup	192	
13. Props	1,405	
14. Electrical	1,590	
15. Sound Crew	520	
16. Set Operations	607	
17. Process		
18. Film Editing	1,900	
19. Location expense	475	
20. Stills	100	
21. Set construction	1,600	
22. Transportation	343	
23. Music	200	
24. Stage Rentals	1,450	
25. Projection	60	
26. Tests		
27. Sound & Sound Dailies	1,720	
28. Composite & master prints	384	
29. Opticals—photo effects, etc.	400	
30. Stock shots—process plates	50	
31. Titles—trailer	150	
32. Misc. film expense		
33. Scoring & dubbing	872	
34. Payroll taxes & benefits	550	
35. Insurance	450	
36. Misc. expense	126	
37. Publicity	200	
38. Legal	150	
39. Travel	250	
40. Communications	50	
Under - the - costs		$18,775
Total Cost		$27,625

Consequence is that under the present cost situation, firstrun sales of $2,000,000 would bring a gross profit of $250,000 or about $175,000 after costs of sales and distribution, or 8% of total sales before taxes. "But," said Gordon, "such grosses are rare, indeed, and require two things: (1) almost complete saturation of sales, and (2) top prices in all markets."

Stanton's Keynote

Continued from page 25

forgetting that without devotion to this basic element of our charter, we can become just another industry."

3.) "We must broaden our concept of what constitutes an adequate news service. By this, I do not mean adequate in quantity alone. I mean a program service fresh, imaginative provocative and arresting in quality."

4.) "We must join the rest of the press in the fight for the right to get information, and without harassment, to report it. For this is the raw material from which sound public opinion is formed in a democracy."

Electronics' ICBM Day & Date

It is nothing short of providential, said Stanton, that electronic journalism came of age on the eve of the ICBM age. "Because the sources of the evidence needed by the people to make intelligent decisions are worldwide, and because access to personalities and events of world importance is physically and economically impossible to individual stations, a very great share of the reporting job must be done by the networks. Moreover, the interest in world events created by people hearing the voices of reporters from where the news originates has proved a powerful factor in focusing increased attention to national and international news. This is one of the significant contributions that a network makes to broadcast journalism and the public."

But an equal responsibility rests with the individual station to stimulate national action, Stanton added. "The ultimate source of authority in America is not in Washington but in the thousands of communities that are represented there . . . one way to produce irresponsible action in Washington would be to cut off the constant flow of intelligent, considered, expressed opinion from the rest of America. As this unprecedented challenge confronts the industry—a challange that unmistakably involves our national survival—we must take realistic stock of ourselves and see if we are equal to it."

Omaha KMTV Windfall In Dept. Store Campaign To Offset Suburban Buying

Omaha, April 29.

Biggest tv contract in this city's history was signed by J. L. Brandeis Co., Nebraska's major department store, with KMTV. It calls for 35 one-minute live commercials weekly, plus an ad-merchandising campaign based on immediate telephone and mail order sales.

Object of the campaign is to counteract increasing trend by consumers to shop at suburban department stores. KMTV's merchandising department has distributed tv mail order brochures to its viewers with a "Home Viewers Number" attached to each brochure.

During the live commercial, various items are displayed, each with a number. Viewer, wishing to order, may call a displayed number or use the return mail order blank. As part of the merchandising campaign, a "Home Viewers Number" is flashed on the screen during the commercial and if the viewer has the number shown, he wins the item on display at the time.

Brandeis management reports definite increase in store traffic and more rapid disposal of tv-displayed goods as result of tv campaign.

Brandeis' package was placed by Bozell & Jacobs ad agency.

Ampex Scorecard

Continued from page 24

heavily on a local level, for prerecording of commercials, doing interviews on tape with schedule-troubled visiting VIP's, recording parades and special events and then editing them down, etc. In fact, to demonstrate its new splicing unit, Ampex used tape sent in by all the stations using the units, and spliced them together for a combined demonstration of editing ease and local use of tape.

One station, WJBK-TV in Detroit, is currently negotiating with the Detroit Tigers to tape the baseball games during the afternoon and play them back late at night, in lieu of feature films.

Varicose Veins

Continued from page 27

even if all pix were made available is nowhere near the rate of consumption, and the myriad problems that the studios have with unions and guilds re release on post-48's are still unsolved. "Tremendous pressure has been brought upon the producers not to release any product beyond the 1948 cutoff, and while ultimately it is more than likely that many of these pictures will be made available, it is not likely to happen for some time.

"The shortsighted buyer will see only that he has on the horizon right now the Paramount library. Although I do not know what the policy of the distributing organization offering these films will be, it still does not change the fact that feature films as a source of fresh programming are definitely on the decline, not from audience interest but from the problem of supply.

"If Hollywood were to release to tv every film produced from 1948 through to 1957, an event not likely to take place, this would augment the current supply by a total of about 2,381 feature films. If the same rate of consumption that has taken place on films already made available to tv was to continue, these additional films would be consumed in short order."

Unger pointed out, too, if the guilds are cut in on the post-'48's, under the guilds' proposed participation, it would give the pix a base expense to the producer of from $15,000 to $75,000 a film, unlike the pre-'48's, when the producer didn't have to give the guilds a cent.

Under such circumstances, the post-'48's would have to be used on closs A time, to recoup the coin spent on such product, he opined.

Fellows Praises FCC

Continued from page 25

industry, or by both—we should resist any restraints which will make it impossible for Government executives who perform even now under oath to become acquainted with the new developments and the practical operating problems of the industries they regulate."

"As an industry," Fellows further commented, "we should have no objection to honest examination of our performance. However, I think it should be pointed out that our satellites aren't the only objects that are in orbit. The broadcasters are in orbit all around Washington these days, engaged at the moment of this meeting in at least three different industry examinations.

"Broadcasting lives where the family lives. All of the investigations one could conceive, however motivated, can be weighed only against the final product seen and heard by this family. All of the dollars spent, all of the energy expended, all of the heartache and tears and triumphs reduce themselves in time to that picture on a tube or sound on the air.

"This is where our future exists. None has ever been able to define in precise terms the true meaning of the 'public interest.' Its meaning is hidden in the homes of this nation, and there you will find the answer to the performance of the American system of broadcasting."

Frieda Hennock

Continued from page 24

out of this secrecy situation?" she asked. Later on, following a talk on his WSLS-FM operation in Roanoke, Va., Horace Fitzpatrick stated that there were 157,000 FM receivers in his area. Miss Hennock asked him how he arrived at the figure. "I don't know," Fitzpatrick said, "my promotion manager gave it to me, and he wouldn't tell me how he got it."

NAB v.p. John F. Meagher, chairing the session, told Miss Hennock that there's a good chance that figures will soon be available. He said that the Electronics Industry Assn. will meet in Washington next week to reconsider its practice of refusing to reveal FM sales and circulation.

CBS-TV's Summer 'Sing Along' Hour

"Sing Along" has been slotted as an hourlong CBS-TV summer replacement show. The community sing segment, being produced by Lee Cooley for the web, goes into the Wednesday night 7:30 to 8:30 period effective June 18. "Leave It to Beaver" reruns will air at 8:30 (instead of their regular 8 o'clock time) as the replacement for "The Big Record."

"Sing Along" will star Jim Lowe, WCBS, N.Y., deejay and recording artist ("The Green Door") as emcee, with Florence Henderson and Tina Robin and the Harry Sosnik orch. Kinnie on a half-hour version of the program was done a couple of months back, with the decision to slot it as an hour entry, Cooley & Co. will do a new hourlong audition kinnie soon.

With "Sing Along" going into Wednesdays, the web is taking its "Boing Boing!" show, which was originally scheduled for that time period, and moving it into Friday nights at 7:30, starting May 23. The UPA cartoon reruns series, which ran part of last season on Sunday afternoons, will replace "Dick & the Duchess" reruns currently in that spot.

GF'S NEW ANN SOTHERN SHOW FOR 'DEC. BRIDE'

General Foods has inked new fare, "The Ann Sothern Show," for summer airing. The William Morris telefilm package is slated for Monday nights at 9:30 over CBS-TV in the time period currently occupied by GF's "December Bride."

The Desilu production was set via Benton & Bowles. Miss Sothern starred in "Private Secretary" tv series.

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PER FAMILY	$8,503	$5,698	
RETAIL SALES	1,534,786,000	564,961,000	2,099,747,000
FOOD STORE SALES.	403,423,000	152,997,000	556,420,000
AUTO STORE SALES.	252,922,000	93,225,000	346,147,000

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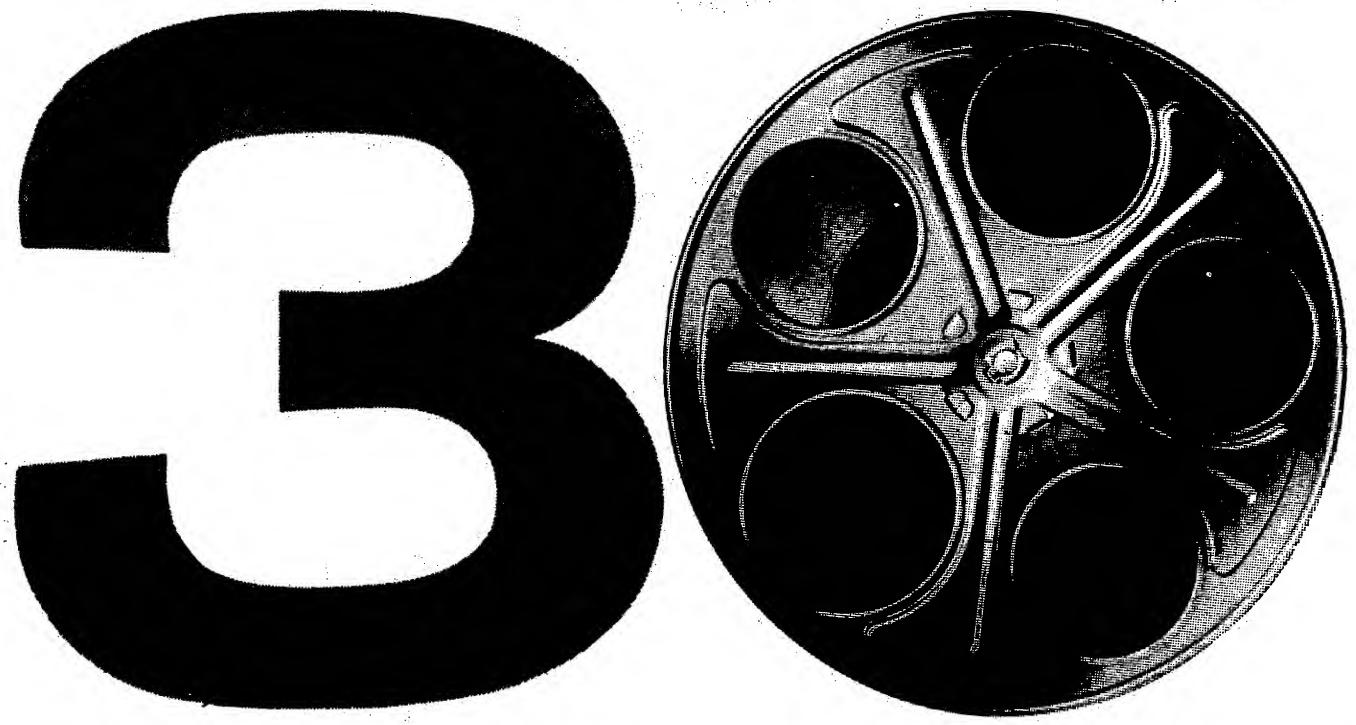

30 YEARS OF MOTION PICTURE MUSIC

American Society of Composers, Authors and Publishers now presents a special issue of the ASCAP Program Guide entitled "30 Years of Motion Picture Music." The Society's membership includes those men and women who have contributed the big Hollywood hit tunes which were presented to the public from 1928-1958. The listing of recordings includes not only the song titles with their composers, authors and publishers, but also the names of the performing artists and the available recordings. Radio and television program men will find this booklet a tremendous source of programming material.

ASCAP

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, NEW YORK

Videotape Cues Issue

Continued from page 25

customary fee clauses, but instead features a base salary plus guaranteed a form form of overtime payments. AFTRA is demanding that an announcer doing a pre-recorded program during his "stretch" get additional payments for it, while Sholis is insisting that this be credited toward the overtime period. He's willing to yield on additional payments for commercials involving multiple use, but feels that a one-time use of a pre-recorded tape doesn't warrant additional fees.

"AFTRA wants to retain its annual guaranteed wage but also collect fees for multiple use of videotape," Sholis said. "In other words, it wants to have its cake and eat it too."

Jurisdiction

On the IBEW front, Sholis is currently in the midst of negotiations on a new contract, and hasn't received specific demands on tape yet. But he's already resolved to grant the union jurisdiction over the equipment itself but not "over any piece of tape we get, whether its made by Mexican wetbacks or by NABET in New York." Nor will Sholis grant jurisdiction over future tape developments such as editing and portable units, which he feels program staffers can handle.

Sholis is using the videotape recorder, he said, primarily to pre-record much of his weekend live schedule and cut down weekend overtime payments. He does the recording on Thursday nights, when the studios are free while the station carries its network feed. He's also using it to pre-record commercials Friday afternoon for use that night, when his live studio is ordinarily jammed.

Use of such new developments as tape and remote - controlled transmitters, all translating into the job security problem in union-management relations, will make negotiations increasingly severe over the next five to six years, James Hulbert of the NAB labor staff told the meeting. Number of radio changes such as simplified control boards, remote transmitters and tape have already occurred, and "television is on the threshold of major technical improvements." Problems accompanying these changes are rearrangement of technical assignments or permanent layoffs, and while the unions haven't directly opposed the introduction of improvements, they've plumped for contract clauses which would make it difficult for these changes to be brought about, Hulbert said.

'Balance of Power'

He proposed several rules for management in introducing the new equipment, all of which called for slow and reasoned explanations with personnel of the necessity and inevitability of the new equipment and the methods of operation it will induce and an admonishment to move slowly and give personnel time to accept the change.

Chuck Tower, NAB labor v.p., told the meeting that an "almost imperceptible, but nonetheless real, shift in the balance of power" in labor-management relations in broadcasting has occurred during the past couple of years. He said that in the past, it had been generally acceeded that labor held the balance of power, but that the situation is reversing itself because some broadcasters have been willing to take a firm stand and have successfully stayed on the air and resisted strike action by the various broadcast unions.

Hauser Eyes USSR

Mutual's food nutritionist broadcaster Gaylord Hauser has joined the trek to Moscow.

Hauser, who has a five-minute stripped MBS morning show, currently is attending the Brussels World's Fair in Belgium. He has asked for a Soviet visa to visit Russia at the end of May seeking to tape-record the diets of the Russians.

Keeping Up With Paar & Winchell

The Jack Paar-Walter Winchell krieg is still at the name-calling stage, but currently not on the airlanes.

Winchell wasn't satisfied with Paar's retraction of Elsa Maxwell's charge that the columnist hadn't voted and hasn't made up his mind whether he would sue Paar's sponsors.

Julian Rosenthal, one of Winchell's attorneys, said Winchell was more concerned about what Miss Maxwell's statements could do to the Damon Runyon Cancer Fund of which he is secretary-treasurer. Winchell said he had received a number of letters from listeners who heard Miss Maxwell and said they wouldn't contribute to the Cancer Fund.

As the feud grew hotter, the N.Y. Post began playing up the story, giving it Page 1 treatment. When Paar walked on the stage last Wednesday (23) he got a big hand from the studio audience. With an obvious reference to Winchell, he cracked: "That'll show him." There's been no air reference to Winchell since.

Meanwhile, Winchell has been sniping at Paar in his column. Monday (28), for example, Winchell labelled the NBC-TV performer an "ingrate in action" and attributed "turnabout" statements to Paar in connection with Dody Goodman's appearances on the "Tonight" show. Winchell wrapped up his rap with the crack: "It looks like they will soon change the 'Tonight' show title to 'The Tuneout Show.'"

Philly's WCAU Off On A 'Space' Seminar As Hypo to Highschoolers

Philadelphia, April 29.

In answer to a general demand for info on satellites and space travel, and to further hypo interest on the part of high school students, WCAU held what it considers a "first" in cooperation between broadcast media and educational institutions to further "Space" interests. Station held an elaborate program at its City Line studios which drew a crowd of 200 reps of 25 schools in area.

Original plans called for a combination of radio-tv operations, involving WCAU's "Operation Outer Space" and a closed-circuit telecast of the CBS-TV network stanza "Ceiling Unlimited." Due to the CBS technicians' strike, the latter portion of the seminar was cancelled. Instead the WCAU stations presented a full-hour program under the direction of educational director Margaret Mary Kearney.

Jim Eadline, producer-scripter of "Operation Outer Space," gave explanation of program, augmented by tape recordings. This was followed by a detailed explanation of how a closed-circuit telecast is made, by George Lewis, assistant director of engineering.

Houston—The Gulf Oil Corp. and Anheuser-Busch will sponsor the home and road games of the Houston Buffs of the Texas League on KXYZ. Guy Savage will be play-by-play announcer while Gus Mancuso, former ballplayer, will be color sportscaster.

End of an Era

Resignation of Virginia Spragle last week from J. Walter Thompson agency has some significant overtones. For many years, dating back to the JWT-produced "Kraft Music Hall" days, Miss Spragle was a talent and script buyer for the agency. Miss Spragle was always around because JWT was in the business of producing shows.

With her resignation, however, JWT writes "finis" to its longtime status as an active producing unit—going the way of all other agencies now that "Kraft TV Theatre" has been parcelled out to David Susskind.

After a vacation, Miss Spragle will announce a new affiliation.

'Rack 'Em Up and Go Fishing'

Los Angeles, April 29.

Automation in radio programming is becoming big business, with no less than five equipment manufacturers at the NAB convention demonstrating automatic programming devices which will furnish from 12 hours up of unattended, untouched-by-human-hands (or voice) station programs. One unit can go for an entire week.

Each of the units combines three essential features, a tape rack on which commercials, station breaks and chatter and record introductions are pre-recorded; a multiple-selector record rack holding up to 200 disks, and an automatic switching device which after pre-setting automatically switches from chatter tape to disk, back to commercial, back to chatter, back to disk, etc. Stations can pre-set any sequence among commercials, intros and disks.

Units sell at $2,400 up, depending on the manufacturer, accessories, a long disk show in in a fraction of the airtime needed, select and rack up the disks to be played, set the control and go fishing. Units sell at $2,400 up, depending o nthe manufacturer, accessories, number of tape racks, size of record selector, etc.

Ampex first developed the unit and showed it at last year's NAB session in Chicago. Other manufacturers selling the equipment this year include RCA, Gates Radio and Schafer Custom Engineering, a remote-control manufacturer in radio for the first time. Paul Schafer, prez of company, said a Texas station about to install the unit plans a full-week's automated programming as a kickoff stunt, and will use 200 LP recordings instead of the customary 45 rpm disks. Schafer's outfit is also offering an automatic logging device which can be hooked into the automatic programmer. Muzak Corp. is offering an all-tape unit that will program eight hours a day unattended.

MBS' Tough Spot

Continued from page 24

tual and the new management. Of the web's 460 affiliates, only about 70 showed up for the meeting, hardly enough to make the MBS pleas for clearance cooperation meaningful. In view of the fact that the affiliates have never met the new Mutual management team, headed by Hammer and exec v.p. George Vogel, turnout was extremely disappointing.

Web also announced it intends to drop its eight-second chainbreak commercials in view of affiliate reluctance to clear for them. It will stick with one-minute and 30-second commercials, but will begin a rotation system under which one advertiser with a cross-the-board schedule will be spotted at different times each day, a device which the web claims will double the unduplicated weekly audience and hence halve the cost-per-thousand. Network said it had just signed two new advertisers, a softdrink and an auto company, to fat contracts under new rotating system.

'Allegiance to FCC'

Continued from page 25

lows came this comment: "I venture to say that had there not been a close liaison between industry and Government, the system of broadcasting we have today could not be so far advanced. And I venture to say that had not comsioners, historically, attended meetings of broadcasters, their knowledge of the industry and its problems would have been thus limited by their absence."

Fellows took the position that "if Government officials must travel to observe, to learn and in other respects discharge their official responsibilities, as I believe they must, then let Government pick up the tab and relieve industry of this responsibility. If 'fraternizing' is wrong and if the practice shows a tendency to increase, then let the Government call a halt to it by meeting on obligation which rests squarely within its own realm."

Roach's 9 Pilots

Continued from page 26

new approach in showcasing, incorporating four different vignettes in the one pilot, indicating the subject and treatment of the first four shows.

George Sanders stars in "The Fabulous Oliver Chantry" pilot, tagged as a comedy mystery.

In addition to the nine pilots now making the rounds, Roach is preparing another eight projects for the '58-'59 season. They include "Carnival," Ethel Merman starrer; "Cowboy Hall of Fame," hourlong anthology oater to be produced by Jerry Stagg; three projects on campus life, one being prepared by Clifford Goldsmith, another titled "Sorority Mother," the third an Ed James creation, "Sweet Sixteen"; another western; a police-action skein; and a naval cadet vehicle.

CBS-TV's 'CONCEPT' FOR EDUC'L STATIONS

CBS-TV is going into the business of feeding educational programming on a free basis to affiliates and educational stations, but on a more limited basis than its NBC-TV competition. Web is offering "Concept," the new one-a-month series of two-hour "idea" programs on modern problems, to affils and educational outlets.

"Concept" is being produced by META on WCBS-TV, the web's N. Y. flagship. Network is offering the show free, first to affiliates, and secondarily, where affiliates turn it down, to educational stations in those areas. First of the "Concept" shows, on the topic of freedom, is scheduled for next Sunday (4), from 2:30 to 4:30 p.m. Accepting stations will get the show on a live feed.

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8. Ray Milland Show (MCA)....15
9. Stu Erwin Show (Official)....16
10. Life With Elizabeth (Guild)...

KIDS LIKE US

AMONG WOMEN

1. My Little Margie (Official)...
2. My Hero (Official)...

10. Laurel and Hardy (Governor)..28

WOMEN LIKE US

AMONG MEN

10. Laurel and Hardy (Governor)..23

MEN LIKE US

JULY RATINGS

1. Amos 'n' Andy (CBS)

7. Laurel and Hardy (Governor) 4.3

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FROM THE MANAGING DIRECTOR'S OFFICE

17th April, 1958.

Liberace,
London Palladium,
Argyll Street,
London, W.1.

My dear Lee,

I cannot let this engagement pass without writing to thank you for two marvellous weeks' business at the London Palladium on your first Variety appearance at this theatre, and also to congratulate you on the wonderful act you have presented.

Your superb showmanship is a delight to see and a lesson for all. It has done my heart good to see the way the audiences have acclaimed you at all performances.

Kindest regards and all good wishes.

Yours sincerely,
For MOSS' EMPIRES LIMITED,

Managing Director.

GABBE, LUTZ, MILLER & LOEB
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Personal Management

MCA

'Omnibus' Hotter 'n' Ever; NBC, CBS Romancing Saudek With Elite Deals

"Omnibus," for four years the subject of stepchild treatment from the networks, has now emerged as one of the more desirable properties making the Madison Ave. rounds, to the extent that there's a hot 'n' heavy tug of war going on between NBC-TV and CBS-TV for the Bob Saudek package.

As of the moment, Saudek Associates is confining its official negotiations to NBC, since that web has a first refusal on the show by virtue of its having carried it this season. But Saudek is also being wooed by CBS, and he's doing anything but turning a deaf ear to the Columbia proposals.

Problem at NBC is that "Wide Wide World," with which "Omnibus" alternated this season, is being cut to an hour, and Saudek is reluctant to abandon the 90-minute format on "Omnibus" merely to maintain the "WWW" match. Currently in discussion is a proposal to split the 26-week package into 16 one-hour shows and 10 90-minute "specials," but there's been no agreement reached on that.

CBS is proposing that "Omnibus" take over the 5 to 6:30 p.m. Sunday slot, currently filled by some "See It Now" shows, some "Great Challenge" specials and "The Last Word." Since CBS had been considering a 90-minute dramatic show, "Evergreen," for that time, "Omnibus" would fit the bill perfectly. Columbia's proposals to Saudek include a fat independent production deal, a guarantee on sponsorship, etc. It's a pretty good guess that the show's current sponsors, Aluminium Ltd. and Union Carbide, will be back next season.

Back of all the excitement for "Omnibus" is the change that's come over the show this season, the first year of divorcement from Ford Foundation underwriting, with Saudek & Co. having gone out on their own with the show on a private entrepreneurial basis. Format change included more dramatic efforts, more full shows devoted to a single topic or property

ABC-TV's 'Music Bingo' With Assoc. Prod. Coin

Once and for all, there is a network version of bingo set to go. On Friday, June 6, ABC-TV will launch a show produced by Harry Salter tentatively titled "Music Bingo," at 8:30 p.m. Stanza will be sponsored during the summer by Associated Products on a deal inked by Grey Advertising.

Program, which uses the five letters in the word "music" instead of "bingo" and incorporates a music guessing game, is being considered by ABC for daytime stripping next fall, when "Leave It To Beaver" gets the Friday night anchorage for Ralston-Purina and Miles Labs.

Graham Crusade's 400G AM-TV Spree

San Francisco, April 29.

Billy Graham Crusade which opened Sunday (27) in Frisco's 16,000-seat Cow Palace is spending more than $400,000 for tv and radio time, mostly with ABC, and is expected to provide the evangelist with more tv exposure than he's ever had.

Mrs. Betty Lowry, evangelist's chief flack, said: "It is the biggest television coverage ever, because there has been more time to arrange schedules and clear the channels than we had in New York."

Graham Crusade goes on the ABC net next Saturday (3) for one hour and the one-hour shots will continue for five successive Saturday nights live at 10 p.m., EDT. Shows will be rebroadcast on ABC for Coast audiences at 10 p.m., PDT.

Cost of these six hours, said Mrs. Lowry, is $360,000 overall, which the Graham "team" expects to be paid for by contributions from the tv audience. If the contributions pour in as the evangelist hopes, this could be a terrific boost for toll-tv.

In addition, Graham has budgeted $13,800 for a sixweek series of local, live half-hours, Mondays through Fridays at 10:30 p.m., over ABC's o&o, KGO-TV.

Graham also started daily, taped radio quarter-hours at 10 a.m. over KGO on April 1, and these will continue through the six-week run at the Cow Palace—first live radiocast began today (Tues.). Cost of this time is $4,590.

Graham's also laying out nearly $29,000 for weekly Sunday radiocasts via ABC, NBC and MBS nets. Total radio-tv time cost comes to $407,390.

Ed Sullivan To Shoot The Platters in Rome

London, April 29.

During his brief trip to London Ed Sullivan nipped over to Rome to set up a deal for the Platters to appear in his tv show. But the chirpers were unable to duck commitments that would enable them to fly to New York for the event.

So Sullivan is arranging to go back to Rome to put them on film on May 16. The day's work will net the Platters $5,000.

CBS To Breathe Easier Settling 'Studio 1,' 'Climax'

Two biggest sponsor headaches confronting CBS-TV, the Chrysler-"Climax" impasse and the Westinghouse-"Studio One" situation, should be settled within the week. Westinghouse answer is due tomorrow (Thurs.), with the sponsor considered a sure bet to renew its Monday night 10-11 time and expected either to renew "Studio One" or to bring in its own new hourlong package. Westinghouse has been negotiating quietly for some time with an outside producer and has just about tied up an hour show, nature of which it's carefully keeping under wraps.

Date for a Chrysler decision is next Monday (5), with the issue in this case whether CBS will settle for the automaker's request for "Climax" to run alternate weeks only. Chrysler wants to cut back to an alternate-week hour and wants at the same time to retain its exclusivity on the "Climax" tag by means of having the network bring in a separate hourlong package on the skip-Thursday.

Web doesn't mind the idea of limiting "Climax" to alternate weeks, since it figures it would be tough to find a sponsor willing to take over the alternate week after four years of solid Chrysler identification with the show. It's now busy getting advertiser reaction to the possibility of alternating "Pursuit" or an hour version of "Suspense" with "Climax," but isn't sure that's the answer either.

Brooks Costumery In Bid for Residual Coin On 'Firestone' Kinnies

Brooks Costume Co. notified ABC-TV that it would like residual payments on costumes rented to "Voice of Firestone," now that the Monday half-hour is on a kinescope repeat pattern for the remainder of the season. Costumery wants approximately an additional 50% of the original charge for each kinescope in which its costumes are used.

James Stroock, Brooks prexy, said that "as long as everyone is getting residuals and the value of costumes are depreciated" via reissue of live tv programs, the costume industry feels it is entitled to extra payments. Stroock said the matter has been discussed with his lawyers. It is also understood that Brooks' principal competitor, Eaves Costume, has also gotten legal clearance for such a setup. Stroock added, however, that while costumers hope to establish a principal of residuals from live shows they are not "demanding" but just "investigating the possibility" with the networks.

Stroock said ABC-TV was the first officially notified of the new consideration, but that NBC-TV and CBS-TV have also been apprised that the costumers want to discuss the matter prior Sept. 1, when Stroock hopes the policy can be put into effect.

Aaron & Zousmer Pitch Foreign Kines (With Murrow) as 'P to P' Pinchhitter

The best of foreign tv, and there's a whopping amount of it available, will form the basis of a new John A. Aaron and Jesse Zousmer video production tagged "Channel One," with Ed Murrow narrating.

Pilot of "Channel One" is ready to be shown to potential sponsors, but co-producers Aaron and Zousmer will let Time Inc. and Florists' Telegraph Delivery Assn., alternate week sponsors of their CBS-TV "Person to Person" show, take a first look at it with a view to using it as a summer replacement.

Aaron and Zousmer, as Live Productions Inc, own the "Channel One" package with CBS advancing them some dough for production costs. It's figured at $15,000 for weekly talent costs entire package to be presented with Murrow on film.

The two vet newsmen and coproducers of "Person to Person," who've been working on the "Channel One" project since last fall, figure they have ironed out virtually all major bugs in the program series featuring kines of the most interesting and entertaining segments of tv programs overseas, including England, France, Japan, Australia, Mexico and other countries where tv is becoming more and more of a major recreation.

The producers have made arrangements with major tv outlets around the world to procure kines of their most popular programs and to present excerpts on "Channel One." In countries where kines are not available from tv outlets, Aaron and Zousmer will arrange to shoot their own. Fees for use of accepted overseas tv material will vary, depending on nature, length, sponsored or sustaining, government or private, etc.

Mutual's Swap Deal On Information Shows

In mid-August Mutual plans to inaugurate a series of informational programs, covering various areas of consumer interest, according to prexy George Vogel.

The program, to deal in such aspects as home improvement, food dieting, needs and opportunities of an aging population, will be fed to MBS affiliates on a swap basis. The affiliates will be able to sell adjacencies for the programming vehicles, for which the net will seek national sponsorship.

According to Vogel, the projected programs will veer away from so-called "personality selling" and concentrate on radio's principal asset, its ability to communicate informational programs desired by the public. Vogel feels that radio has been remiss in the informational "consumer interest" areas.

Under the heading of new personnel, net has signed up Dan O'Brien, formerly of the public relations staff of General Motors International, to head up the newly-formed department of client relations.

Lewis-NBC Hassle On Tinter; May Ax

Hollywood, April 29.

Jerry Lewis issued an ultimatum to NBC that unless it pays the cost involved for him to color remote his May 16 show from the UCLA, he won't do the show. His stance met a cold rebuff from network, with likelihood there will not be another Lewis show this season.

Comedian told NBC he wanted to remote the show from the Moulin Rouge or UCLA because he is more at home away from "cold" tv studio. Then it was discovered that electric current situation at Moulin was not feasible for telecast, so Lewis veered to UCLA. NBC told him he would have to pay heavy additional costs involved, but he refused, saying budget wouldn't allow. NBC refuses to pay extra cost which isn't included in what Oldsmobile pays for the show, so its a Mexican standoff.

However, whether Lewis actually does the show may be up to Paramount studio chief Y. Frank Freeman, since Par owns two-thirds of York Productions which puts on show.

META's 'Written Word' A-Timed by WABC-TV

An educational television show gets a prime time slot this summer in New York, when WABC-TV, the ABC key, launches a 15-week series called "The Written Word." It will be fronted by Dr. Frank Baxter and produced by the Educational Radio-TV Center at Ann Arbor.

Station will air the stanza on Mondays at 7:30 p.m., in lieu of a network show. It begins on May 12. Deal with WABC was arranged through the Metropolitan Educational Television Assn.

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TUNERS' WHAT PRICE ROYALTY?

Copyright Act, Rising Costs, 10c Plays Top Issues Before MOA's Chicago Meet

Chicago, April 29.

Music Operators of America convention, opening here next Tuesday (6), looms more than any such previous conclave as a nose-to-the-grindstone affair. Their profits shriveled, and with the threat of performance fees staring them in the face, the jukebox men are as gloomy a segment of businessmen as any.

Not even the traditional banquet-floor show Thursday night (8) closing out the three-day assembly at the Morrison hotel is likely to dispel the inner melancholy. What the industry needs, obviously, is a way out of the economic squeeze between the conventional 50-50 location split and rising equipment and labor costs. Prevailing view is that there's small likelihood of impending relief in any of these areas. A sizeable number of tradesters see as the only out a return to universal 5c plays, although several sections of the country are said to be faring okay on the 10c ante and the "bargain" three-for-a-quarter play. The issue, by the way, will be aired at one of the forum sessions.

Costs-versus-profits is a steady bane to the ops, but they now face, in addition, another blow in the form of Senate Bill 1870 (now in committee), which would amend the Copyright Act to make jukebox operators pay performance fees. The ops vigorously contend that jukes can't be classified as "public performance," and MOA prexy George A. Miller headed a delegation which testified last week against the bill before the O'Mahoney sub-committee studying the proposal.

Ways to intensify public relations for the industry will also occupy the convention, and high on

(Continued on page 78)

MGM Lion Label Into Low-Price LPs

MGM Records is moving back into the lowprice LP line with the reactivation of its Lion label. MGM prexy Arnold Maxin and Irv Jerome, v.p.-sales manager currently are lining up a series of 25 packages for the initial release.

The MGM brass plan to break the line in at the diskery's sales-distribution convention to be held during the summer. The Lion packages will be peddled at $1.98.

MGM's Lion line was discontinued about two years ago but since a boom in the lowprice LP field has revised company thinking. In addition to a flock of indies that have come into the field with $1.49 and $1.98 LPs, RCA Victor has been swinging heftily with its Camden label and Columbia has been rolling with its Harmony line.

Disk Names Mass For MOA Conclave In Chi

Chicago, April 29.

Most of the big and small labels will be represented by current disk stars at the floor show May 8 winding the Music Operators of America convention here.

Appearing, among others, will be Jimmie Rodgers, Mahalia Jackson, Ames Brothers, Barbara McNair, Connie Francis, Roy Hamilton, the Champs, Fontane Sisters and Bobby Helms, Dan Belloc's orchestra, w.k. hereabouts, will handle the backstopping and dansapation.

Each act will be permitted two numbers and an encore.

Dukes of Dixieland, jazz group on the Audio Fidelity label, in New York this week on a quickie with bookings on the "Timex" and Dave Garroway shows before taking off for Las Vegas.

Duke-Heath Band Swap In Works for October

London, April 29.

London agent Harold Davison is wrapping up a deal for an Anglo-U. S. band swap between Duke Ellington and Ted Heath.

The exchange would be for four weeks opening some time during October. Davison said it was likely the U. S. band would open at the Royal Festival Hall on Oct. 5.

Dot to o.o. All Foreign Deals; Eyes Own Setup

Hollywood, April 29.

Dot Records has scheduled a series of preliminary confabs in England and Europe with all existing distribution contractees during the month of May. Talks will revolve around such items as royalty rates; percentage of Dot's catalog to be issued abroad; distribution performance abroad, as a guide in contract renewals; review of ad-promotion policies, and the possible negotiations of new pacts in various countries, prior to labels' present foreign contracts which expire early next year.

James N. Bailey, director of administration and finance, who heads Dot's foreign operations, planes from N. Y. to London tomorrow (Wed.) to meet with British Decca prexy E. R. (Ted) Lewis. Latter label releases Dot product in England and the British Commonwealth countries and in some European markets.

While there, Bailey will also meet with J. F. Lockwood, chairman of EMI in London, with execs of the Pye-Nixa Company, reps of Mercury Records, with the Philips Co. for Columbia Records in England, and with record toppers in Amsterdam, Paris, Rome, Milan, Frankfurt and Athens.

Bailey also plans to study the possibility of Dot releasing its records on its own label in all foreign markets. Label is also planning on setting up a policy of pressing custom disks in Germany and for sale only in military post exchanges.

PUBS SPLIT ON LOWPRICE LP'S

Broadway show score publishers are at variance in the handling of their tuner properties on lowprice LP's. Although the $1.49 and $1.98 LP product sales have been mushrooming in supermarkets and drug-stores around the country, the publishers have mixed emotions about the lowprice LP showcasing.

The lowprice score situation has been spotlighted in Frank Music's handling of the Meredith Willson score for the current Broadway click, "The Music Man." Firm, Frank Loesser's publishing operation, has set more than 15 albums on the score with a flock of them being put out by the low-pricers. In the deals with the cheaper lines, Frank has cut the royalty rate to 1½c a tune for an advance and a sales guarantee. Although Frank is keeping the advance figures under wraps, it's estimated that the low-price LP firms are shelling out a five-figure payment with a sales target of 75,000 or more.

Frank figures that the advance and guarantee will keep the low-pricers on their toes in the merchandising of the score album and prevent a flood on the market of stagnant LP's. (On the royalty angle, it's figured that the major labels come out ahead with a 2c per tune royalty on a $3.98-$5.98

(Continued on page 78)

Swiss Disk Scorecard: Belafonte 'Banana' No. 1, Miller Top EP, R&R Big

Zurich, April 22.

The Harry Belafonte etching of "Banana Boat Song" (Day-O) on the RCA label is the first U.S. pop hit in years outselling all similar items on the Swiss disk market.

Second in popularity, though not quite up to the calypso blockbuster, is still Elvis Presley, whose "Jail-house Rock" (RCA) is a hot seller.

Other current hit singles here include "Melodie d'Amour" (Ames Bros.), Pat Boone's "April Love" (released on the Dot label in the U.S., but on London over here) and Janis Martin's "Love and Kisses."

The top album and EP seller is "The New Glenn Miller Orch in Hi-Fi" (RCA) by the new Glenn Miller band under Ray McKinley.

Apart from some fast-selling calypso singles, general tendency in disk tastes here veers more toward the r&r idiom, which looks here to stay.

Jukebox Amendment to Copyright Gets Strong Senatorial Backing But Timetable Works Against Bill

Washington, April 29.

Supporters of the O'Mahoney bill to require jukebox operators to pay performance fees made an impressive showing here last week at hearings on the measure before a subcommittee of the Senate Judiciary Committee. However, they ran into formidable opposition from machine operators, manufacturers, distributors and tavern operators, with the result that prospects for passage appear doubtful.

Although Patents Subcommittee Chairman Joseph C. O'Mahoney (D-Wyo.) expressed hope that both sides can come to an agreement on the issue, there was little disposition on the part of the operators to bargain. However, O'Mahoney requested ASCAP to submit suggestions on fees which he can take up with the principal opponents, Music Operators of America.

While O'Mahoney indicated he is pushing for action on the bill, the Congressional timetable appeared to be working against the measure. With the second session of the present Congress now entering its fifth month, it would require fast legislative work to obtain passage before adjournment. Even if the measure can get by the Senate, it would still have to hurdle the House where there has been opposition in the past. Failing action this session, the proponents would have to start all over again in the next Congress.

State Dept. Support

Sen. O'Mahoney emphasized that his bill has the support of the Librarian of Congress and the State Department. He cited the rights of artists accorded by the Constitution. The purpose of the measure, he said, is to "restore" these

(Continued on page 75)

Dot Parker's Verse With Music Into Urania LP

Dorothy Parker's verse will be put into the groove by Urania Records. Miss Parker's poesy has been set to music by Seymour Barab and will be narrated by Barbara Cook, who's currently appearing in the Broadway tuner click, "Music Man."

Diskery plans to promote the package through book stores around the country as well as the usual disk outlets.

Col Bowing In Automatic Vendor Of Pop Platters

An automatic vending machine of phonograph records will be the latest wrinkle in disk marketing. The machine, which has been tagged Dial-A-Disc, will be introduced and distributed by Columbia Records this summer.

The mechanized disk vendor was developed for Col by Holley Associates. The unit is designed to vend 10 different 45 rpm singles and will have an inventory capacity for 200 disks. Any combination of coins up to $1.25 will be accepted with an automatic refund of change up to 24c.

Col will market the unit through its existing network of independent and company-operated distribution centers.

Col sales execs figure that the Dial-A-Disc will be a potent marketing device for record stores and other high-traffic locations. For record dealers, they believe, it represents a pilferage-proof automatic selling device, and to vendors of other items, it offers a new, diversifying product.

The Dial-A-Disc unit is a floor model, five-and-a-half feet tall, two feet wide and one foot deep with record dialing portion and cabinet. Each selection will be designated by an insert card showing title, artist's picture and recording company. It will sell for $595.

Merc's Irv Green New RIAA Prexy

Irving B. Green, Mercury Records prexy, has been elected president of the Record Industry Assn of America. He takes over from Frank B. Walker, who left the top spot at MGM Records at the first of the year to go over to Loew's in a consultant capacity. Walker, incidentally, was elected honorary chairman of the org.

Other offices set at the RIAA's seventh annual meet held in New York last week, were Harry Kruse (London) and Arnold Maxin (MGM) as veepees, John Stevenson (Childrens Record Guild), veepee-treasurer, and John Griffin as exec secretary.

Joining the board of directors were Archie Bleyer (Cadence), Dave Kapp (Kapp) and Randy Wood (Dot). Re-elected to the board of directors were George R. Marek (RCA Victor), Goddard Lieberson (Columbia), Leonard W. Schneider (Decca) and Glenn E. Wallichs (Capitol).

Ernest S. Meyers continues as RIAA counsel.

Tina Louise Joins UA In 'Acre' Disk Push

Tina Louise, Broadway actress who makes her pic bow in "God's Little Acre," a United Artists release, has been inked to a disk deal by the UA label. Her first platter will be a release in conjunction with the pic's distribution.

The UA diskery is also issuing the pic title song on a single by Joe Valino. The music was written by Elmer Bernstein with words by novelist Erskine Caldwell, his first effort as a pop lyricist. UA is also releasing a soundtrack set of Bernstein's score for "God's Little Acre."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*World in Hands (Chappell)	1	..	1	4	1	1	1	2	3	1	1	7	3	106
2	1	*Catch a Falling Star (Marvin)	..	1	2	6	4	6	7	1	1	4	7	3	..	79
3	5	†Sugartime (Nor-Va-Jak)	3	6	..	8	..	7	5	5	2	7	2	6	..	59
4	3	†Tequila (Jat)	..	..	5	2	..	2	9	10	4	..	4	1	..	51
5	13	†Twilight Time (Porgie)	2	..	10	7	2	3	2	..	..	..	..	..	4	47
6	4	*Who's Sorry Now (Mills)	6	..	..	..	..	5	4	7	5	..	..	2	2	46
7	8	*Silvery Moon (Joy)	8	7	..	3	9	..	..	..	8	3	..	10	..	29
8	6	*76 Trombones (Frank)	..	2	..	10	10	..	..	4	10	..	..	4	..	26
9A	7	†Lollipop (Marks)	10	..	..	..	..	4	3	..	6	9	9	..	..	25
9B	12	*Arriverdeci Roma (Connelly)	..	4	4	..	3	..	..	..	..	..	8	..	..	25
11	..	*Witch Doctor (Monarch)	..	..	8	..	..	8	6	6	..	..	6	..	8	24
12A	14	*Chanson D'Amour (M. Lark)	5	..	6	..	..	..	..	3	..	..	10	..	..	20
12B	9	*All the Way (Maraville)	..	9	..	1	..	..	..	..	..	..	3	..	..	20
14	..	*Return to Me (Southern)	4	3	..	9	..	..	..	..	..	..	..	..	9	19
15	11	†Wonderful Time (Fowler)	..	..	..	..	..	10	8	..	2	..	9	..	..	15

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Bennett (Columbia): "NOW I LAY ME DOWN TO SLEEP" (Morris*), a standout class ballad, is socked across for maximum returns by Tony Bennett who extracts full dramatic values out of everything he does. "YOUNG AND WARM AND WONDERFUL" (Frank*), another topdrawer ballad, should share the spins on what could be a double-sided hit.

Mickey & Sylvia (Vik): "BEWILDERED" (Miller*), an excellent ballad, is projected in tiptop fashion by this interesting harmonizing duo. "ROCK AND STROLL ROOM" (Ben-Ghazi†) is another fair variation on the stroll tempo.

The Champs (Challenge): "EL RANCHO ROCK" (Marks†), rock 'n' roll adaptation of the standard Latin melody, is a solid followup to this combo's "Tequila" and could repeat. "MIDNIGHTER" (Golden West†) is another swinging instrumental due for hefty spins.

Eydie Gorme (ABC-Paramount): "YOU NEED HANDS" (Leeds*), a stickout ballad, shapes up as one of Eydie Gorme's best wax efforts. The oldfashioned beat could go all the way. "DORMI - DORMI - DORMI" (Paramount*), from the Paramount pic, "Rockabye Baby," is a winning lullaby with an Italo flavor.

Debbie Reynolds (Coral): "THIS HAPPY FEELING" (Carrie*), title song of U-I pic, is a lilting ballad with a catching melody that could repeat Debbie Reynolds' click on "Tammy." "HILLSIDE IN SCOTLAND" (Carrie*) is a sweet ballad for change-of-pace programming.

Edmundo Ros (London): "TIPI TIPI TIPSO" (Miller*), a nifty swinging number, is vocalled ingratiatingly by Edmundo Ros. "SAUNABAD" (Robbins*) is a charming instrumental set in a sparkling arrangement.

George Hamilton IV (ABC-Paramount): "I KNOW WHERE I'M GOING" (Gil†), the folk song, is dressed up in a contemporary beat for good impact via this simple rendition. "WHO'S TAKING YOU TO THE PROM" (Kahl†) is okay teenage material.

Lee Adrian (Victor): "26 MEN" (Towne*), title them of the tv production, is a vigorous marching song neatly projected by orch and choral group. "LOVE THEME FROM THE BROTHERS KARAMAZOV" (Robbins*) is given a suitably gypsy-string workover.

Ray Stevens (Capitol): "CHICKIE CHICKIE WAH WAH" (Lowery†), a bright rhythm tune, makes a neat showcase for this newcomer who rocks his vocals. "CRYING GOODBYE" (Lowery†) is a so-so slow ballad.

The Four J's (United Artists): "ROCK AND ROLL AGE" (Atlantic†), a good tune boosting rock 'n' roll, attractively delivered by the lead singer of this combo. "BE NICE, DON'T FIGHT" (Atlantic†), which is no relation to the offcolor joke of the same punchline, is routine stuff.

Ella Fitzgerald (Verve): "ST. LOUIS BLUES" (Handy Bros.*) gets a new, solid slice by Ella Fitzgerald, who adds some of her own flourishes to the classic. "BEALE STREET BLUES" (Handy Bros.*), from the soundtrack of Paramount's W. C. Handy biopic, is an excellent workover of this standard.

The Royal Jacks (20th Fox): "I'M IN LOVE AGAIN" (Delstone†), marking the bow of the 20th Century-Fox diskery, is a good rocking side handled by a typical combo. "THE BIG RING" (Delstone†) is more of the same in slower tempo.

Sugar Canes (Federal): "CHARLESTON ROCK" (Yvonne†) is a straightforward rocking instrumental with an easy dance beat. "COTTON PICKING" (Yvonne†) is a trickier, less effective side.

Sal Mineo (Epic): "A COUPLE OF CRAZY KIDS" (Conley†), a juve-pegged song with a rock-a-rock 'n' roll beat, is delivered in okay style by Sal Mineo with the help of a choral group. "SEVEN STEPS TO LOVE" (Wemar†), a manual of romance set to music, could turn out to be a sleeper.

Voxpoppers (Popular): "A LOVE TO LAST A LIFETIME" (Coday†) is a nifty ballad with good commercial impact via this combo's delivery. "COME BACK LITTLE GIRL" (Chelwood†) is a rousing rhythm item also with chances.

The Diamonds (Mercury): "HIGH SIGN" (Vivo†), a fair rocking tune, is expertly delivered by this group. "CHICK-LETS" (Vivo†) is familiar rocking stuff.

Joe McCoy & Real McCoys (Tiara): "HEY HEY LORETTA" (Ludlow†) is a jumping rock 'n' roll item delivered with commercial impact by this combo. "TOO MUCH GOIN' ON" (Ludlow†) is similarly styled stuff.

Joe Leahy Orch (Felsted): "MOONLIGHT BAY" (Remick*), the oldie, could get another revival via this pleasing ride by vocal ensemble and orch. "ALONE IN BARCELONA" (Ama*) is a good instrumental with a catching melodic line.

Bernie Early (MGM): "ROCK DOLL" (Cranford†), a standard-cut juve-angled item, is belted in approved rocking style by this young singer. "YOUR KISSES KILL ME" (Cranford†) is in the same rhythm groove.

Caterina Valente (Decca): "BE MINE TONIGHT" (Peer*) is belted home by this Italio-German songstress who's very much at home in the Latin idiom. "MINE, MINE, MINE" (Robbins*) is another strong ballad delivered effectively.

The Titans (Specialty): "LOVE IS A WONDERFUL THING" (Venice†), a good rock 'n' roll entry, is delivered in typical style by this combo. "ARLENE" (Venice-Chance†) is another juve-angled rocker pegged on a girl's theme.

Bob Jaxon (RCA Victor): "FOR THE LOVE OF YOU" (Feist*), an above-par ballad for the rocking market, registers with strong potential via Bob Jaxon's tearful delivery. "NO LIE" (Roosevelt†) is an uptempo item handled in rockabilly style.

Annette (Disneyland): "DON'T JUMP TO CONCLUSIONS" (Disney*), a cute rhythm tune with a clever lyric, is brightly chirped by this young songstress. "HOW WILL I KNOW MY LOVE" (Disney*) is an okay lilting ballad not particularly suited to this songstress.

The Presentators (Marlene): "CHOPSTICK MAMBO" (Marlene*) is a fast-moving instrumental with a toe-tapping beat. "EVERYBODY'S DOING THE CALYPSO" (Marlene*) is a dated calypso.

Pete Pepper (Porter): "CHERRY CHERRY RED" (Stella Lane†), an offbeat ballad with an interesting sound, is smoothly delivered by this singer. "YOU'RE MY GIRL" (Stella Lane†) is more routine material but nicely vocalled by Pepper.

Norm Skylar (Crest): "NIGHT SHIFT" (American†), an offbeat song idea with a good beat, is neatly belted by this rockabilly-styled singer. "ROCK 'N' ROLL BLUES" (American†) is in a more routine r 'n' r groove.

Ernie Cast (Ember): "BETTY MORETTI" (Springton*), interesting saga with a tricky beat, is vocalled in way-out style by Ernie Cast. "COOL IT BABY" (Springton*) is more conventional rhythm material.

* ASCAP. † BMI.

Best Bets

TONY BENNETT (*Columbia*)	**NOW I LAY ME DOWN TO SLEEP** **YOUNG AND WARM AND BEAUTIFUL**
MICKEY & SYLVIA (*Vik*)	**BEWILDERED** *Rock and Stroll Room*
THE CHAMPS (*Challenge*)	**EL RANCHO ROCK** *Midnighter*
EYDIE GORME (*ABC-Paramount*)	**YOU NEED HANDS** *Dormi-Dormi-Dormi*
DEBBIE REYNOLDS (*Coral*)	**THIS HAPPY FEELING** *Hillside in Scotland*

LAWRENCE WELK

And His Champagne Music Present THE LENNON SISTERS AND PETE FOUNTAIN On Brunswick "Mr Clarinet Man" B/W "My Dear One" (BR No. 55058)

EXTENDED PLAY DISKS

Dennis Farnon Orch: "Say, Darling" (RCA Victor). Four songs from the current Broadway legiter, "Say, Darling," have been fashioned into a miniature EP show album. Dennis Faronon's orch and chorus dish up neat versions of title song, "Dance Only With Me," "Trying To Love Me Just As I Am" and "Something's Always Happening On The River," the standout tune of the lot.

Mary Martin: "Hi-Ho" (Disneyland): Four tunes from Walt Disney pics furnish Mary Martin with an excellent EP songalog. She does "Hi-Ho," "With A Smile and A Song," "The Magic Song" and "I'm Late," with Tutti Camarata furnishing tasteful instrumental backing.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4	Sound Track	Around World 80 Days	Decca
5.	Mantovani	Concert Encores	London
6.	Meredith Willson	The Music Man	Capitol
7.	Eydie Gorme	Vamps The Roaring 20's	ABC Paramount
8.	Lester Lanin	At the Tiffany Ball	Epic
9.	Johnny Mathis	Goodnight Dear Lord	Columbia
10.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
11.	Frank Sinatra	Come Fly With Me	Capitol
12.	Original Cast	Oh Captain!	Columbia
13.	Sound Track	South Pacific	RCA Victor
14.	The Weavers	At Carnegie Hall	Vanguard
15.	Ella Fitzgerald	Sings Duke Ellington	Verve
16.	Harry Belafonte	Calypso	RCA Victor
17.	Edmundo Ros	Rhythms of the South	London
18.	Sonny Terry & Pete Seeger	Pete & Sonny	Folkways
19.	Pete Seeger	Favorite Ballads	Folkways
20.	Mantovani	Film Encores	London

Album Reviews

Rosemary Clooney-Jose Ferrer: "Oh Captain" (MGM). This is probably the first time that a director of a legit show, which already has an original cast album out, has himself vocalled the same show tunes for another label. In this case, director Jose Ferrer gets an important assist from his wife in this rundown of the "Oh Captain" songs. The Ferrers have come up with a very bright package of the Livingston & Evans score.

Eartha Kitt: "St. Louis Blues" (RCA Victor). Eartha Kitt, who had a featured spot in the current W. C. Handy biopic, here performs a dozen Handy numbers in her most effective style. She does the top Handy blues classics, a Creole number, "Chantez-les Bas," and some spirituals, such as "Hist The Window, Noah," and "Steal Away," with a style attuned to the material and refreshingly free of any vocal mannerisms. Shorty Rogers orch supplies firstrate backing.

Katharine Handy Lewis: "W. C. Handy Blues" (Folkways). In the wake of W. C. Handy's death, Folkways has released this unusually interesting package of sides made around 10 years ago by the composer's daughter, a firstrate stylist. Miss Lewis registers with her lucid, direct blues singing in the great jazz tradition. She's accompanied by James P. Johnson who also contributes some solo improvisations on blues themes. As usual, this Folkways set comes firstrate historical notes.

Lawrence Welk Presents Pete Fountain" (Coral). As another showcase for the talent in Lawrence Welk's organization, this set gives clarinetist Pete Fountain a chance in the spotlight. Fountain blows with a full reed with a neat swinging tempo which never gets too jazzy. Backed by a big orch, Fountain plays a dance set including such numbers as "When My Baby Smiles At Me," "La Vie En Rose," "On The Alamo," "Dancing In The Dark," and a couple of dixieland classics, "Tiger Rag" and "Hindustan."

Lizabeth Scott: "Lizabeth" (Vik). Film actress Lizabeth Scott, in her debut on wax, registers as a promising singing personality with her smoky pipes and her dramatic sense of phrasing. Miss Scott also holds a note competently as she does a songalog consisting mostly of standards and including some fresh material as "Men," "A Deep Dark Secret," and "Lucky." Henri Rene backs up ably.

Filmdom's Famous Fifty" (Dot). This is a massive medley of Hollywood pic tunes played by pianist Bill Rowland in straightforward style. The repertoire covers the whole canvas of pic clicks, ranging from "The Old Ox Road" to the more recent crop of pic songs. Rowland wraps three or four songs together in each band, giving enough of the individual melodies to strike a nostalgic note.

"Jazz In The Classrooms" (Berklee). Produced by the Berklee School of Music in Boston, this set is an interesting attempt to showcase student talent. The performances by the student orchestra is of pro calibre throughout. Robert Freedman's compositions, which synthesize modern jazz and contemporary longhair ideas, are standout, especially the evocative "Chaotic Suite." On the flip side, shorter pieces by various composers are more in the standard progressive jazz groove. This set may be pointing to fertile talent fields in the nation's music schools.

"The Fabulous Dorseys In Hi-Fi" (Columbia). The 24 sides packaged in this two-pocket LP serve as a topnotch memorial to the Dorsey Bros., Tommy and Jimmy. And for the big band buff it's an excellent complement to the old material that the diskeries have been re-releasing as tribute to the late maestro brothers. Sides were cut independently by TD and sold to Columbia and the diskery has packaged it handsomely in a three-section songology of ballads, spirituals and swing. Highlighting the roundup, of course, is TD's tasteful trombone and JD's solid saxing.

Paul Weston Orch: "Hollywood" (Columbia). Paul Weston's "Hollywood" is a slick entry for the mood music shelf. Peg for this package is presenting rhapsodies on romantic themes in concerto form and because of Weston's deft musicianship it works into an ear-appealing treat. "I'll Take Romance," "Stella By Starlight," "Because You're Mine" and the like take on new meaning in this Weston workover.

The Andrews Sisters: "The Dancing '20s" (Capitol). There's been a lot of LP material released in recent months centered on the music of the 1920s but the Andrews Sisters will hold their own in the competition. In fact, with the aid of wry cover photo, some happy orch work by Billy May and the sisters' top vocal form, package could turn out to be a chart winner. Their bounce and spark runs through "Don't Bring Lulu," "Barney Google," "Collegiate," "Show Me The Way To Go Home" and eight other sockos from that uninhibited period of American history.

Belmonte Orch: "Belmonte Plays

(Continued on page 78)

VARIETY 10 Best Sellers on Coin Machines

1.	WITCH DOCTOR (2)	*David Seville*	*Liberty*
2.	TWILIGHT TIME (3)	*Platters*	*Capitol*
3.	WHOLE WORLD IN HIS HANDS (5)	*Laurie London*	*Capitol*
4.	TEQUILA (8)	*Champs*	*Challenge*
5.	ALL I HAVE TO DO IS DREAM (1)	*Everly Bros.*	*Cadence*
6.	WHO'S SORRY NOW (6)	*Connie Francis*	*MGM*
7.	KEWPIE DOLL (1)	*Perry Como*	*Victor*
8.	LOLLIPOP (6)	*Chordettes*	*Cadence*
9.	RETURN TO ME (2)	*Dean Martin*	*Capitol*
10.	WEAR MY RING (1)	*Elvis Presley*	*Victor*

Second Group

OH LONESOME ME	*Don Gibson*	*Victor*
IT'S TOO SOON TO KNOW	*Pat Boone*	*Dot*
JOHNNY B. GOODE	*Chuck Berry*	*Chess*
WONDERFUL TIME UP THERE	*Pat Boone*	*Dot*
BELIEVE WHAT YOU SAY	*Ricky Nelson*	*Imperial*
LOOKING BACK	*Nat King Cole*	*Capitol*
CHANSON D'AMOUR	*Art & Dotty Todd* *Fontane Sisters*	*Era* *Dot*
ARE YOU SINCERE	*Andy Williams*	*Cadence*
CATCH A FALLING STAR	*Perry Como*	*Victor*
SUGAR MOON	*Pat Boone*	*Dot*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Copyright Tough at Brussels Expo

Brussels, April 29.

John J. Slocum, Coordinator of Public Affairs of the U.S. Dept. of State, now here as an aide to U.S. Commissioner General Howard S. Cullman, is vexed with the technicalities over copyright clearances for personalities booked here.

Slocum and Cullman have had preliminary meetings with the European literary agencies concerned with Les Droits d'Auteurs et d'Executions (performing rights) and feel that the Americans are most difficult of all.

"It's strange," he opines, "when you consider how generously we give in a hot war and yet they make it so tough for clearances of songs and material in a color war."

He asked VARIETY to point up that, even with a one-shot Eurovision telecast, there is no filming of the songs, work or performances. However, admittedly, just as often the European licensees of some of these works are the more strenuous objectors.

Elmer Cox is deputy officer for the U.S. Exhibition, at 244 rue de la Loi (Phone 33-98-98, extension 36), and Jerry Stone, of Voice of America, is at the same address, as a Cullman aide. Slocum is the overall coordinator of public affairs.

Inside Stuff—Music

The song former President Harry S. Truman would like to forget, the "Missouri Waltz," has put a lot of red brick into the new $32,000 home of the Women's Club at Oskaloosa, Iowa. The clubhouse is named Logan Place for the late composer-publisher Frederick Logan and his mother, the late Virginia Knight Logan.

Logan published "Missouri Waltz" more than 40 years ago and when he died in 1928 he left his royalties to his mother, one time prima donna of the old American Opera Co. She had been a charter member of the Oskaloosa Women's Club and when she died in 1941 she left the royalties to the club. The royalties produced only modest sums annually until Truman became president and the "Missouri Waltz" (which he's been quoted as saying he has never cared about) made sweet music in royalties. Logan had a number of successes to his credit. He was musical director of the original "Wizard of Oz" show featuring Fred Montgomery and Fred Stone.

At Independence, Mo., Mr. Truman said last Saturday he was glad somebody profited from the "Missouri Waltz." "I think they ought to split it with the Missouri legislature," he added, pointing out that the song became popular after it was adopted as his state's official song

(Continued on page 76)

BG Taking Off For Continental Tour With Brussels Fair Climax

Benny Goodman takes off on a swing of the Continent later this week on a tour which will lead to a May 25-31 gig at the Brussels Fair as the first "live" presentation in the American Performing Arts Program.

BG's week at the Fair, which is being produced and sponsored as a public service by the Westinghouse Broadcasting Co., will include nightly jazz concerts, a long-hair-shorthair concert in which he'll play a clarinet concerto with the Belgian National Orchestra, special broadcasts via Eurovision, Voice of America and Radio Belgium, and the recording of an LP for Columbia Records as well as material for radio and tv for use on the WBC stations.

The mechanics of the Columbia LP will be handled by Irv Townsend, exec producer of Col's pop album division. Working title for the package is "Benny in Brussels." WBC veep Dick Pack, national program manager Bill Kaland and exec producer Chet Collier will oversee the tapings and filmings for WBC use.

BG's European one-niter trek will be launched in Stockholm May 5 and will cover the principal cities on the Continent before moving into Brussels. Maestro will travel with singers Ethel Ennis and Jimmy Rushing and a band that'll include a trio and a sextet.

N.Y. Orch Leaders Trying to Get Themselves Defined as Fish or Fowl

A large group of single-engagement bandleaders in New York, caught in a web of conflicting rulings tby the Federal, state and local officials, and the American Federation of Musicians, have organized into the Orchestra Leaders of Greater New York. Outfit, covering some 75 leaders, are trying to break out of a tax squeeze resulting from the confusion of their employer-employee status.

According to the Federal and New York City authorities, the bandleaders are employers of the sidemen who work for them. On the other hand both the N. Y. State tax officials and the AFM national office has ruled that the leaders are employees of the persons who hire the band. Hence, the orch leaders are required to pay various taxes in both categories.

The club date leaders, who handle the bulk of the weekend engagements around the New York area, are required to pay, as employers, a 3% Federal unemployment insurance tax on their payrolls. However, because the State Government does not recognize the leaders as employers, the latter do not have to pay unemployment insurance to the state. As a result, sidemen cannot collect N. Y. State unemployment insurance. Meantime, N. Y. City authorities look upon the leaders as employers and collects from them the gross receipts business tax.

The orch leaders want the AFM leadership to clarify the situation by ruling them as employers. Otherwise, the bandleaders point out that their clients, who hire the orch would be put in the position of filling out complicated union forms and paying all sorts of taxes. The leaders feel such a procedure is not only cumbersome, but would discourage people from hiring live musicians.

At the same time, within the ranks of the New York orch leaders, a dispute is going on over salary scales. One group, the Metropolitan Musicians Club, is urging a four-hour pay for a three-hour job with overtime to start after three hours. The Orchestra Leaders of Greater N. Y., however, are opposed to such a wage increase on the theory that it would cut down on available jobs. The administration of N. Y. Local 802 is also against the wage hike at this time.

EPIC POP BIZ 200% OVER '57; LP'S UP 100%

Epic Records is riding a hot sales pace this year with pop album sales up 100% and a 200% increase in pop singles biz over the first quarter tally of 1957.

The label's album biz has been sparked by three Lester Lanin packages, Jimmy McPartland's "Music Man Goes Dixieland," Sal Mineo's first LP, "Sal," and Neal Hefti's "Singing Instrumentals." Also contributing to the sales upbeat has been diskery's "Around the World in Hi-Fi" promotion.

To sustain the sale momentum, diskery has set a release schedule for next month with disks by Sal Mineo, Roy Hamilton, Somethin' Smith and an LP by the Moiseyev Ballet Co. spotlighted.

Irving Mills Bldg.

Hollywood, April 29.

New seven-story building bearing his name will be erected here by Irving Mills, Mills Music exec. Plot and structure will rep an investment in excess of $1,500,000.

Projection room and vault space for films will be included in facilities to attract tenants in entertainment and ad business.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Customs Distrib Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**DAVID SEVILLE** (Liberty) **Witch-Doctor**	4	1	1	3	2	9	2	1	1	1	2	7	6	1	3	2	2	6	2	..	2	162
2	2	**PLATTERS** (Mercury) **Twilight Time**	1	2	..	2	4	2	4	2	3	5	1	1	5	10	2	1	5	1	4	..	4	150
3	4	**EVERLY BROS.** (Cadence) **All I Have To Do Is Dream**	9	..	2	1	1	1	1	8	..	2	4	2	..	..	1	3	4	10	1	..	1	125
4	3	**LAURIE LONDON** (Capitol) **Whole World In His Hands**	8	..	..	..	5	..	..	5	4	8	..	5	..	3	7	5	3	2	3	1	10	85
5	7	**DEAN MARTIN** (Capitol) **Return To Me**	..	..	4	6	..	7	5	..	6	3	..	4	8	..	6	4	1	7	..	..	..	71
6	6	**ELVIS PRESLEY** (Victor) **Wear My Ring Around Neck**	..	6	5	5	6	4	10	10	7	..	..	8	..	6	..	6	6	8	5	..	3	70
7	5	**CHAMPS** (Challenge) **Tequila**	3	..	..	..	8	..	..	4	9	..	8	..	..	7	..	..	..	3	10	2	..	45
8	11	**ART & DOTTY TODD** (Era) **Chanson D'Amour**	7	8	..	..	..	..	6	..	..	10	3	6	7	..	9	9	..	..	6	..	7	43
9	9	**MONOTONES** (Argo) **Book of Love**	5	3	..	..	..	..	..	..	..	4	5	3	..	..	..	10	..	..	8	..	8	42
10	15	**RICKY NELSON** (Imperial) **Believe What You Say**	2	..	..	10	10	..	..	..	..	7	6	..	9	..	..	..	..	8	..	..	..	22
11	12	**KATHY LINDEN** (Felsted) **Billy**	..	..	..	..	..	..	..	..	5	..	..	..	..	2	10	..	..	..	..	6	..	21
12A	8	**HUEY SMITH** (Ace) **Don't You Just Know It**	6	..	..	..	..	..	..	..	..	6	9	..	..	..	..	..	..	9	..	..	6	19
12B	10	**CHORDETTES** (Cadence) **Lollipop**	..	..	7	..	..	..	..	7	..	..	..	..	10	8	..	..	..	4	..	..	..	19
12C	23	**DON GIBSON** (Victor) **Oh Lonesome Me**	..	..	..	9	..	8	3	..	..	..	7	..	..	..	..	..	..	9	..	..	..	19
12D	..	**NAT KING COLE** (Capitol) **Looking Back**	..	..	..	..	3	..	..	..	..	..	..	..	1	..	..	..	10	..	..	..	..	19
16	16	**PERRY COMO** (Victor) **Kewpie Doll**	..	..	..	8	..	10	..	..	8	..	..	9	..	4	..	..	..	..	..	..	9	18
17	..	**PAUL ANKA** (ABC-Par) **Let the Bells Keep Ringing**	..	..	..	..	..	5	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	15
18A	..	**FOUR LADS** (Columbia) **There's Only One of You**	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	14
18B	18	**PERRY COMO** (Victor) **Catch A Falling Star**	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	5	..	14
18C	13	**PAT BOONE** (Dot) **Wonderful Time Up There**	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	3	..	14
21	20	**RICKY NELSON** (Imperial) **My Bucket's Got A Hole In It**	..	..	..	..	..	7	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	10
22A	19	**LOU MONTE** (Victor) **Lazy Mary**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	5	..	..	..	9
22B	..	**ANDY WILLIAMS** (Cadence) **Are You Sincere**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	9
24	..	**FOUR PREPS** (Capitol) **26 Miles**	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	9	..	8
25	..	**CHUCK BERRY** (Chess) **Johnny B. Goode**	..	..	..	9	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	..	..	7

L. Wolfe Gilbert On 'Vanity' Book Publishers; Likens 'Em to Show Biz

The so-called "vanity publishers," which require authors to finance the publication of their own works, are defended by L. Wolfe Gilbert, veteran ASCAP songsmith whose autobiography, "Without Rhyme or Reason," was published through this "do-it-yourself" route. Gilbert likens the "vanity press" to the music business where songsmiths and singers frequently pay to get recorded, or to the legit field where authors solicit money from friends and investors to get their work produced.

Gilbert, however, cautions neophyte authors against unscrupulous "vanity publishers" who will take any work that is submitted regardless of merit. "The "ground rules," he states, "should be ethical and and hence the 'vanity publisher' would gain the confidence of the embryo writer, the public and the trade."

Gilbert's reflection on the "vanity publishers" was cued by the fact that many book reviewers frankly told him that they do not consider works published under the author's financing. Songsmith claims that, regardless, his memoir developed into a "bestseller." He does overlook the fact that his personal exploitation and wide friendships always figures in such circumstances.

Gilbert and his wife are currently on their first European trip.

HARRIS TO COL LP CLUB

Theodore Harris has joined the Columbia LP Record Club as production manager of the club's sales promotion.

For the past six years Harris had been ad production manager with L. & C. Mayers Co.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Starr—WNEW—New York	Bill Sheridan—WICH—Norwich	Eddie Gallagher—WTOP—Washington	Alan Dary—WBZ—Boston	Jack Chadderton—WLYN—Lynn	Ed Gray—WKNE—Keene	Donn Tibbets—WGIR—Manchester	Jim Aylward—WWWH—Rochester, N. H.	Alan Owen—WMID—Atlantic City	Al Meltzer—WEBR—Buffalo	Ed Meath—WHEC—Rochester	Bill Wright—WIBG—Philadelphia	Jack Bennett—WHWB—Rutland	SOUTH: Tom Gillen—WTRL—Bradenton	Charlie Murdock—WQAM—Miami	Pat Chambers—WDAE—Tampa	Nick Ramsey—WFAA—Dallas	Lanny Roberts—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Bob Stevens—KILT—Houston	Beauregard Davis—WLOW—Norfolk	Joe Murray—WLEE—Richmond	MIDWEST: Wally Phillips—WGN—Chicago	Frosty Mitchell—KIOA—Des Moines	Don McLeod—WJBK—Detroit	Bill Bennett—WDGY—Minneapolis	Frank Allen—KOWH—Omaha	Rod Lucier—KYOX—Fargo, N. Dak.	Bill Dawes—WCPO—Cincinnati	Bill Dawson—WLMJ—Jackson, O.	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Frank Kalil—KTKT—Tucson	Frank Pollack—KDAY—Hollywood	Don Lamond—KFOX—Long Beach	Ira Cook—KMPC—Los Angeles	Lash Lazaar—KXLA—Pasadena	Jim Catheart—KMYR—Denver	Paul Coburn—KLUB—Salt Lake City	Glenn Brooke—KRKO—Everett, Wash.	TOTAL POINTS
1	2	4	Platters	Mercury	†Twilight Time	1		4	1		3	7	8	4			1	10	3	2	2		1	1	2	5	1	2	1	4	1	2	1	8	10	4	2		3	4	6	2	1	246
2	3	3	David Seville	Liberty	*Witch Doctor			6			2		4	3	1	1	4	5	6	1	3	1	1	2	3	1	2		1	2	2	6	1		7	2	3	2		3		1	3		7	244
3	1	8	Laurie London	Capitol	*Wh'le W'rld in His H'nds		2	3	2			4		1		4	2	2	1			3	6	8	2	5	3	4		7	3	2	5		1		9	1			10	5	1	1		200
4	5	3	Art & Dotty Todd	Era	*Chanson D'Amour	3		10		10	9	2	9		3	7		10		9	9	4	4		10	4		5	4	5								1							124
5	17	2	Everly Bros.	Cadence	†All I H've to Do Is Dr'm			1					7					4		4				6	4	3	1	2		3	1	3	7		4										110
6	15	3	Elvis Presley	Victor	†Wear My Ring	6		7			4							3		2		7	2	5	6		6	8	9		5	5	6	3		3						9	9		104
7	4	7	Four Lads	Columbia	*There's Only One of You	2	8			7		5	5								5	8						9	7															78
8	9	5	Dean Martin	Capitol	*Return to Me	4	7				5				7	9		9							7		10	3	5	4	10				6	7	1			1			5		76
9	10	10	Connie Francis	MGM	*Who's Sorry Now			2	9					8		2	7		4			10	5				4							3	6		7	4							71
10	6	10	Champs	Challenge	†Tequila	3	5					6		2			3						3			10	8						9		5		8	6		4			64
11	12	4	Monotones	Argo	†Book of Love					2	7						9			10						6		6		6	8	8			3			9		8			53
12	13	2	Perry Como	Victor	*Kewpie Doll	5		7							4	3		7	9								7	9	6	9			7		1							5	52
13	45	2	Ricky Nelson	Imperial	†Believe What You Say			9														6		5		7				8	6	7	4		5						7		49
14	22	3	Sinatra-Smith	Capitol	*How Ya' Fixed for Love				3	5			3		10																													45
15	29	9	Pat Boone	Dot	†W'derful Time Up There		6					1		9			5		7															10			3	1			8		39
16A	19	6	Kathy Linden	Felsted	*Billy		4		10															9					3										8	2				30
16B	31	4	Ricky Nelson	Imperial	*My Bucket's Got a Hole	9														8					5						9		3	2		10			5		6		30
18A	30	7	Lou Monte	Victor	*Lazy Mary									6	6					7		9																					26
18B	7	8	Chordettes	Cadence	†Lollipop		1										6		8															8							4			26
20	39	8	Vic Damone	Columbia	*Gigi		9								2																				8	6								24
21A	8	12	Andy Williams	Cadence	†Are You Sincere		5									8	8																	2		7								22
21B	..	8	George Hamilton	ABC-Par	*Now and for Always		10		8			3						8											10								8	9		7				22
23	11	16	Perry Como	Victor	*Catch a Falling Star							10		5			10																									4		22
24	..	1	Eileen Rodgers	Columbia	*Careful, Careful					3			2																							6			4			10		21
25A	21	2	Paul Anka	ABC-Par	†Let Bells Keep Ringing	10												6							8									9									19
25B	25	9	Don Gibson	Victor	†Oh Lonesome Me			8												5														4									16
25C	..	7	Roger Williams	Kapp	*Arriverdeci Roma			4																							4												16
28A	28	2	Johnny Mathis	Columbia	*Teacher, Teacher	8								9							6	10													2								16
28B	..	1	4 Freshmen	Capitol	*Whistle Me Some Blues													3																			7		4				15
30	14	3	Ed Townsend	Capitol	†For Your Love					4					10																											15	
31A	23	2	Nat King Cole	Capitol	*Looking Back								10										4	8													5						14	
31B	..	1	Johnny Mathis	Columbia	*All the Time																7		9								7		8							9		13	
31C	27	2	Fontane Sisters	Dot	*Chanson D'Amour																													5		4							13	
34A	20	8	Ames Bros.	Victor	*A Very Precious Love	7																																					13	
34B	..	19	McGuire Sisters	Coral	†Sugartime							8																							4								11	
34C	..	1	Link Wray	Cadence	†Rumble								1																													3	11	
37A	..	8	Johnny Nash	ABC-Par	*My Pledge to You					6			6																	10													11	
37B	..	6	Voxpoppers	Mercury	†Wishing for Your Love				5																																		10	
37C	..	1	Slades	Liberty	*You Mean Everything																										7												10	
40A	26	5	Huey Smith	Ace	†Don't You Just Know It																															10						2	10	
40B	35	19	Billy Vaughn	Dot	*Sail Along Silvery Moon													5								9								6						10			8	
40C	..	3	Aquatones	Fargo	*You					9	6																									9							8	
40D	..	8	Jimmie Rodgers	Roulette	*Long Hot Summer			6																				10															8	
44	34	2	Kenny Rogers	Carlton	†Crazy Feeling															8					9																		8	
45	16	11	Chuck Berry	Chess	†Sweet Little 16																		7																		6	7	
																																						10						5

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Jukebox Copyright Bill

Continued from page 71

rights which were removed under a law in 1909 which did not anticipate development of jukeboxes. The problem, he said, is one of "exploitation."

Testifying briefly for the measure was Sen. William Langer (R-N.D.), who had once been in charge of similar legislation. Sen Langer expressed hope that the time for action had arrived.

Herman Finkelstein, counsel for ASCAP, testified that there is no basis for fear on the part of jukebox operators that they would be seriously injured by passage of the bill. "There is no reason to suppose," he said, "that any copyright owner will price himself out of the market. The industry certainly can pay something for these works. We are willing to ascertain with the aid of this Committee, having before it representatives of all who will be affected, what would be a fair amout. But so far the jukebox industry has refused to discuss any payment."

Finkelstein also pointed out that ASCAP cannot make "unreasonable" demands because of a consent decree which permits the Federal court to fix the price if the parties cannot agree.

Sydney M. Kaye, board chairman and counsel for BMI, said his organization would not object to allowing a lapse of time between pasasge of the bill and its effective date for fee bargaining with the juxebox operators on "an amicable and sensible basis.".

Kaye said the jukebox operators have had "a free ride" for 50 years and that the historical reasons for their exemption under the Copyright Law "have vanished into the mists of history."

John Schulman, counsel for the Songwriters Protective Assn., said the only "actual opponents" of the bill are the jukebox operators and manufacturers. The others listed as oppoents, he said, do not oppose the measure in principle. The American Hotel Assn. insists only on an "appropriate" system of licensing. The record industry, he said, is divided, and the National Licensed Beverage Assn. (tavern operators) is concerned with protection against infringement suits.

John Koshel Jr., counsel for SESAC, disputed the argument that since jukebox operators already pay for records they should not have to pay performance rights. It is "the specific use" to which a composition is put, he said, that determines payment and the law declares that performances for profit of copyrighted music require authorization of the copyright owner.

Juke Ops Oppose

Tenor of the opposition was reflected in testimony by George Miller, prexy of Music Operators of America. ASCAP, he said, once sponsored a bill which would have required small jukebox operators to pay it $1,560 a year and would have yielded the Society $26,000,000 or the equivalent of its total revenue in 1957.

For this reason, he said, "we doubt the sincerity of ASCAP's assurances that the fees they would charge us, if this bill passes, would be reasonable."

Miller predicted that record sales would fall off at least one-third and that a third of the jukeboxes would be removed if the bill passes. Not only music operators but the small songwriter and publisher would suffer, he said. Jukebox operators, he asserted, have paid at least $2,000,000 a year in royalties in recent years, which goes directly to songwriters and publishers.

Also opposing the bill were Music Operators of New York, National Licensed Beverage Assn. (tavern operators), leading jukebox makers National Assn. of Small Business, various operators and distributors.

Songwriters appearing for the bill included Otto Harbach, Richard Adler, Carolyn Leigh, John D. Marks, James F. McHugh, Stuart Hamblen, Bernie Wayne.

Others were Dr. Douglas Moore, Mrs. Vera Dougan, Edwin Hughes, Burton Lane, James Thomas Mrs. Bonnie Bourne, Mrs. Helen Sousa Abert, and David Krengler.

Bergman, Winters Join Coral Artists' Roster

Joining the ranks of society bandleaders on wax, Eddie Bergman's orch has been inked by Coral Records. Bergman, currently appearing at the Terrace Room of the Statler-Hilton Hotel in Los Angeles, plays at the numerous top society functions on the Coast.

Coral, at the same time, has signed comedian Jonathan Winters to a term deal.

On The Upbeat

New York

Tommy Valando is latest music publisher to ankle the Brill Building for headquarters on West 57th St. . . In reference to **Vernon Duke's** gag song title in his piece in last week's VARIETY, jazz buff **Nat Hentoff** reveals that **Ralph Burns** wrote "A Cool Cat On A Hot Tin Roof" several years ago and that it was recorded by **Woody Herman** for Capitol Records . . . Columbia Records Phonograph Division's "Listening In Depth" four-color mag ad was voted "best magazine ad of the year" by the Art Directors Club of N.Y. . . . **Marco Rizo**, Tico disker, signed by the Statler hotel chain for dates in the U.S. and Latin-America . . . **Don Elliott** guests on Art Ford's "Greenwich Village Party" (WABD) Friday (2) and plays a jazz concert at Murphy's, Brooklyn, Sunday (4).

The "Dick Clark Caravan" plays Ebbet's Field May 30-31 as part of the New York Summer Festival . . . **Sonny Rollins** continues the Spring Festival of Jazz at the Black Pearl tomorrow (Thurs.) . . . **Jimmie Daniels**, Bon Soir's singing host back at the club minor surgery . . . **Irving Fields** received a gold centennial medal of the city of Managua for his tune "Managua-Nicaragua Is A Wonderful Place" . . . **Gene Feehan's** "Adventures in Modern Music" (WFUV-FM) begins its 13th year tomorrow (Thurs.) . . . **Evdie Gorme** into the Palmer House, Chicago, May 8-June 4 . . . **Steve Lawrence** set for the Latin Casino, Philly, May 5-10 . . . **Vaughn Monroe** goes into the Shoreham Hotel, Washington, May 20 through May 25.

London

Louis Armstrong is first non-classical musician to be asked to play at the Edinburgh Festival this year . . . Mills Music to handle the trade side of the Florida Music Co. and the newly formed Budd Music Co. . . . Songstress **Vera Lynn** offered another longterm contract with the BBC. It will start in September . . . The "Birdland All-Stars" offered concert tour of Britain for late Summer.

Hollywood

Sterling Mossman, Hawaii's only policeman holding an AGVA card, heading for the mainland to plug his new Decca set, "The Hula Cop" . . . **Bob York**, Coast chief for RCA Victor, back in town from huddles in Gotham . . . Arranger-conductor **Jack Marshall** inked to pen an album of pop marches for the **Fred Waring Singers** . . . **Si Rady**, RCA Victor a&r man, inked the **Nagel Sisters**, four local youngsters, to a recording pact . . . **John Harding** will narrate three musical disks for Hi-Fi Records.

Chicago

Jack Teagarden's sextet set for a July 30 entry at the Preview Lounge here . . . **Harry James** orch at Omaha's Ak-Sar-Ben May 26-27. . . . **Jimmy Jett** fivesome, with **Sherry Martin**, signed for a fortnight at the Ft. Wayne Embers, June 30 . . . **Dakota Staton**, current at the Blue Note here, has a week starting May 19 at Cleveland's Modern Jazz Room, and another single stanza, as of June 2, at Philly's Showboat.

Philadelphia

Bill Haley's manager **Lord Jim Ferguson** has set him for a run at the Brussels World's Fair. . . . **Carmen McRae** and the **Lee Vincent** orch will be in May 9 for the spring dance of Penn State's Ogontz Center, at the Sheraton . . . **Damita Jo** is leaving her husband, **Steve Gibson** (**Red Caps**), to work as a single . . . **Barbara McNair** headlines the Beth-El Jubilee Ball at the Sheraton May 10 . . . **Steve Lawrence** booked into the Latin Casino, May 5-10, followed by **Don Cornell**, 12-21 . . . Modern **Jazz Quartet** plays the Red Hill Inn April 25-27.

Vancouver

New Jazz Society three-day fest, set for May 25-27, to showcase 10 combos, three big crews and tv thrush **Terry Dale** . . . **Frances Jordan**, tv singer, making her bistro debut with **Pat Trudell Quartet** at Gulf Club . . . **Rhythm Pals** taped a guest shot with **Jimmy Wakely** and company at local CKWX for CBS month-end airing . . . maestro **George Calangis** stepped down from AFM Local 145 executive due to crowded tv-radio concert sked . . . **John Emerson Co.** and fiddler **Arthur Polson** in their umpteenth week at Arctic privatery . . . **Jack Bourne** crew into resident spot at West Coast Club.

Pittsburgh

Ralph De Stefano combo replaces **Gabe D'Amico** and the Gabe-a-Tones as the house band at the Town House next Monday (5) . . . **Peter Carew's** option has been picked up indefinitely at the Gold Key Room of the Kennilworth Restaurant . . . **Chico Hamilton** quintet opened Monday (28) at the Copa for a week . . . **Mickey Greco** orch tagged for the weekends at Merry-Go-Round . . . **Marty King** band set for summer season at Colonial Manor, next door to the White Barn strawhat, which opens May 31 . . . **Jerry Betters** foursome begins indefinite stay Monday (5) at Hollywood Show Bar in East Pittsburgh.

Omaha

Lela Harper has taken over organ duties at the Pineboard Lounge . . . **Charlie Budtka** trio opened at Ladd's . . . **William Warfield** booked for City Aud Music Hall Monday (5) under auspices of Corinth Baptist Church . . . **Dick & Jeri Fuller** vocalizing at their own Papio Bar . . . **Bob Wills & Texas Playboys** featured on country music show slated for the Paramount Theatre tomorrow (1) . . . **Gail Cavanah & Blue Ridge Boys** booked for Ak-Sar-Ben's Square Dance Festival May 16-17.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(6th Ave. Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MUSIC MAN** (Capitol) **Original Cast** (WRO 990)	4	4	3	1	2	1	2	3	2	5	..	..	1	1	1	1	2	2	1	4	..	149
2	2	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	5	2	1	2	..	6	1	2	..	10	..	2	3	6	..	4	..	..	2	7	2	100
3	4	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)	..	1	4	8	..	3	3	1	..	..	7	..	6	..	3	2	..	..	6	8	..	80
4	3	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	..	3	..	3	7	2	4	4	..	1	4	..	5	..	..	..	..	..	3	..	..	74
5A	8	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	6	..	..	..	1	5	..	..	..	..	..	..	10	5	4	5	..	8	..	1	3	62
5B	5	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	2	8	2	6	..	4	..	..	4	9	..	..	2	..	..	..	6	..	5	..	..	62
7	9	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	1	..	..	..	4	..	..	..	9	..	..	..	7	2	..	5	..	..	..	..	7	42
8A	6	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	9	10	..	..	3	..	8	..	3	..	10	..	..	..	..	10	..	..	4	..	1	41
8B	7	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	..	5	..	..	..	..	5	..	1	..	5	..	9	..	..	3	..	..	..	..	8	41
10	13	**CARMEN CAVALLARO** (Decca) **Remembers Duchin** (DL 8661)	..	..	10	..	..	9	6	9	..	6	2	7	..	8	..	..	..	..	8	..	..	34
11	17	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	8	..	..	7	..	7	..	6	..	..	..	..	..	4	..	..	1	..	..	..	..	..	33
12	12	**JONAH JONES** (Capitol) **Swinging On Broadway** (T 963)	..	..	..	..	9	8	..	..	..	..	3	6	..	..	..	..	..	9	..	..	2	..	29
13A	23	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	7	..	..	..	..	..	..	..	4	..	..	..	7	..	..	6	7	..	..	9	..	26
13B	10	**JOHNNY MATHIS** (Columbia) **Good Night Dear Lord** (CL 1119)	..	..	..	9	..	..	..	..	7	..	..	..	..	..	5	..	..	1	7	..	..	26
15	15	**WAYNE KING** (Decca) **Dream Time** (DL 8663)	..	..	7	..	10	..	..	8	6	..	6	10	..	10	..	7	..	..	..	..	..	24
16A	19	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	3	6	..	5	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
16B	16	**BILLY VAUGHN** (Dot) **Sail Along Silvery Moon** (DLP 3100)	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	10	5	23
18	18	**KING & I** (Capitol) **Sountrack** (W 740)	..	..	5	..	..	..	..	10	..	..	..	..	..	3	..	..	4	..	..	..	..	22
19	25	**FOUR ACES** (Decca) **Hits From Hollywood** (DL 8693)	..	..	..	..	5	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	6	19
20	..	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol. II** (W 982)	..	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	..	9	..	3	..	18
21A	22	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	1	..	..	9	..	..	..	..	..	..	9	14
21B	..	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	9	..	..	..	..	..	..	9	8	..	4	..	..	..	..	..	..	..	..	..	14
21C	21	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	7	6	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	14
24A	11	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	..	..	..	..	..	7	..	..	8	..	8	..	..	..	..	..	..	10
24B	24	**BRIDGE ON RIVER KWAI** (Col.) **Soundtrack** (CL 1100)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	10	..	..	..	..	10

M-G-M Records

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LONG LEGGED LADIES OF LABRADOR

K12648 on 45 & 78 rpm

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SOMETHING'S ALWAYS HAPPENING ON THE RIVER

(From the Broadway musical, "Say, Darling")

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BASIN STREET BLUES

K12650

SPECIAL ALBUM RELEASES

An MGM Record Album from the NBC Spectacular

RED BUTTONS BARBARA COOK

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ROSEMARY CLOONEY JOSE FERRER

Sings Selections from the Broadway Musical Comedy —

"OH CAPTAIN!"

E3687

Inside Stuff—Music

Continued from page 73

and that that was the reason the number became popular, rather than its use while he was in the White House. He said he doesn't dislike the waltz really "but I just got tired of it—after all they played it 30,000 times or more during the 1948 presidential campaign."

Hottest foreign disk click in Japan today is Paul Anka's "Diana" (ABC-Par) which has sold 20,000 copies since its Jan. 31 release, 10,000 of them in first four weeks of circulation. Record also received top spot on a Nippon version of "Your Hit Parade" on JOQR (Tokyo Bunko Hosó). ABC correspondent Ray Falk said the company only started releasing disks in Japan Jan. 31 through King Records. Flip side is "Don't Gamble With Love." Another Anka disk, "I Love You Baby" backed by "You Are My Destiny," is slated for Tokyo release momentarily.

After a 30-year layoff, songwriter Buddy Valentine has returned to the music biz as an active cleffer and has just been elected to membership in ASCAP. Back in the 1920s, Valentine wrote songs in collaboration with Sam Coslow, Jack Yellen and Pinky Herman.

Private recordings made by John Hammond of the "Spirituals to Swing" concerts at New York's Carnegie Hall in 1938-39 will go into the market under the Vanguard banner. Hammond, director of Vanguard's Jazz Showcase series, will put the tapings into two LP's for fall release. Among those participating in the concerts were singers such as Joe Turner and Big Bill Broonzy and bands headed by Count Basie and Benny Goodman.

The Catholic mass has been packaged into an LP by the Carmelite Father's Guild. The album, tagged "This Is The Mass," is owned by the Carmelite Father's Guild and all royalties will go to the Catholic Church.

Johnny Nash is the latest disker to get a crack at a pic career. The ABC-Paramount crooner has been tapped by Hecht-Hill-Lancaster for a role in the upcoming "Take A Giant Step." Nash, a regular on the Arthur Godfrey Show (CBS), will be given a leave of absence for the pic assignment.

The Modern Jazz Quartet, which makes its first solo concert appearance at New York's Town Hall May 12, will work without an emcee, customary at jazz bashes. Instead, the Town Hall program will be utilized for program notes as is done with longhair concerts.

18 Nations In On Paris Powwow Of Mercury-Barclay

Paris, April 22.

Mercury Record reps from 18 countries wound up a four-day convention here last week (15) hosted by the French Mercury outlet, Barclay Records. Besides biz talks, the group was treated to a one-night concert of Mercury and Barclay names and an evening trip down the Seine on the Bateau Mouche while dining.

Irving Green, Mercury prexy, was in for the confabs. The company's international outlook is following current European economic patterns in instituting a sort of common mart setup. New releases are geared to hit all over the world simultaneously, and saving measures include pressing in one spot, Holland, and making all jackets in Italy. Other outlets are thus easily serviced from one place.

Mercury is also using its overseas licensees' catalogs for Yank releases. Stereo sound disks and tapes were also discussed. Bruce Somers, stationed in Geneva, did the planning and Eddie and Nicole Barclay hosted. A different country hosts every year. Mercury places jazz, pops and classics with all its representative companies and controls jacket art work from N. Y.

URANIA INTO STEREO WITH MAY RELEASE

Urania Records is jumping into the stereo stampede this week with two ballet recordings cut by the London Philharmonic Orchestra. The ballets are "La Boutique Fantastique" and "Gaiete Parisienne," both are conducted Rene Liebowitz.

Seig Bart, Urania's prexy, has blueprinted a heavy ad and promotion schedule for the label's releases to get label's stereo message across before the major companies move in. Stereo package also includes other longhair works and also "Society Dances to Milt Shaw and His Orchestra at the St. Regis."

Urania's stereo disks employ the standard Westrex 45/45 system and will list at $5.95.

Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, has resigned to enter the solo concert field. He will stay through the season and accompany the Orchestra on its two-month European tour.

COAST TOOTER CLUB IN BANKROLL SUIT

Los Angeles, April 29.

The Musicians Club, currently embroiled in a jurisdictional battle between AFM Local 47 and supporters of newly-formed Musicians Guild of America, is named in action brought by Security-First National Bank in Superior Court.

Suit, seeking to determine rights to bank accounts belonging to Club, specifies 14 individuals who constitute the old board and newly-elected directorate. Bank states it has accounts in name of Club with a balance of $29,700, and asks court to determine who is entitled to make withdrawals.

3 GREAT RECORDS

CAREFUL, CAREFUL
EILEEN RODGERS Columbia

CHERIE, I LOVE YOU
PAT BOONE Dot

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RUSS HAMILTON Kapp

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HOT SPELL

From the Paramount Picture

"HOT SPELL"

Recorded by

MARGARET WHITING

DON

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FAMOUS MUSIC CORPORATION

THE BEST OF HOLLYWOOD IS ON RCA VICTOR RECORDS

The unusually beautiful Max Steiner music comes from what is going to be one of the biggest movie successes of all time. Watch this sensational album zoom to first place... fast!

And look at this great advertising support: Exciting national campaign including ads in Esquire, Holiday, The New Yorker, Saturday Review • Special four color point-of-sale material • National spot and television exposure • Local radio spot announcements • Tremendous nationwide newspaper coverage.

P. S. And... be sure to get your share of the profits from the Ames Brothers' great Pop single, "A Very Precious Love"—the big hit song from this great movie.

RCA VICTOR

Band Review

BUDDY WAPLES ORCH (8)
With Charee
Hotel Muehlebach, Kansas City

The periodic change of musical units on the bandstand of the Terrace Grill has brought in Buddy Waples for the present spell. New to the room, he is in from the southwest where he has played leading hotels and clubs for some time.

The assignment in the Grill is to play for dancing sessions, as well as backing the twice nightly shows, and for this purpose Waples has instrumentation of three saxes, trumpet-trombone double, string bass, piano, violin and drums. He also is emphasizing strings with pair of violin doubles which added to the solo violin give him an effective trio. Waples leads out from the keyboard.

This roundup also provides considerable versatility as required for the requests for Latins, fox trots, rhythm tunes and vocals. In the voice section Charee leads out soloing on pop tunes, but there are also some specialties in which Waples teams with her on novelty tunes. Don Bartell, drums, and Larry Robert, bass, also chime in for vocal work.

Violin work is desirable for this intimate room and Waples and crew likely will hold for a spell. *Quin.*

JACK SHERWOOD TRIO
With Dorothy Blair
Southern Club
Hot Springs

Some rating as an entertainment spot has accrued to Hot Springs as a result of its "season" of racing and the surge of gambling interest in the hot water resort. A certain amount of entertainment prevails regularly, except through the hottest months, however, and one of the units becoming better known is Jack Sherwood and his crew. They're in their fifth engagement in the mainstem Southern Club (restaurant, bar, casino, lounge), each stop being for several months at a time.

While playing for dancing is a primary assignment, the Sherwood crew is also called on to entertain, and so offers a good deal more on the vocal and special instrumental side. Sherwood taps the drums, doubles on trombone, does the m.c. honors, and warbles a flock of tunes, and his pace is typical of the versatility of the whole crew, except for Dorothy Blair who is called upon only vocals in her unusually low register.

Sherwood has Lee Moreno at piano, doubling on Hammond and accordion, and Archie Giola on reeds, doubling violin. From this array they can give proper handling to a variety of rhythms and styles, and thus they pretty much mix it up, as the customers like it. All take turns at singing, some in solos, some in duos and other group numbers. They make the lounge a ready place to drop in and stay awhile, evidently why they stay awhile in the spot. *Quin.*

SINTON, TEX., STATION SUED BY PUBBERIES

Another indie radio station, KANN in Sinton, Tex., has been ticketed by the American Society of Composers, Authors & Publishers for alleged infringement of copyright tunes in a suit filed recently in Texas Federal Court. Suit was brought by five ASCAP publishers, Lerner & Loewe, Williamson Music, Chappell, New World Music and Harms Inc., all of whom charged that their tunes were performed by KANN without a license. Plaintiffs ask for damages of $250 for each unauthorized performance, an injunction and court costs.

Similar suits have been brought by ASCAP publishers against a string of other indie radio outlets across the country in recent months.

Sidney Griller will succeed Piero Bellugi as conductor of the U. of California Symphony, starting in June. He and the Griller String Quartet have been named to full-time positions on the Berkeley faculty.

2d TIMEX ALL-STAR JAZZ SHOW
April 30, CBS-TV, 10-11 P.M., EDT
LOUIS ARMSTRONG
And His All Stars
LIONEL HAMPTON
And His Orchestra
GERRY MULLIGAN
Quartette
GEORGE SHEARING
And His Quintette
GENE KRUPA
JACK TEAGARDEN
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VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	**DAVID SEVILLE** (Liberty)	Witch Doctor*
2	1	**PLATTERS** (Mercury)	Twilight Time†
3	5	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
4	3	**LAURIE LONDON** (Capitol)	Whole World In His Hands*
5	8	**DEAN MARTIN** (Capitol)	Return To Me*
6	4	**CHAMPS** (Challenge)	Tequila†
7		**ELVIS PRESLEY** (Victor)	Wear My Ring†
8	9	**PERRY COMO** (Victor)	Catch A Falling Star* Kewpie Doll*
9		**ART & DOTTY TODD** (Era)	Chanson D'Amour*
10		**PAT BOONE** (Dot)	Wonderful Time Up There† Too Soon To Know* Sugar Moon†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†TWILIGHT TIME	Porgie
2	4	*WITCH DOCTOR	Monarch
3	1	*WHOLE WORLD IN HIS HANDS	Chappell
4	8	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
5	3	†TEQUILA	Jat
6	9	*RETURN TO ME	Southern
7	7	*CATCH A FALLING STAR	Marvin
8		†WEAR MY RING	Rush-Presley
9	5	*WHO'S SORRY NOW	Mills
10		*CHANSON D'AMOUR	Meadow Lark

(*ASCAP †BMI F-Films)

Album Reviews

Continued from page 72

For Latin Americans" (RCA Victor). More of Belmonte's intriguing Latino tempos is on display here. The package's sharp south-of-the-border flavor is brought into focus with some standards like "Moonlight Love," "I Can't Get Started" and "Body and Soul" as well as some fine new offerings like "Melody in Cha-Cha," "A Kiss And A Rose" and "Felicia's Bolero."

Daniel De Carlo Orch: "Moonlight Madness" (Decca). This package, recorded in Europe, follows the mood music pattern with an easy-flowing melodic design. The sound is full-blown and richly conceived and the mood buffs should single it out for spins. "Stella By Starlight" and "Love Affair" indicate just what kind of mood maestro De Carlo is in.

"David Allen Sings Jerome Kern" (World Pacific). David Allen, who has worked as vocalist with several orchs, is a finished crooner with warm pipes, lucid phrasing and a good sense of timing. This collection of Kern melodies, including "Lovely To Look At," "The Way You Look Tonight," "In Love In Vain," "The Folks Who Live On The Hill," "I've Told Every Little Star," and others, is handled in consistently listenable style. Johnny Mandel's orch backs up solidly.

Australian Jazz Quintet: "Selection of Rodgers & Hammerstein" (Bethlehem). The vogue for jazz interpretations of showtunes and standards has been growing steadily during the past year and the Australian Jazz Quintet's workover of Rodgers & Hammerstein's tunes shows that the trend can keep going for sometime to come. For every jazzster has his own way of doing things and looks at a song in a different way. In this package the Australians show a fine appreciation for R&H and work their pieces into hip jazz items that show off the group's musicianship, maturity and imagination. *Herm.*

Showtunes

Continued from page 71

package as against a 1½c for the lowpriced $1.49-$1.98 product.

However, E. H. Morris, currently represented with the Harold Arlen-Yip Harburg score for "Jamaica," that the advance and guaranteed sales deal offered by the lowprices is secondary to how the property will be presented. Sidney Kornheiser, Morris' general professional manager, claims that in a show score the publishers and disk companies are working with topranking writers and the handling of the score property has to be done to their liking as well as the show's producers. "We've got to be careful that the property isn't cheapened," he added, "therefore the money consideration offered by the lowprice outfits is the least of the problems."

The attitude at Chappell, which represents such top cleffers' as Rodgers & Hammerstein, Lerner & Loewe, Cole Porter, Harold Rome, etc., is that there will be no cut-rate royalty deals. A Chappell spokesman summed it up this way, "We're not hungry for money."

MOA

Continued from page 71

the agenda is a plan to hookup with Peter Potter's "Juke Box Jury." Alliance would name-change the Coast deejay's video stanza to "Peter Potter-MOA Juke Box Jury," backed by a national ad-publicity campaign pegged to an identifying logo for prominent display in all promotion and on MOA jukes. It's hoped that Potter's on-camera pitching will generate more play of location phonographs. Potter will p.a. at the convention, and his tie-up with MOA, which Miller indicates will keystone the ad-pub program, appears certain of member approval.

Assuming the agenda accurately reflects the operators' anxiety, the copyright fight is a priority issue, for it's the first order of business at Tuesday's plenary session where it will be explored by Nicholas E. Allen, MOA's new legal counsel.

Miller expects some 3,000 ops to make the convention.

Mills on top with . . .
• BILLY KATHY LINDEN on Felsted
• WHO'S SORRY NOW CONNIE FRANCIS on M-G-M
• I'M GETTIN' SENTIMENTAL OVER YOU NELSON RIDDLE on Capitol
• ONE MORNING IN MAY JOSE MELIS on Seeco
• OVER AND OVER GUY LOMBARDO on Capitol
• GIRL OF MY DREAMS GERRY GRANAHAN on Sunbeam
• HOW COME YOU DO ME SAVINA CATTIVA on Love
MILLS MUSIC, INC.

SEEK AGVA TAKEOVER BY 4A'S

N'West Fair-Happy; Portland's '59 Centennial, Seattle's '61 Expo

World's Fair and Centennial preparations to draw an estimated 14,000,000 are being made in the Northwest. Portland will have a 100-day Centennial show combined with an International Trade Fair, while a national survey is being conducted to assist in the planning of the midway for the World Science and Pan-Pacific Exposition slated to open in Seattle in May, 1961.

The Portland event will open June 10 and run through Sept. 17, 1959. One of the items being planned is an aqua theatre to rise alongside the exposition building on the Columbia River. Centennial will also have a gayway, Disney type area exhibits such as a frontier town, boomtown and an operating railroad. Main structure, Pacific Exposition Bldg., will be the centre of the layout, to contain 11 acres of exposition space and 54 adjoining acres. International Trade Fair will be held outside the main building.

There will be an 8,000-seat auditorium which will probably have name shows. Floyd Maxwell, expo's managing director, has been inquiring about talent from California agencies. Layout will be among the biggest events of its kind seen on the Pacific Coast since the San Francisco World's Fair. Attendance of 4,000,000 and income of over $5,000,000 are anticipated. The 1957 Legislature has already allotted $830,000 as the starting appropriation.

The Seattle shindig will be on a 90-acre lot near downtown Seattle and is being financed by a $15,000,000 city-state bond issue. Additional support, including creation of a Federal Fair Commission, is being sought in legislation now before Congress. City and state condemnation of land is expected to be completed in time for construction to start in 1959.

Facilities to be built include a 3,000-seat concert hall which will have a stage 64 feet in depth, a multi-purpose convention auditorium to seat 1,000 and possibly an amusement pier. Site selected also includes Seattle's Ice Arena which can seat 56,000 for sports events, State Armory Expo building, and a 12,000-seat stadium.

The Standford Research Institute retained by the Washington World's Fair Commission has estimated a minimum 10,000,000 attendance over a 16-month run.

'ICE FOLLIES' GROSSES $264,000 IN MPLS.

Minneapolis, April 29.

Playing their annual engagement at the 6,000-seat Arena at $3.85 top, the Shipstad-Johnson "Ice Follies" drew 112,384 customers, or an estimated gross of $264,000 for 22 performances. Average attendance was 5,168.

Last season show pulled 119,618, or an estimated $280,000, averaging 4,600 attendance, for 26 performances.

Pleasure Beach's $1.50 Gate Fee to 'Furriners'

Bridgeport, April 29.

To help lure back the hometowners to Pleasure Beach, municipally-owned amusement park which Bert Nathan has leased from the city, a $1.50 admission fee will hereafter be charged out-of-state residents who come to the resort by car, boat and bus.

Overflowing of Pleasure Beach facilities by New York groups has been a big bone of contention here in recent years. New management also expects to demand permits from groups seeking to use picnic facilities.

Nathan is going to splurge advertising-wise in his first season, with reported budget of $30,000 for newspapers, radio and outdoor boards. John P. Kelly has been hired as publicity director and Don Becker as promotion director.

Borge's 11G in Atlanta

Atlanta, April 29.

Victor Borge's brand of hoke (little of it new) got laughs and chuckles from two-thirds of a house Wednesday (23) in Atlanta's 5,000-seat Municipal Auditorium for a $11,024 gross.

Night before his appearance here Borge did $9,678 in Birmingham. High spot of his 16-day tour of Dixie came when he drew $16,820 at a show in Orlando, Fla., for benefit that burg's Youth Center.

Borge was booked for his Southern swing by Marvin McDonald, manager of Atlanta Music Club's All Star Concert Series.

New Nixon Nitery, Pitt, Reopens as 'New Arena' But on an Iffy Basis

Pittsburgh, April 29.

New Nixon, big downtown nitery which was padlocked couple of weeks ago because of mounting money troubles, got going again last Wednesday (23) under new management but, for the time being anyway, pretty much on an iffy basis. James Fallon, who picked up the chairs and tables for $500 at a sheriff's auction, is the president of the corporation which has taken over the room, and the reopening was a hurried one merely to cash in on a lawyers' convention party of 500 which had been booked sometime back.

Name was changed to the New Arena Restaurant, and at the moment the spot is operating without a liquor license pending action by the State Liquor Control Board. Morey Amsterdam opened Friday (25) but didn't know whether he would play only the weekend or 10 days, which was the original booking.

Back wages amounting to around $4,000 are owed musicians and waiters, and unions representing them are demanding that Fallon clear up the indebtedness. He feels that this is an obligation of the old corporation and doesn't feel he should be penalized. Before reopening, Fallon put up bond money with Musicians Local 60, AGVA and the waiters union covering only first four days since he wasn't sure whether he would continue beyond early this week if the liquor license didn't come through and the back pay matters weren't straightened out.

In the meantime, added liens by the Federal Government were filed against the old New Nixon corporation but according to Harold Gray and James Martier, the then principal stockholders, there are enough accounts receivable put to clear up, when collected, not only tax debts but also the wages owed musicians and waiters.

Fallon hopes to get cleared away as soon as possible because room has a string of bowling league banquets booked through May and part of June and he doesn't want to lose them to other spots. At the moment, however, the status remains pretty muddled. For the reopening, guests were told they could bring their own booze from a liquor store only a few doors away and the corkage and setups were added to their bills.

New D. C. Nitery

Washington, April 29.

Washington is getting a new nitery to be located on the site of the former Coral Room. Harry Snyder is opening the Cafe de Paree on May 16 with a show including Zsa Zsa Gabor, Joey Adams and Nejla Ates, plus a 16-girl line. Spot seats 750.

Other dates booked for the spot include Buddy Hackett and Peggy King set for May 26, and Sophie Tucker signed for June 27.

INVESTIGATION OF BRIGHT SOUGHT

The executive committee of the Philadelphia branch of the American Guild of Variety Artists last week passed a resolution asking the Associated Actors and Artistes of America to take over the affairs and the administration of AGVA until such time as the 4A's can dispose of charges recently sent them by Dick Jones, former eastern regional director of the union. The 4As were asked to safeguard the interests of the membership as well as the assets of the union, its welfare trust fund and the sick and relief fund.

In addition to the takeover of the union, the resolution asked that the board set a specific date for the hearing of the charges; that AGVA national administrative secretary Jackie Bright and AGVA attorney Harold Berg (also counsel for the 4As) be disqualified from hearing these charges, that all records of the union from 1950 on be studied.

In addition, the resolution asked a thorough study of the union's sick and relief fund administered by Margie Coate. One of the strong points of the resolution was a study of all specific loans and grants to national board members past and present, as well as to rank and file members. In addition, the resolution asked a study of the use of the sick and relief fund during the strike last year of the Ringling Bros and Barnum & Bailey Circus. Motion asked to determine whether performers who walked out of the circus were paid out of the s&r monies, and whether

(Continued on page 82)

Rebels Quiet, Havana Spots Start to Perk

With rebel activity on the downbeat, Havana is starting to show vestiges of its pre-revolutionary prosperity. The Havana Riviera hotel, for example played to capacity on Saturday (26), in its Copa Room.

The hotels had been doing very badly during the height of the rebel activity last month when a general strike was called. However, tourism is returning now that the shooting war has all but disappeared in Havana.

Another sign of confidence that all will be peaceful in Havana is seen by the fact that negotiations are on for "Holiday on Ice" to play the new Sports City starting May 24 for four weeks.

The past weekend comprised the biggest business spurt since the guns started booming. Most of the biz came from Miami Beach. At the same time, native Cubans started making the rounds again, with travel at night now considered safe.

The other hotels, including the Nacional and Capri have also been hitting an uptake while tourists are no longer fearful of making the comparatively long trip to the Tropicana and Sans Souci on the outskirts of the town.

Book Miyoshi Umeki Into Blue Angel, N.Y.

Academy Award winner Miyoshi Umeki will finally open at the Blue Angel, N. Y., tomorrow (Thurs.) after last-minutes attempts to get a postponement were turned down by the spot. Japanese filmster has been booked for the Dinah Shore tele show June 1, and William Morris Agency, now handling her, asked that engagement be delayed since agreed upon closing date. May 28 would be too close to allow for adequate rehearsals.

A compromise was agreed on to permit her to close May 24, and she'll be paid for four weeks while working three and a half weeks.

Hotels Mushroom in Vegas; See Salary Ceiling of 25G on Stars As Per-Capita Gambling Drops

By FORREST DUKE

Las Vegas, April 29...

Although the saturation point apparently hasn't been reached as far as the number of hotels in Vegas is concerned, it's likely that talent salaries have reached a standard limit.

A new hotel, the Desert Spa, has just opened, the Stardust is skedded for a summer unveiling, and efforts are being made to reopen the shuttered New Frontier and Royal Nevada. The Desert Spa, with only 60 rooms, obviously will rely on its casino as a main source of revenue. The operators are counting on the low-budget ($10,000 per week) show to be attractive enough to pull in a sufficient number of players—losing players, that is—to keep the operation in the black. The Desert Spa was supposed to open over three years ago when actor Pat O'Brien was associated with the venture, but a series of setbacks, including the State Gambling Control Board's refusal to okay certain applicants on the license, delayed the teeoff until now.

As far as salaries go, it's almost impossible even for the top stars to get more than $25,000 a week. Several years ago, there were occasions when powerhouse attractions asked for and got more. Victor Borge reportedly got $35,000 a week at the New Frontier, and though the official figure never was announced, Judy Garland is said to have received even more when she made her Vegas debut at the same hotel. Later at the Flamingo, reliable sources say her salary was closer to the $25,000 mark. Liberace's reported $50,000 week-

(Continued on page 82)

Border Crossings

Vancouver, April 29.

Vancouver tourist industry is shaping up for summer centenary affairs, the International Festival and Pacific National Exhibition, with March returns showing a 10% rise over same month last year.

Influx from stateside totalled 51,818 for March, against 47,084 logged by Blaine immigration for March, 1957, as visiting for two days or more. Around 3,000,000 tourists are expected this year.

Maraccas Cause Canary To Hit Sour AFM Note With U.S. Immigration Officials

Vancouver, April 29.

Because of a pair of maraccas in a singer's car, while crossing from here into Washington State at Blaine, U. S. immigration officials are making it tough for Vancouver artists to play one-nighters at Palms Supper Club, Birch Bay, Wash. Local thrush Eve Lynn was held up at U. S. border recently technicality that her maraccas made her a musician, thus subject to AFM prior clearance from Bellingham local, according to Ernee Horsman, boniface of the Palms said, "and we have had trouble ever since." Singer was eventually allowed to proceed, but "on parole."

Operator compares current American and Canadian border formalities. "I don't think it's fair," he says, "that they (American artists) can come up to Canada, but we can't go down there," and explains, "It means wasting two or three days getting clearance from the union and from immigration officials in Seattle, and costs me $1 for the application plus $5 or more broker's fees. And it costs that every time."

Horsman wants some blanket clearance of artists, or similar formality to American acts, who require only a letter from Vancouver booker to pass Canadian immigration. Previously, acts from this city have worked casuals stateside, without red tape.

Patrons at the Birch Bay bistro, weekends, derive largely from Vancouver area, he says, "and when Deas Island tunnel is completed, my place will be within 20 minutes drive of Surrey (70,000 pop.) and New Westminster (some 50,000 pop.)." Palms frequently hires American acts through Jerry Ross agency, Seattle.

Mathis to Lose 4G Via Old Pitt Commitment

Pittsburgh, April 29.

Johnny Mathis is going to lose $4,000 here week of June 23 because Lenny Litman has decided to play the singer himself at his Copa instead of selling his contract to the Twin Coaches.

Litman, who had Mathis a year ago, holds an old commitment with him for $2,500, signed long before singer got so hot, and Coaches, with a greater capacity (almost 1,200), offered him $5,000 in cash for the piece of paper and was willing, in addition, to go to $6,500 for Mathis himself, or 4G more than the deal called for.

Copa boss at first tentatively agreed to go along, Coaches immediately began billing Mathis on its lineup of coming attractions and then Litman himself changed his mind and decided that at the price he has Math's for, he could make more than $5,000 by using him in his own club.

STEEL PIER, A.C., SETS SUMMER NAME LINEUP

The Steel Pier, Atlantic City, has the bulk of its headliners set for the summer. Al Rickard, booking the house, has inked Bill Haley & The Comets and the Paulette Sisters, to start for three days May 30 over the Memorial Day Weekend; Steve Gibson & Redcaps, June 7, and Andy Williams, June 13, all for three days. Alan Copeland will go in June 16 for six days.

Fullweek show starts June 22 with Red Buttons topping and Eileen Rodgers in support; July 6 show isn't yet set but Mickey Rooney is being negotiated for. Juanita Hall and the Four Aces are on tap July 13; Crescendos, Tina Robin, Paul Anka and Danny Crystal, July 20; Dorothy Collins, Russell Arms and Manhattan Rockets are slated for July 27; Johnny Haymer, Jimmy Rodgers, Aug. 3; Andrews Sisters and Blackburn Twins & Jerry Collins, Aug. 10; McGuire Sisters, Georgie Kaye and Roy Smeck, Aug. 17; Les Paul & Mary Ford and Ricky Lane, Aug. 24 and the Kirby Stone Quartet winds up the festivities on the Aug. 31 show.

Some fillin talent is still to be set.

Vancouver's 100th Anni Draws Names to Niteries

Vancouver, April 29.

"They're wanting to play Vancouver because of the centennial," says Cave boniface Isy Walters. Walters so far has pacted for Billy Eckstine for June 30 for two weeks, Jimmy Rodgers for one week from July 21, and Louis Armstrong for a fortnight from July 28. Mills Bros. opened yesterday (Mon.).

July to August dates occur collateral with much bruited International Festival and centenary attractions, plus new Gay-Way at Exhibition Park. City officials expect some 3,000,000 tourists.

Vaude, Cafe Dates

New York

George De Witt primed for the Copacabana May 22 . . . **Eileen Barton** signed with the William Morris Agency . . . Contracts have come through on an April 1, 1959 date for **Dominique** at the Moulin Rouge, Hollywood . . . **Bob McFadden** to the Carillon Hotel, Miami Beach, May 6 . . . **Ving Merlin** moves to Harrah's Reno, starting May 2 . . . **Judy Scott** going to Blinstrub's, Boston, May 5 . . . **Teddi King** set for the Riviera, Las Vegas, July 7 . . . **Jackie Kannon** booked for the Oct. 8 bill at the Cocoanut Grove, Los Angeles, on the **Guy Lombardo** show . . . Included in **Tina Robin's** bookings are El Morocco, Montreal, May 18; Eddys', Kansas City, May 31; Chase Hotel, St. Louis, June 19; Beverly Hills, Cinc., July 4 and Palmer House, Chicago, July 29.

Budd Lehman, ex Henry C. Brown Agency, has joined the **Herbert Marks** office . . . Deal is on for **Edith Piaf** to play the Queen Elizabeth, Montreal, prior to opening at

(Continued on page 84)

JUDY GARLAND AT 100th ANNI OF MINNESOTA

Minneapolis, April 29.

Minnesota born Judy Garland has been inked to appear here in Minnesota Centennial Celebration ceremonies May 11. She'll be accompanied by her husband-manager, Sid Luft, and as part of the affair will sing "five or six" songs.

Her personal conductor, Buster Davis of New York, will lead a 32-piece orchestra.

The same program, to which admission will be free, will have Secretary of State John Foster Dulles as principal speaker.

Thank you EUROPE!

VING MERLIN

and

LYNDA

PARIS, Bobino Theatre TV-Europe #1
DEAUVILLE, Casino
CANNES, Casino
LORIENT, Music Hall
FRENCH RIVIERA, Casinos
MADRID, Passapogo

LONDON, Savoy Hotel Quaglino Allegro
BRUSSELS, Ancienne Belgique
ANTWERP, Ancienne Belgique
GHENT, Ancienne Belgique
LIEGE, Palace Theatre
GOTHENBERG, Sweden, Valand Rest.

ROME, Casino Della Rosa Open Gate Club
MILAN, TV
LUGANO, Casino Campione
LUBECK, Casino Travemunde
HAMBURG, Hansa Theatre
PORTUGAL, Estoril Casino

Opening MAY 2nd LAKE TAHOE – Harrah's Club

Direction WILLIAM MORRIS AGENCY

Management DIRECTIONAL ENTERPRISES

VARIETY BILLS

WEEK OF APRIL 30

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 1
Cara Colillo & Maria Rosa
Emilia Sherman
Corps de Ballet

AUSTRALIA

MELBOURNE
Tivoli 5
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
3 Winds
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli 5
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & D Stuchberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome 28
Terry Cantor
Red Preston
Toiya Kee
Julie
Colleen Laine
Beverley Lambert
Kenny Cantor
Barry Young
Dale Warren
BLACKPOOL
Grand 28
Barbara Mitchell
Doreen Andrew
Dennis Spencer
Rosemary Towler
Anne Jameson
Susan Neil
Michael Lomax
Kathleen St. John
BIRMINGHAM
Hippodrome 28
Billy Cotton Orc
Fuller & Janette
Joe Black
Ladringlos
Billy Burden
Benson Dulay Co.
Hollander & Hart
BRADFORD
Alhambra 28
Denny Willis
Margery Manners
Carl Ames
Sonny Jenks
George Rex
Travalls
Lizette & Renay
Johnny Mack
BRIGHTON
Hippodrome 28
Max Miller
Edorlics
Margo Henderson
Tassi
June Day
Griff Kendall
Kid & I
EDINBURGH
Empire 28
Hilltoppers
Martinis
Johnny Mack
Margerite & Charles
Alan Clive
Authors & Swinson
Ray Alan
J & J Dawson
FINSBURY PARK
Empire 28
Jimmy Wheeler
Gary Miller
Miles Twins
Don Hooten
Cox Twins
Fayne & Evans
Barbara Law
Duo Russmar
GLASGOW
Empire 28
Charlie Gracie
Walthon & Dorraine
Smoothey & Layton
Roy Castle
Allen Bros. & June
Sally Logan
Horler Twins
Joan Rhodes
HANLEY
Royal 28
Michael Holliday
Hal Monty
De Vere Co.
Peter Crawford 3
El Granadas
Bernie & Barbara
LEEDS
Empire 28
Yana
Russ Hamilton
Margo & John
Dennis Spicer
Templar & Jeanette
J & P Barbour
Jim Couton
John Killick
LIVERPOOL
Empire 28
Marvin Rainwater
Johnny Duncan
Freddie Earle
Fran Dowie
De Vere Girls
Rosinas
Matanzas
LONDON
Metropolitan 28
King Bros.
Don Fox
Joyce Shock
Bruce Forsyth
Francois & Joy Zandra
2 Marcias
Skating Merenos
Tommy Locky
Palladium 28
Jerry Lewis
Kaye Sis
Roger Price
Marino Marini & Co
R & J Jover
Skating Olandos
Geo. Carden's Co.
NOTTINGHAM
Empire 28
Kenn Dodd
Candy Sis
Kordites
Taylor & Valerie
Jimmy Lloyd
Gilbert
Maxims
SOUTHAMPTON
Grand 28
Bobby Dennis
Roy & Ray Marlow
Dennis Shirley
Anton & Andree
Phyllis Fisher
Marilyn Most
Yvonne Adair
Ruth Holden
SUNDERLAND
Empire 28
Terry Wayne
Clarkson & Lesli
Carl Barriteau
Kelty & Della
4 Ramblers
Fey Jover
Charles & Aster
Frankie Burns
Swan & McGhee

Cabaret Bills

NEW YORK CITY

Blue Angel
Miyoshi Umeki
Charles Manna
Geo. Matson
Mae Barnes
Bart Howard
Jimmie Lyon Trio
Bon Soir
Felicia Sanders
Larry Storch
Jane Dulo
Three Flames
Jimmie Daniels
Casanova
Donna Dunn
Margrit & Adrienne
Chateau Madrid
Mario Escudero
Elsa Marvel
Raul & Eva Reyes
Candi Cortez
Ralph Font Orc
Panchito Orc
Copacabana
Jimmy Durante
Sonny King
Jack Roth
Cathy Carr
Ted Morrell
Mimi
D & G Prior
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Rosina Pagan
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Phyllis Diller
Bob Downey
Dean Sheldon
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Jane Powell
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Sammy Kaye Orc
Hotel Statler
Xavier Cugat Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Bill Hayes
Florence Henderson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Sallie Blair
Bernard Bros.
Bob De Voye 3
Gena Genarde
Martha Errolle
Francis Brun
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Monique V. Vooren
Ish Ugardi Orc
Old Romanian
Harvey Stone
June Perry
Bob Brooks
Mac Pollack Orc
McKenna Line
Town & Country
Sophie Tucker
Billy Fields
Buster Burnell
Dancers
Ned Harvey Orc
Sicari Orc
Vienna Lantern
Kitza Kazacos
Ann Tori
Ernest Schoen Orc
Paul Mann
Village Barn
Tony Lavelli
Pete Pederson
Marshalls
Larry McMahon
Piute Pete
Bobby Meyers Orc
Village Vanguard
Kingston Trio
Ben Webster
Waldorf-Astoria
Maurice Chevalier
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Johnny Mathis
Gary Morton
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Pedro Roman
Glamazons
Lord Christo
Blue Note
Geo. Shearing (5))
Dakota Staton
Joe Saye Trio
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Sheila Reynolds
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Will Holt
London House
Barbara Carroll 3
Mister Kelly's
Martha Davis & Spouse
Marty Rubinstein 3
Marx & Frigo
Palmer House
Varel & Bailly
Les Chanteurs de Paris (7)
Mata & Hari
Tippy & Cobina
Martha Schlamme
Ben Arden Orc

LOS ANGELES

Avante Garde
Roberta Linn
Walter Gross Trio
Phil Leeds
Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Joan Kayne
Dick Bernie
Ivan Lane Orc
Coconut Grove
Nat "King" Cole
Allen & DeWood
Russ Morgan Orc
Crescendo
Miguelito Valdez
Irwin Corey
Renet Touzet Band
881 Club
Johnny Walsh
Interlude
Cal Tjader Quintet
Largo
Mickey Rooney
Joey Forman
Larry Potter's Supper Club
The Bonaires
Sandy Sims
Mocambo
Elaine May & Mike Nichols
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Jackie Barnett's "Newcomers of '28"
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Statler Hotel
Nelson Eddy
Gale Sherwood
Ed. Bergman Orc
The Seville
Sandra Barton
Sonja
Rickey Vallo
Al Escobar Orc
Ye Little Club
Fran Jeffries

HAVANA

Capri
Lulsa Chorens
Somavilla Orc
Calvet Orc
Hilton
Ximinez Vargas
J. Moreno
Fajardo Orc
Nacional
Marion Colby
Rudenko Bros.
Parisien Dncrs
Dancing Waters
W Reyes Orc
Riviera
Iglesias Ballet
Aida Ramirez
Maria Fabrigas
Antonio Espanol
Pepe Segundo
Felix Ulirera
Rivera Orc
Sans Souci
Laureanne LeMay
Gloria & Rolando
Victor Alverez
Miriam Barreras
Elena Burke
Raquel Mata
Kary Russi
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orc
4 Romeu Orc

LAS VEGAS

Desert Inn
Gordon MacRae
Sheila Stevens
Jay Lawrence
Van Alexander
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
Frankie Laine
Jack E. Leonard
The Belmonts
Dunes Dancers
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Joe E. Lewis
Rita Moreno
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Tony Martin
Alan Drake
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Jodimars
Make Belleves
Magnetics
Shirl & Earl Mortensen
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Sam Levenson
Patti Moore
Ben Lessy
Dorothy Dorben Dancers
Novelites
Ray Sinatra Orc
Sahara
Martha Raye
4 Step Bros.
Sons of Morocco
Saharem Dncrs
Mary Kaye Trio
Louis Basil Orc
Beachcombers
Sands
Frank Sinatra
Bennett & Patters'n
Copa Girls
Antonio Morelli Orc
San Souci
"Midnight in Paris"
Bobby Morris
Pat Moreno
Ray Parsons
Sherry Shone
Cindy & Alberto
Jeanne Masson
Mlle. Zabuda
Bobby Blue Orc
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Annie Maloney
Peggy Dieterick
Kim Athas
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Fornaro
Tropicana
Ernie Kovacs
Edith Adams
Elaine Dunn
Dante D'Paulo
George Chakiris
Lizanne Truex
Jack Ackerman
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Lonnie Sattin
Norman & Dean
The Vincents
Jackie Heller
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Ginny Simms
Bobby Van
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Rose Hardaway
Sir Lionel Beckels
Wanderers (4))
Leonard Bros.
Flash Gordan
Lon Fontaine
Beige Beauts
Walter Nye Orc
Eden Roc
Don Rondo
Betty Kean
Ron Fletcher
Bobby Brandt
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Fernanda Montel
Haller & Hayden
Kaye Ballard
George Tapps Co.
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Murray Franklin
Dick Haviland
George Kirby
Dolores Leigh
Phyllis Arnold
Snuffy Miller
Eddie Bernard
Nautilus
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Sans Souci
Mickey Katz
Freddy Calo Orc
Paul Seera

SAN FRANCISCO

440 Club
4 Sharps
Lenny Bruc
Gloria Padilla
Backstage
Joanne Beretta
Bernard Bragg
Blackhawk
Buddy De Franco
Vido Musso
Easy Street
Kid Ory Orc

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New Format of Ringling Circus Shapes Up As Heavy Profit-Maker

The current Ringling Bros. and Barnum & Bailey Circus season is expected to tell whether the pattern of indoor operations is successful. Having one season in the new format behind it, the circus indicates that the experiment is paying off, and new advertising formats as well as economies of the arena showings is expected to create higher profits for the outfit.

One indication, its average $225,000 weekly gross at Madison Square Garden, has lead to the belief in the importance of the lowered price structure. Its newspaper ads, this year, do not stress attractions, but the half-price gimmick for children on all shows, except Friday night, Saturdays and Sundays. There are indications that this is selling more tickets than any other item, and any other method of boxofficing its ducats would price it out of business.

In addition, the circus is using only a token amount of paper, and pouring more coin into newspapers, television and radio. This is also deemed effective by the group.

The new method of operations is also producing results since it has provided a circus season that can go as high as 49 weeks with less than three weeks necessary for rehearsals. Because of this, it's no longer necessary to maintain expensive winter quarters in Sarasota. They've also gotten rid of the bulk of the menagerie. As a matter of fact, a group of Pawtucket, R. I., citizens are sponsoring a Ringling show in Providence in order to raise some coin toward founding a zoo. There's a possibility that this group will also take some animals off the big top's hands.

In addition the elimination of the cookhouse, bulk of its railroad cars, tent crews, seatmen, most of the roustabouts has also lowered the operating expense. Further economies were instituted this year at the Garden by construction of only two dressing rooms, a rubber mat instead of a tanbark comprising carloads of dirt and sawdust, improved methods of setting up the circus so that overtime for stagehands is eliminated points up to a greater degree the likelihood of increased profits this year.

Salisbury Beach Frolics Readies Comeback Date After Town Votes Wet

Salisbury Beach, Mass., April 29.

This beach strip, studded with niteries, is readying for a comeback this summer after being shuttered for a year when the town went on a no-booze kick. The big 1,200-seat Frolics, operated by Denny Mulcahy, is going back to its big name policy format which proved successful for the past decade up to alcoholess last year.

The Frolics opens the last week in June and Jacy Collier and Henry Cogert have inked Eydie Gorme and Steve Lawrence to appear together. Tony Martin is set for week of Aug. 10. Negotiations are underway with McGuire Sisters, who hold record for the spot of 15,000 paid admissions. Frankie Laine and Jimmy Durante.

Back in the running this season with the other cafes and niteries and intimers will be 400-seat Bowery with names and semi-name policy. The town reversed its no booze vote in a special election early this year making it possible for the night spots to open again.

BOB COLLINS AS SINGLE

Bob Collins, whose partner Ken Graham was killed in an auto accident last week in Miami Beach, will do a comedy single.

He'll continue to be managed by Bob Romm.

Dick Haymes has been signed for a stand at the Caribe Hilton, San Juan, Puerto Rico, starting May 3.

LaRosa's Hassle With Coast Home Show Op On Way to Settlement

The dispute between Al Learman, promoter of the recent Home Show in Portland, and singer Julius LaRosa seems to be on the way to settlement. Irwin Mazzei, Coast regional director of the American Guild of Variety Artists, has ruled that the $10,000 LaRosa salary check on which payment was stopped, be sent through. Meanwhile LaRosa agreed that he would hold himself in readiness should any arbitration on the matter be set up.

LaRosa worked the Home Show at Portland which Learman promoted for 10 days ending April 20. During the run, Learman had protested to La Rosa that he do some faster numbers instead of concentrating on ballads. There was some disagreement on the matter inasmuch as LaRosa felt that Learman was insisting on tune's of the rock 'n' roll variety which are not his forte. Business was admittedly bad, but LaRosa held that all home shows throughout the country were off.

Date resulted in a lot of bitterness by Learman especially since business was reportedly 35% below that of last year. Prior to stopping payment on the check, he was trying to get George Burke, of the Coast office of General Artists Corp., which handles LaRosa to rebate some of the $10,000 salary.

LaRosa stated that just as Learman would not be obligated to give him a bonus if business was excellent, therefore he couldn't expect a rebate because takes were off. This was LaRosa's first trip in the Northwest area.

Alan Gale Show Gets Fair 12G in Boston

Boston, April 29.

Alan Gale who played the Shubert Theatre, Boston, on a week's engagement during which six shows were played, hit a downgraded $12,000.

Support for layout came mainly from Hub's Yiddish community.

Nevada Edict to Force Divorcement Of Vegas-Havana Casino Hookups

Las Vegas spectators with Cuban casino holdings have been given a choice of getting out of either operation. The Nevada State Tax Commission has notified operators interested in both cities that they must choose one or the other.

The Commission stated, "The gambling element in Cuba, many of them ineligible to hold Nevada licenses, has become an issue between revolutionary parties and the Cuban government, lending to the situation an international aspect which through incident could have serious repercussions here."

Including among those interested in gaming operations in both cities are Moe Dalitz, Morris Kleinman, Tom McGinty and Wilbur Clark, of the Desert Inn, who also operate the casino at the Hotel Nacional, leased to them by the Intercontinental Hotels, and managed by Sam Tucker; Clifford Jones, of the Thunderbird, who has an interest in the casino at the Havana-Hilton; Hy Abrams and Ben Siegel, shareholders in the Sands, who also have an interest in the Havana Riviera and Jack Davies, who books the Fremont Hotel as well as the Havana Riviera.

The Nevada ruling will no doubt force Cuban operators to abandon previous plans to get top talent by offering them points in a hotel. For example, Frank Sinatra, who has several points of the Sands, could therefore not accept a similar offer from a Cuban inn in exchange for the series of dates there, without giving up his Sands stock.

The Havana Hilton operation, incidentally, is the only one of the casinos in the Hilton chains leased to an outside syndicate. Hilton operates its own gaming rooms in other situations including Puerto Rico.

The edict is expected to create a crisis in the casino industry. The operators at either Las Vegas or Nevada will be forced to get up enough coin to buy the shares of withdrawing partners. At the same time, should their stock go to outsiders, the forced nature of the sale may lower the value of the stocks, especially during a recession.

Another angle likely to crop up, the effect on Cuban casinos should the Las Vegasites withdraw. Prior to the advent of Nevada money, the Havana wheels were reputedly fixed. Las Vegas lads gave the casinos there reputation of being run honestly, and thus encouraged play by tourists. Whether the withdrawal of the U. S. gaming fraternity will destroy that rep, remains to be seen, although the present owners will aim for a continued high-level operation.

Ex-Home of N.Y. Giants To be Site of Rodeo Promoted by Tansor

The Polo Grounds, N. Y., former home of the N. Y. Giants, will be the site of a rodeo promoted by Al Tansor. He's currently seeking a headliner from the video ranks to top the show. Show is slated to start June 27 and run to July 6. Tansor says he will have $25,000 in prize money with entry fees added.

The Polo Grounds event will give New York two rodeos this year. The World Championship Rodeo will be held this fall in Madison Square Garden. Another similar event had been planned for Ebbets Field, Brooklyn, but failure to get a headliner will probably stymie this try. The promoters of that try wanted to get Gene Autry, who turned this down. Roy Rogers was also approached. However, he's committed to the Garden, and will not work another date in New York.

In addition to regular rodeo events, Tansor plans to augment the show with a line of cowgirls, plus wildwest demonstrations.

Vegas Hotels Mushroom

Continued from page 79

ly when he opened the Riviera three years ago is a price that included his entire package, and it has decreased on subsequent engagements. One hotel booker said he doubted if even Jack Benny topped the $25,000 figure, because he had to pay Gisele MacKenzie out of his own salary when they played the Flamingo.

Longterm Insurance

Producers such as Jack Entratter of the Sands and Stan Irwin of the Sahara don't have to worry about a performer demanding more money on each return stint, because they have longterm contracts with their stars. One of the Strip's best known producers said that he has several stars in his stable which he will drop after current commitments simply because they are not the big draws they once were, and they refuse to come back for less money.

Sammy Lewis, who produces the Riviera shows, says that because his show room is the largest in town he can afford to pay a few thousand dollars more for an act that he particularly wants, because the minimum price for drinks bought by patrons will absorb the difference. Lewis thinks that the time will soon come when the minimum cost per person, now a standard $3 in all Strip hotels, will have to go up. Several years ago the hotels charged no cover or minimum, then all except the Desert Inn and Sands put in a $2 minimum. Soon afterward, the two holdout hotels joined the others with the minimum, and last year, all the hotels went up to $3. In recent weeks, the Tropicana has been charging a $5 minimum on Friday and Saturday nights, with $3 during the week, which could be an indication of what is to come all along the Strip.

May Hike Minimum

"More people are coming to Las Vegan," says Lewis, "but the gambling income isn't going up proportionately. Consequently, we've got to do something—like increasing the minimum for drinks—to help these shows pay for themselves."

Eddie Fox, producer at the Silver Slipper, where the shows have no cover or minimum, agrees with Lewis that the rising cost of shows must be passed on the showgoer instead of relying on casino profits to make up the show losses. Fox predicts that the time will come when an admission charge to the showrooms plus a minimum price for drinks, will be adopted by the hotels.

"Operating costs for a show go up approximately 10% each year," says Fox. "For a person who doesn't gamble, Las Vegas is the cheapest place in the nation for a vacation. You can get a double room for only $4. Two people can go see Frank Sinatra, have six drinks, and the tab comes to only $6 plus tax and a tip to the waiter. Non-gamblers are being lured here by the glamor of our city—and they're the ones who should help pay for the big-budget shows. I've seen some people go into the Sahara lounge and listen to Louis Prima & Keely Smith—a $10,000 a week act—and not buy anything, because you can stand up in the casino and still enjoy them. And even if you sit down in the Sahara or any other lounge, there's no minimum charge."

The Gambling Take

Figures just released show that revenue from gambling is increasing each year and apparently if the increasing number of non-gamblers would decide to gamble when they got here, the hotels could take the minimum charges off again and not worry about the show room losses. Clark County (Las Vegas) paid more than half the gambling taxes based on gross revenue from the state's legalized gambling in the first quarter of this year. State Tax Commission figures show Clark County paid $814,615 in fees based on a total revenue of $18,583,372. Total figure for the state was $1,314,525 from revenue of $30,657,680. Washoe County (Reno) followed with payments of $350,000 on revenue of $8,152,565.

Glen Casino's Bookings

The Glen Casino, Williamsville, N. Y., near Buffalo, has signed a series of performers. Included are Danny Costello and Will Gaines starting May 26; Beverly King, June 9; and Tommy Leonetti, going in July 14.

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Ind. Amphitheatre Sets New Variety Season

The Mesken Amphitheatre, Evansville, Ind., will again run a season of variety shows to be booked by Jack Bertell & John Greenhut. Spot will start June 28 with Tommy Sands topping the bill for two days, and has a series of shows which includes Florence Henderson & Bill Hayes, July 5, "Roberta" to come after a showing at Unover U. of Indiana, July 19, and Liberace is slated for Aug. 2, with seasonal windup by Ted Lewis on Aug. 30.

It's the second year in which the spot is going in for a season predominantly in the variety field.

AGVA

Continued from page 79

pickets were paid from the same source. Also a list of all who were fined for walking past the circus picket line; complete breakdown of expenditures from the s&r coin to run the Boston circus in conjunction with the Teamster's Union which was set up as competition to the Ringling show during the strike period; list of dues payments made by AGVA members from the fund, and a list of all AGVA members and national board members and amounts refunded by them to the fund.

The resolution also urged scrutiny of the welfare trust fund by a looksee into the list of all agents who are members of Artists Representatives Assn. and Entertainment Managers Assn., who made only a 40c contribution to the fund for club dates from 1952 to 1955; list of all agents who made a $1 contribution for club dates during the same period; complete list of claims settled with Lloyds of London, and case history of each claim settled; complete list of claims denied by the insurance firm and reason therefore; list of expenditures and collections; and list of agents and associations and amounts contributed by them.

The resolution went further by asking the 4As for a peek into the past records of the AGVA insurance activities going back to the Matthew M. Adler Agency, which handled the insurance before Lloyds took over and contracts negotiated by the union with various firms and shows.

In the event, charges are upheld, the resolution asked for immediate dismissal of the AGVA upper echelon; new elections, changes in the constitution to permit local voting and locals as well as placement of all funds under one general fund in which the AGVA membership will have a voice. In addition, the Philly resolution asked that charges against Jones be dismissed and his life membership returned to him as well as his former status, which while not stated in the resolution would mean return of the post of eastern regional director to him. Also wanted was the right by the 4As to spot check all AGVA accounts at any time, and a revue of all existing contracts.

The 4As have taken over AGVA in previous times in the union's stormy history. It was at the instigation of the 4As that the old American Federation of Actors was broken up, and AGVA formed in 1939. Some years later, the 4As stepped in when the then executive secretary Matt Shelvey ran a one-man union. In the current case the 4As would have to determine whether democratic processes are being bypassed by the existence of a political machine within AGVA.

Saranac Lake

By Happy Benway

Saranac Lake, April 29.

Lucy Jeanette Thurman, cashier of C.C. Theatres, Corpus Christi, Tex., who recently registered for the general o.o. and rest period, rates a special mention for progress. Ditto William Brogan, projectionist of Palace Theatre, Jersey City. Both are third floor non-TB patients.

Joe (IATSE) Dietrich Sr. of Local 4, Brooklyn, left for an indefinite stay at home as he did not require hospitalization following his observation period.

Ray McCarthy, native of Norfolk who beat the rap here in 1955, is back, connected with the Will Rogers personnel as an orderly.

Lindsay MacHarrie did it in less than a year, rating an all-clear to resume work. He left to join the staff of WENT, Gloversville, N. Y., as commentator and announcer.

Write to those who are ill.

GAC-TV's V.P. Stripes For Sobel, Michaels

GAC-TV, a subsidiary of General Artists Corp. has given Jack Sobel and Jay Michaels vice-president chevrons. Sobel has been named veepee in charge of sales. He was formerly general sales manager of that subsidiary, while Michaels has been made veepee in charge of creative planning.

Milton Krasny is the president of GAC-TV.

Delfont's 7 Bills At Brit. Resorts

Bernard Delfont is prepping seven summer shows in British resorts in addition to a new Palladium revue which he is presenting with Val Parnell. The Palladium show and two of the others are all skedded to bow on May 23.

Harry Secombe is the star of the Palladium revue and the cast includes Terry-Thomas, Eric Sykes, operatic singer Adele Leigh and Johnny Puleo & Harmonica Gang. Production is being staged by Robert Nesbitt. The two other day-and-date Delfont productions, both named "Show Time," will be at North Pier Pavilion, Blackpool, and Wellington Pier Pavilion, Great Yarmouth. The former stars David Nixon, Edmund Hockridge and Joan Regan and the other, Ruby Murray and Tommy Cooper.

On June 17 in Scarborough Delfont launches "Light Up the Town" with Benny Hill starred; on the 25th another "Show Time" opens in Weymouth with Charlie Drake and Karen Greer at the top of the bill. Five days later at Southsea he presents "The Big Show" starring Tommy Trinder and Anne Shelton and on July 7 opens a second "Light Up the Town" production at Morecambe with Alma Cogan heading. His final summer production will be "The Frankie Vaughan Show" at Brighton, modelled on the recent succesesful vaude season at the Palace Theatre, London.

Vancouver Trade Fair

Vancouver, April 29.

Basket balloon used in UA's "Around The World In 80 Days" arrives here April 30 for four trips around Vancouver, during the British Columbia International Trade Fair, says manager Bruce Barnett. Fair, a centennial fest and city's first, will run May 1-10 at Exhibition Gardens, to be repeated "every three or four years," topper said.

Attractions already set include Japanese fireworks displays, "Japan's gift to B.C. Centennial," staged by factory's head man Rikio Marutamaya, who visits with his son for the fair, and each half hour display "the largest ever staged in Canada," according to Barnett, who added the Nisei fireworks toppers were "the eleventh dynasty of a family in the business since the 17th century."

There will be no midway attractions, sideshows or concessions this time around, said Barnett.

Harry and Renee Lorayne, memory act, at Knife and Fork Club, Tulsa.

Catskill Vaude Into N.Y. Exurbia

It looks like the traditional Catskill borscht circuit will be extended to the staid Westchester, Long Island and Northern New Jersey areas. Charlie Rapp, the mountain booker, is taking spots in these areas and will be lining up talent for country and beach clubs during the summer season.

Rapp plans to use these spots to fill in time for the acts he hires on a full week. Thus an act may play the early part of the week just outside New York, and will go in for the mountain inns during the busier days starting Thursday nights.

Rapp is extending his circuit to include a wider stretch of territory. Modus operandi, which he instituted last year, is to give recognized comics their full nitery salary during the summer in return for one or two dates nightly in various hotels and clubs. Thus, he may provide a full show at reduced prices on a Monday to a spot near New York, and by the time the show works itself up to the mountain inns, he'll collect the heavier money for their services.

Book Acts for Fair At San Juan Track

San Juan, April 29.

Eight acts have been booked by Cook & Rose of Lancaster, Pa., for the Industrial Agricultural Fair here June 13-22 at the Quintana Racetrack. These include Flying Siegrests, Aerial Winters, Karlen Nyce, Lou Myers, Don Rogers & Dolores, 4 Honey Girls, Skating Regals and Mike Monroe. Fair director is the local Dr. Carlos Gatzambide Arrilaga.

Operation is by Grand Fair Corp. of which Ralph Patrick Flannigan of Norfolk, Va., is president. He said it is not yet decided whether gambling will be permitted.

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Ambassador, L. A.

Los Angeles, April 25.
Nat (King) Cole, Allen & DeWood, Russ Morgan Orch (16); cover $2-$2.50.

Smooth as cream and slick as silk, Nat (King) Cole opened at the Cocoanut Grove last Thursday night (24) to a near-capacity audience remarkably strong in the paying-guest class, the no-name customers who don't make the newspaper columns but show up nicely in the credit column of any nitery's auditing. They paid him careful and approving attention throughout and applauded heavily at the end. Cole's act is carefully programmed and balanced, and he finishes at his highest peak. The 45-minute turn is the same he recently did in Vegas and he is again preceded by the same comic pair, Marty Allen and Mitch De Wood.

Cole sings 14 songs, almost all of them identified with him. He doesn't tamper with the tempo, his diction and phrasing are honed to a fine edge, and he gets some nice humor into a couple, "The Party's Over" and "What's Her Name." In fact, the 45-minute act could stand a little more humor, or a little humanizing. Cole is such an immaculate performer, he stands a little aloof from his patrons. Perhaps a little carefully written patter could be inserted between some numbers to get the spectators more involved in the proceedings. No fault can be found, however, with his singing. Ranging from ballads to bounce, he did 14 numbers, including "Thou Swell," "Another You," "But Not for Me," "Night Lights," "Lullaby of Broadway," "Ballerina," and "St. Louis Blues." He does "Star Dust," including the poetic and seldom-heard verse, and finishes with a lusty "Joe Turner's Blues." The singing is spelled by a piano solo of "I Wanna Be Happy."

Allen & DeWood are rowdy performers who range from jokes to pantomime, include some offhand swipes at impersonation, and assay very high on laughs. The situations are topical (the Dodgers in L.A., Duke Snider's arm injury, etc.), and the humor fast and furious, during their 20 minutes.

Russ Morgan and his crew are back, augmented by three for Cole's act—Lee Young on drums, Charlie Harris on bass and John Collins on guitar. The Morgan band manages to make dancable music out of some tricky arrangements that provide pleasure for those on the floor and those who toe-tap under the table.

Cole plays through May 27.

Powe.

Chase Club, St. Louis

St. Louis, April 24.
Four Lads, the Maxwells (2), Paul Neighbors Orch (11); $1.50-$2 cover.

The Four Lads, who came in to pinchhit for the second week of the still-ailing Eydie Gorme's scheduled engagement, will stay over an extra week to pinchhit for the first week of a scheduled engagement by Tony Bennett, who has other commitments. And they're filling the breach in high style with a fast-paced potpourri of hit parade ditties, standards and special material.

Raising the curtain with a frenetic "Runnin' Wild," the Lads segue into a friendly stroll around ringside with "Getting to Know You" and fill the next 30 minutes or so with an engaging grab-bag of harmony including a romping "Down by the Riverside" and a dramatic singing tribute to Frank Loesser. Lads just stand there and warble, they put on a show.

The Maxwells click with their slow-motion routines, and the Paul Neighbors orch, in four six weeks, blends danceable tempos with a good, big sound.

Due in May 8: Tony Bennett, with Tina and Coco coming in May 1 to replace the Maxwells during the Four Lads' second week.

Godd.

Le Cupidon, N. Y.

Monique Van Vooren, Howard Beder, Beth Kirsten, Ish Ugarti & Catun Orchs; $3.50 minimum.

Le Cupidon has taken on a new facade since Robert Crescas, who maitre d'd at the now defunct Versailles has stepped into this situation. It has become a prime gourmet stop on the nitery circuit, and with an entertainment policy similar to that of the Versailles, i.e. one featured performer, the patrons of the closed spot can feel at home in the new surroundings.

The new entertainer here is Monique Van Vooren, Belgian singer, who seems to improve with every local cafe date. It's her third in these environs, the first having been originally at the St. Regis and now is on a repeat at this spot. Miss Van Vooren has gotten herself an entirely new act. It's a pleasant potpourri that takes in a lot of special material, most of it amusing, and the French staples that frequently bring a pleasant glow to audiences. Her tunes are well delivered. She has a feeling for the comedy content in some numbers especially a dissertation on getting a guy on a rebound. There isn't too much voice in her offerings, but she does infuse her tunes with personality that gets her over well.

The intro is by Howard Beder who warms up the house with a pair of well delivered tunes, and the musical backing is by Ish Ugarti Trio with Beth Kirsten at the vocals. Catun Orch supplies the Latin incentive.

Jose.

Largo, Hollywood

Hollywood, April 25.
Mickey Rooney, Joey Forman, Meg Brown, Herb Galler Orch (6); $2-$2.50 cover.

Mickey Rooney has brought his Las Vegas show to Sunset Strip, adding a comment or two about his being short—"this week, some $43,000, give or take"—and because he and partner Joey Forman give out, the Largo can look to take in.

Bantering back and forth in one zany routine after another, the pair is good for a chuckle, a snicker here and there and more hearty yocks than you can shake a martini at. Success of their show stems in no small part from a well-written act based on satire of familiar things—"Candid Camera," "Pete Smith Specialty," "Bridge on the River Kwai" and Walter Winchell. All are effective because Rooney and Forman play in tune, because each is an outstanding mimic and a good standup comic.

While Rooney offers an explosive, effervescent delivery, Forman comes up with the change of pace, evidencing the kind of talent that's sure to take him a long way on the nitery circuit. It's all well-calculated to create mirth aimed not particularly at the sophisticate but at the belly-laugher.

Pretty Meg Brown warms up the 50-minute show with a rhythmic stint of song and dance; each nicely done. And Herb Geller and his orch (6) play for comics and dancers with equal facility.

Ron.

El Rancho, Las Vegas

Las Vegas, April 22.
Joe E. Lewis, Rita Moreno, Barry Ashton Dancers (10), Dick Rice Orch (11); produced by Tom Douglas; $3 minimum.

Joe E. Lewis, stellar stallion of Beldon Katleman's ranch stable, returns to the corral with a feed-bag of new gags and song parodies that enhance his reputation of being a comedian's comedian. Even non-members of the Lewis cult give sustained yocks to the act. New material includes jokes about Cuba, cinematics ("I have to speak slowly—I lost my bridge on the River Kwai"), and parodies on "Catch a Falling Star," "Trees," "All the Way" and "Yankee Doodle Dandy." As usual, 88er Austin Mack does his share to keep the festivities in the winner's circle.

Rita Moreno, making her Vegas debut, tosses sensuous body contortions into her act in an apparent effort to off-balance what she lacks in the vocal department. Miss Moreno is a fiery-type, pretty girl, and further training of the pipes should develop her into a good nitery attraction. Jay Salerno at the bongos gives strong assistance.

A highlight of the show is a production number which spoofs the chemise, trapeze, and balloon dresses. Choreographer Barry Ashton and his girls (10) romp through the clever bit, which utilizes a new runway into the audience. Dick Rice orch expertly backs the package.

Duke.

Hotel Radisson, Mpls.

Minneapolis, April 26.
Sondra & Jon Steele, Don McGrane Orch (8); $2.50-$3.50 minimum.

Last-minute substitutes in this tony Flame Room for the Rowan & Martin comedy team which was excused temporarily to handle some eleventh-hour television bookings, husband and wife Sondra & Jon Steele are undoubtedly "strangers" to most of local cafe society, inasmuch as this is their first local appearance in eight years and they've not been sufficiently prominent recently, perhaps, for their names to percolate hereabouts.

Almost completely filled tables at the opening dinner show received their pianistics and warbling well. Jan Steele's keyboard pyrotechnics, easy on the ears, proved the act's highlights, an original arrangement of and well-performed "Deep Purple" impressing as especially outstanding.

Rees.

Old Romanian, N. Y.

Jean Carroll, Larry Marvin, Laurette & Clymas, Line (10), Mac Pollack Orch; $5 minimum.

Jack Silverman has been infusing a lot of prime talent into his Broadway operation. Latest to headline there is Jean Carroll, probably the top femme comic in the business. Silverman has surrounded Miss Carroll with a new line of production and the show constitutes a good bid for Broadway patronage.

Miss Carroll discourses on a wide variety of subjects, mainly on the domestic side. Her lines are witty and they're punched out with the vigor of a masculine standup comic. She's on for about 40 minutes, mainly with material new for her. There is a reprise of her famed fur-buying bit which is still as potent as ever for the mink-cape set and others. She's excellent in this room.

The show itself runs quite a bit overtime, but it is time that could be cut from the surrounding acts and a small slice from the production. The openers are Laurette & Clymas, a vet comedy dance pair, who on preem night were trying out virtually everything they have. On subsequent shows, they'll probably cut down so that their act can be contained in a 12-minute period. A selection of their punchier numbers would give them a turn with a bigger proportion of high spots. They do well enough for an encore in this spot, nonetheless.

Larry Marvin has been around for a spell also. He has a Jolson-esque voice and songs that go way back. He's still too youngish a guy to be concentrating on the past. He too stays on way beyond the point that's good for him with a line of oldies. He has some good patter and there are times when he seems to be riding well. A shorter work-term would make his turn more compact.

The line, routined by Boots McKenna, has some imaginative sequences. The space sequence and the calypso job are workmanly, while the sexy St. Louis number, while well-done, seems like a remake of several other routines. Bob Brooks does the production singing capably, and the Mac Pollack Orch backstops competently.

Jose.

Chi Chi, Palm Springs

Palm Springs, April 25.
Will Mastin Trio, Starring Sammy Davis Jr., The Farrar Trio, Bill Alexander Orch (15); cover, $2.50.

For a while it looked as if "Mr. Wonderful," as Sammy Davis Jr., bills himself, would become "Mr. Inexhaustible" like Al Jolson and build an encore into a two-hour show, but his eye injury must have taught him the law of diminishing return. Anyway, he begged off after a superb hour of one-man vaude and left after a week to good biz.

It was first time the Will Mastin Trio had played Chi Chi's in seven years, and the diff to these nitery habituees who have been around that long was proof that other things besides acorns can grow.

He opened to a packed house in a "Salute to Texas" week and his routine of a fast draw with a Colt 45 proved to be a terrific hit all week. "But who ever heard of a colored cowboy?" he asked. It got laughs but for the benefit of the ignoranti the top scout with Buffalo Bill on the plains was Wild Bill Neale, a Negro.

Sammy's Uncle Will Mastin has slowed down to a few soft shoe routines after which Sammy Jr. takes over and taps a medley of smooth steps, finishing with a Spanish fandango.

Nobody begins the beguine better than young Davis does or finishes better either. His polished imitations still take up a good half of the hour—Sinatra, Lane, Bennett, Eckstine, Lanza, Stewart, Cagney, Grant and McLaglen, Crosby and Fitzgerald and ultimately Jolson and Lewis in their versions of "Rockabye My Baby." He tries imitating Jolson without a mike but used it for his Jerry Lewis imitation, which is about his best. Show is as clean as the Prez's putting green.

Scul.

Chateau Madrid, N. Y.

Raul & Eva Reyes, Mario Escudero, Tonia & Pepe, Azmara Neclaiz, Ralph Font Orch, Panchito Rizer Orch; $2-$3 minimum.

This popular night spot, which draws heavily from the upper class Spanish-speaking gentry of New York City, has another winning entertainment package in this new show topped by Raul & Eva Reyes. Oddly enough, however, it was some of the lesser-known acts which scored most heavily at the performance caught; namely, Tonia & Pepe and Mario Escudero.

Former mixed terps team made with a colorful Flamenco with gusto and skill. Pair are in for two numbers, both scoring heavily. Tonia, femme member, is on earlier with a sharp, typically Mexican solo dance. This Tonia & Pepe team has enough eclat and poise to go places on the nitery belt.

Escudero, who is in New Acts files when he was just starting out as a pro guitarist in 1956, proves a profectionist on the guitar. He has improved his routine and his choice of tunes since the last time out. This handsome lad held the attention of his audience despite being handicapped by a faulty mike.

Azmara Neclaiz, billed as a Turkish singer just in from the Istanbul Hilton, suffered from her selection of material. This comely miss, who shows promise right now, indicates that she is unfamiliar with the hazards of a small room.

The Reyes, who have been a standard act in vaudeville for a number of years, have not been around the New York scene recently. They have added several novelty twists in addition to their familiar Spanish stepping and rhumba gyrations. Miss Reyes, per usual, still uses the glass on the forehead balancing bit to nice returns.

Ralph Font plays the show and does an excellent job. Panchito Rizer alternates for the dancing.

Wear.

Fontainebleau, M. B'ch

Miami Beach, April 25.
Fernanda Montel, Haller & Hayden, George Tapps Dancers, Murray Schlamm, Sacasas Orch; $3.50-$5 minimum.

The LaRonde of this plushery has become a twice-yearly stop for Fernanda Montel. The act and delivery hasn't varied much in any of her showings; she's always the Parisienne-with-the flair in dress, brassy-tinged approach and extroverted personality.

The mixture as before contains upbeat French chansons, toss-in of an American lyric or two and chatter between in broad accent that remains as Gallic as her first trip to these parts a couple of years ago, despite constant travels around the stateside cafes. Her froth covers expertly, attempts at more fluid stint via struts-around-stage and dance-step inserts that don't jell too well, in the tight fitting gown, as in her exuberant, if not altogether smooth variation of a Charleston theme in her closer. Offs to okay reception.

Haller & Hayden close and are as fresh and laugh-provoking a duo as has played this room. Their material is breezy and for the most part, original. End result is a constant yock session topped by howl-sparking lampoon on an Olympics walking race. Smooth encore wind an aud-participation song sesh into dance, sets them in the wham pay-off groove.

George Tapps and his mixed foursome get things going in a manner that make it tough to follow. Tapps' ideas in modern jazz interps are provocative and earn table pounding. His musicomedy-hit rundown caps series of climax-build patternings, setting the call-back mood throughout. Murray Schlamm emcees in literate fashion; Sacasas and his crew provide solid showbacks and fill the floor for the between shows dance sessions.

Lary.

Riviera, Las Vegas

Las Vegas, April 23.
Sam Levenson, Patti Moore & Ben Lessy, Coby Yee, The Classics (4), Dorothy Dorben Dancers (12), Ray Sinatra Orch (13); produced by Sammy Lewis; $3 minimum.

Sam Levenson, in his first Strip appearance in several years, kept a capacity Clover Room crowd of first-nighters in high spirits, the laughs being plentiful. He's still no joke-teller ("I just tell stories") and his success in the comedy department obviously lies in the fact that the nostalgic parents vs. children tales invariably strike close to home. The stories of his family are warmly human, and some of them, including one about an uncle who goes to the country each Sunday, are classics.

Patti Moore and Ben Lessy share the bill in the accent-on-yocks revue, and again click with their rapidly-moving mixture of gags, songs, and dances. New material has been added to their w.k. skits which always get hefty laughs and warm mitting here.

Coby Yee, a tiny exotic dancer, radiates disarming Oriental charm which would be more effective if trimmed by several minutes.

Duke.

Latin Quarter, N. Y.

E. M. Loew & Eddie Risman presentation of "International Holiday for Love" with Sallie Blair, Bernard Bros. (2), Bob De Voye Trio, Francis Brunn (2), Queti Clavejo (2), Martha Errolle, Gena Genardi, John Juliano, Tony Mack, Line. Produced by Donn Arden; costumes, Freddie Wittop; Jo Lombardi & Harlowe Orchs; $6 minimum.

The Latin Quarter in New York has really gone into its own with the present show. E. M. Loew, now a solo sans his former partner Lou Walters, who is opening across the street next month, has refurbished the stage, gotten a new show and a new producer and indications point to continuation of the high esteem this club is held by tourists and natives alike.

The Latin Quarter's formal preem, was better than a usual opening, but still had a few kinks to be ironed out. The layout had the benefit of a few nights shakedown, which apparently corrected some incipient defects. The opening night had the amplification system caterwauling at given intervals, and still had some 30 minutes to be eliminated.

The LQ general manager Eddie Risman has been achieving the miracle of Broadway as a nightly event. As the workman wind up about four p.m., Risman directs the removal of the scaffolding inside the spot and the subsequent cleanup of the debris and the club is ready for action. It's quite an undertaking to refurbish the spot and keep running at the same time.

The resultant alterations indicates that the Latin Quarter will achieve a more intimate effect with virtually no difference in its capacity. The stage is shorter, but wider. The decor has been altered so that the atmosphere is lightened. The ruffled satin ceiling has been removed and a flat top installed. The lighting system has been enlarged so that the good part of the illumination comes from the ceiling. There's an Austrian curtain and there's a water curtain, which on the opening night splashed a few ringsiders, since a splashboard hadn't yet been installed. A couple of birdcages with femmes inside ride the ceiling. The alterations make the LQ a more impressive showcase.

Donn Arden hasn't produced in New York area since his displays at the now defunct Riviera at Ft. Lee, N. J. He's made an excellent start with this display. His production is imaginative and sprightly. He's given the club a pattern of operations which looks like a logical base for the shows. There are some highly imaginative moments, the show is rapidly gaited and excellently costumed. In this display is a girl who takes a shower on stage. She shows more anatomy than has been displayed around here since the LaGuardia era. Much of the production was in the LQ show in Miami Beach.

The headlines are shared by the Bernard Bros. (2) and Sallie Blair. The Bernards have worked this shop previously with good effect and repeat with equal calibre. The duo, work mainly in comedy femme costumes and do some sprightly miming to recordings. They score solidly.

Miss Blair is an exciting newcomer who comes on stage backed by a trio comprising piano, drums and conga drum battery. She's a well garbed, and highly-schooled in a sexy delivery. Act, by this Negro singer as presently constituted, is overdone in both arrangements, and presentation. She has enough substantial basics to get over without the extra dressing. She's going for sounds as well, an unnecessary item, since she can attain effect without gimmicks. She's neverthe-less a potent scorer in this room.

On the dance side, the Bob De Voye Trio, two lads hurl a girl around artistically. This team concentrates on terpery and the acro stuff looks incidental, which makes it a prime turn of this type. Also in the choreographic line, Queti Clavejo does some enticing flamenco atop a drum with a guitar accompaniment. She's an energtic terper and gets off well.

Novelty is by Francis Brunn, one of the better jugglers around, who forms some picturesque patterns. He works skillfully and rapidly manipulating a wide variety of items for top returns.

In the production line, Martha Errolle and Gena Genardi and John Juliano do the production singing effectively, and Tony Mack does the production dancing. Jo Lombardi does an excellent job in the backstopping dept. He works behind a curtain out of sight, and his batonning is doubly difficult with that handicap. The Buddy Harlowe orch reliefs.

Jose.

House Reviews

Music Hall, N. Y.

"Espana," produced by Leon Leonidoff; with Caracolillo & Maris Rosa; Rockettes, dances by Emelia Sherman; vocalists Francesca Roberto, George Sawtelle; entire company (including Rockettes, Ballet Corps, male dancers); choreography by Florence Rogge; Marjorie Sende, ballet director; Symphony Orch, directed by Raymond Paige. "Marjorie Morningstar" (WB), reviewed in VARIETY *March 12, '58.*

The Rockefeller's Gotham showplace is pulling a switch this week in departing from the usual format of integrating vaude acts into the regular type of elaborate house production. This outing is Espanol all the way and, except perhaps for part sans of the theory that one good vaude turn deserves another, the change is welcome.

Produced by Leon Leonidoff, with effective atmospheric settings, with the entire company garbed like so many kids from Madrid, and with the music and choreography content striking it rich in popular appeal ingred ents, the layout's a click.

Raymond Paige, directing the Music Hall Symph, sets the tone at the start with a fiery rendition of "Fiesta of the Toreadors." Rolando Valdes-Blain adds to the color as featured guitarist.

Rockettes are up to their usual precision kickups in an "Ole Okay!" number that's with the overall theme. Gals go Spanish and score the big mitting to which they're accustomed.

"Say Si Si" naturally couldn't be overlooked for the mass audience—it, like "Bolero" is a natural—and gets a well-paced workout by the Hall's Glee Club and featured vocalists Francesca Roberto and George Sawtelle.

Couple of flamenco specialists, Caracolillo and Maria Rosa, are new to this country but shouldn't have trouble finding other dates, including television. With the entire Hall company to back them up in the "Bolero" windup, they give dramatic effect to the castinet terping; their counterpointing has classic style.

The aforementioned finale, with everyone in the act, provides fitting razzle-dazzle to a well-organized, well-executed package. Paige's backing is topnotch. *Gene.*

Majestic, Vancouver

Vancouver, April 23.

Mike Newman, Mike Taylor Trio, Pat & Wilma Levolos, The Michauds (2), Bob Hart, Carl de Santis Orch (5); "Blonde Pickup," (Indie) "Rock Baby Rock It" (Indie)

Wicket trade continues fair, and this sixth vaude card is firstrate—and at same time is end of the four-a-day on a six-day basis. New arrangement cuts down to three-a-day for Wednesdays, Fridays and Saturdays since the after-midnight receipts hardly warrant overhead, and wear and tear on artists.

Mark Newman does a 20-minute profusion of gags, songs and impreshes, and has a hard time getting off. Lad's roster of characters include Martin & Lewis, Jack Benny, Rochester and Dennis Day, Eckstine, George Sanders, Walter Brennan, et al. He does a sock Sinatra bit and windup is a parody of Liberace with a lit sparkler.

Mike Taylor combo is a Negro jazz offering which includes a couple of rock 'n' roll rousers for the tone-deaf.

The Michauds do some aphrodisiac Afro hoofing and wriggling by a tall attractive gal and a small Latin guy.

Pat & Wilma Levolos are acro veterans who do multiple hoof juggling. He's stand-by to Wilma on some nifty balancing on one leg of a chair on a table on a bottle, and same trick on a high-bar on a table.

Bob Hart in top form as singing-host, and Carl de Santis orch, in pit, does a snappy on-cue backstop sesh. *Toms.*

Empire, Glasgow

Glasgow, April 21.

The Hilltoppers (4), featuring Jimmy Sacca; Authors & Swinson, Alan Clive, Three Barantons, Ray Alan, Marguerite & Charles, Jean & Jackie Dawson, Gold & Cordell, Harry Haddock Orch.

As on previous trip, the Hilltoppers, with minimum of adv[illegible] ballyhoo, score strongly at head of this layout. Group, featuring Jimmy Sacca, have lotsa attack, and score with "Sugartime," "Mary Ann" and, in straw hats, "If You Knew Susie." Exit to good palming, and could have held stage with even longer act.

Rest of layout is both varied and fairly strong in content, a change from previous layouts at this vaudery in recent weeks. Authors & Swinson, Canadian comedy duo, register well with crosstalk and mime, including travesties of Lanza and Presley. Gold & Cordell are pleasant openers with standard terping, adding a costumed bit "Cockey Row" for variety. Jean & Jackie Dawson, billed as crazy rhythm-kids, are lively instrumental-vocalists.

Alan Clive offers a particularly strong comedy bit, scoring with greater impact than on his recent appearances here, and including his w.k. travesty of gangling James Stewart. Ray Alan, with some modern ventriloquism, and Three Barantons, in foot juggling, are reviewed in New Acts. Harry Haddock (from Liverpool Empire) batons the resident orch in absence of Bobby Dowds. *Gord.*

Palladium, London

London, April 22.

Jerry Lewis (with Dick Humphries, Hal Bell, Louis Brown, Murray Frank), Marino Marini & Quartet, Kaye Sisters (3), Raf & Julian Jover, Skating Olandos (5), George Carden Dancers (16); Reg Cole Orch.

Just about five years ago when he made his Palladium debut in the double act with Dean Martin, Jerry Lewis had a sorry experience. The opening night reception was controversial and although the engagement was successful financially, it hardly helped prestigewise. Now, as a solo, Lewis goes a long way toward rectifying the situation; while it's easy to be critical of his act, there's no gainsaying his personal impact.

There are a lot of laughs in a show which abounds with vigor, vitality and versatility. There are, too, quite a few dull patches, mainly because the material is stretched to its limits and it's more than difficult for any one entertainer to hold a stage and an audience for more than an hour. Within that 60-minute span the comic displays a wide range of talents, not only as an uninhibited zany but as an accomplished caricaturist, a pretty smart dancer and as a hep vocalist. All in all, it makes a cliche entertainment, but an overlong impression of a Japanese singer allows the act to sag at the wrong moment. One of the shrewdest bits is the star's takeoff in vocal trends, starting with the pre-Belafonte era, tracing the success of the hilibilly songster, the operatic-star-turned-cabaret-artist, and the ex-pugilist trying to make an honest buck in a night club. His Jap impression is helped by a neat piece of stooging by Hal Bell, who provides the "translation," while Dick Humphries aids with some fancy footwork. Louis Brown, Lewis' musical director, leads the onstage orch from the Steinway, while Murray Frank augments the Palladium combo at the drums.

Marino Marini & His Quartet, making their first Palladium appearance, impress with their rhythm, polish and forceful vocalistics. Combo comprises the star at the piano, drums, electric guitar and bass and, between them, they give out with some lively numbers with a strong Neapolitan flavor. There's a fine sense of musicianship and teamwork and the overall effect makes a diverting entertainment. A few more numbers of wider appeal would have been an immense help.

The Kaye Sisters, a local close-harmony trio, do a few pops in conventional fashion. The gals appear to be over-drilled and there's too much precision in their presentation. Roger Price's offbeat routine, with a comedy pattern accompanied by lightning sketches, gets a sturdy reception. Best part of his show is an anatomical analysis of the male and female bodies.

Raf & Julian Jover have an unusual trapeze act with a hefty slice of comedy biz and one or two real fancy tricks. The Skating Olandos, a male and four young girls, put the emphasis on speed while they twirl around their miniature rink. The resident line of George Carden Dancers open each part of the show with simple routines. [illegible] presentation is admirably b[illegible] by Reg Cole's resident orch. [illegible]

Metropole, Glasgow

Glasgow, April 24.

Dorothy Squires, Pete Martin, John & Betty Royle, Earl King Trio, Larry Davis, Billy Denison, St. Dennis Sisters, Terry Redmond, J. P. Masterson Orch.

Dorothy Squires brings her tuneful chirping to hypo this downtown vaude layout. Thrush, strikingly garbed in champagne dress with mink trimmings, adds experienced showmanship and poise to act, completely holding aud.

Whispered style of between-song gabbing has the intimate effect. Thrush scores with tunes like "This Is My Mother's Day" and "I'm Walking Behind You," and exits to solid palming.

Rest of layout is average native fodder, more attuned to local tastes. Pete Martin tells stories in comedy vein, and musical items are by the Earl King Trio, crooner Larry Davis, harmonizing St. Dennis Sisters, Terry Redmond, and singing duo John & Betty Royle. J. P. Masterton batons the small house orch. *Gord.*

Hard Ticket Vaude

Alan Gale Show

Alan Gale, Fran Warren, Dunhills (3), Arnold Dover. At Shubert Theatre, Boston, April 21, '58; $4.95 top.

Alan Gale transforms this legit theatre into a nitery, using a built-out platform from the stage, working with the house lights on, and scoring tremendous impact. As master of the Jewish story, Gale builds from one laugh crescendo to another, lacing with his own brand of every day philosophy. His translations of some of the more practically untranslatable Jewish idoms generate even more yocks. He works very hard out front practically all the way.

Supporting acts, all of whom score in slick fashion, serve to let Gale get a breather for his marathon stint. He works bits, too, with each of the acts, and does a dramatic soliloquy of an Irish lad leaving home with Fran Warren piping "Tura, Lura Lura" in the background.

Show opens with Gale, houselights on, welcoming the aud as if to his Florida nitery, setting the scene, style and mood. From opening to finale, Gale holds his fascinated followers to the extent that they plead for him to stay on when he bids adieu. Gale works in a fine bit on old vaude days and what an entertainer had to do then with a little terp, piping, gags and quips.

Gale, in his monologs, covers all the mores of modern living contrasted with early rememberances, takes his listeners on a trip to England for some standout bits with dialectical excursions in Scotch, Irish, English.

Following the nightclub pattern, Gale brings on the acts, starting off with Arnold Dover, clever sepia impresh artist, who changes from one character to another with aplomb and ease. Dover does wham carbons of Sinatra, Belafonte, Daniels, Durante, Jerry Lewis, Mortimer Snerd, Ed Sullivan and others including a takeoff on Gale.

Fran Warren belts out a songalog with boff showmanship. Opening with "You Make Me Feel So Young," she segues to a dramatic "Over The Rainbow" for maximum effect hitting the far reaches of the 1,717-seater.

The Dunhills, with Walter Long handling the patter chatter betwixt outstanding terp routines, score soild with a unique boot dance, in which they don rubber boots, and nostalgic "Old Soft Shoe." *Guy.*

FREED ROCK 'N' ROLLER GROSSES 10G IN MPLS.

Minneapolis, April 29.

Alan Freed's "The Big Beat," with 17 acts and four bands, including Freed's own outfit, Jerry Lee Lewis, Buddy Holly & the Crickets, at $3.75 top, pulled a nice $10,135 for a one-nighter (25) in the 9,000-seat Auditorium where the potential was $22,000. Window sale was big and the show's start was delayed 20 minutes until the boxoffice lines were accommodated.

Next Sunday night (4), following closely on the "Beat's" footsteps, will be a similar unit show at the Auditorium with 17 acts, including Sam Cooke, the Everly Bros., Paul Anka and La Vern Baker. Called "Big Show of 1958," it's also set for a matinee at the St. Paul Auditorium the same day.

New Acts

CELESTE HOLM
Songs
35 Mins.
Ritz Carlton, Montreal

Although an established performer in the theatre and films, current engagement of Celeste Holm in the Ritz Carlton's downstairs cafe marks one of her infrequent nitery ventures. Present offering is an entirely new showcasing for this attractive personality and certainly one of the best to play this particular spot in many years. Breaking sharply from the standard songalog routining used by practically every other chantootsie in the business, Miss Holm has based her act on one theme. The theme (what does a man want in a woman and vice versa) is not new by any means but her treatment is original, refreshing and handled in such a pro manner that only someone with the talent and inherent show savvy of Miss Holm could get away with it.

Teeing off with a song that encompasses her theme she moves smoothly through a collection of oldies brought up-to-date via the lyrics, reprises a few standards but never deviates from her basic query of the sexes trying to find a perfect mate. Kudos go to Ruth Aarons who did the writing for this new act and to pianist George Kent who did most of the arranging and conducts from the piano for all performances.

Timing throughout is excellent. There is no unnecessary gabbing between numbers and attention is solid at all times proving once again that even the patrons of a nitery will be quiet and listen to an artist with talent which is certainly the case with this particular artist. As part of the grooming program for her opening in the Persian Room of the Plaza in New York around the beginning of May, Miss Holm has added three extra musicians to the usual trio found in this room and the boost does a lot towards overall impact both with material offered and on the customers. Miss Holm stays until April 29. *Newt.*

INGA & ROLF
Dance
12 Mins.
Steuben's, Boston

This European dance team, in the U.S. for short time, shows neat footwork. Both youngsters, from Vienna, toured with ballet companies before putting together their act. Their novel stint is French flavored.

Opening with a ballet waltz to "Carousel," they make costume change on floor with femme removing skirt, revealing shapely underpinnings, adding bustle and taking umbrella. Lad dons straw hat, and in musico comedy vein, they get off slick gay parisienne type of hoofing in which femme gives partner come on with the orbs.

Effect is chi chi; floor presence is slicky and pro. Their big effort is "Dream of Love" ballet in which they execute ballet, adagio and acro with unusual lifts and spins for sock impact. Shoulder spin and one hand lift are nicely executed. *Guy.*

THREE BARANTONS
Foot Juggling
7 Mins.
Empire, Glasgow

Here's a honey of a balancing act from Europe, with useful American potential.

Act opens with one male and one femme balancing a barrel and ball on feet while lying with legs upstretched. Segue with some standard cylinder balancing. Femme wins palming for some nifty balancing of three and four balls simultaneously. Third member joins in act for final wind as trio foot-juggle with large-size tray, bed and table. *Gord.*

LOU ALEXANDER
Comedy
25 Mins.
Bradford Hotel, Boston

Off beat comic with slick material for the avante garde has been out for some time, formerly a double (Storm & Gale), but not yet documented as a single. Alexander is a personable youngster who can mug and deliver delayed action jokes with English aplomb. He's got a nice act for the smart rooms and hep set. He throws in a bit of song and dance routine working some commercial bits and rounds off with a series of Marine Corps routines.

Alexander has lotsa material and hits high spot with carbons of three Senators, running for election in the West, Chicago and Greenwich Village[illegible] *Guy.*

SOOCHA RENAY
Songs
25 Mins.
Windsor Hotel, Montreal

Soocha Renay, a sultry long-haired brunette, shows much improvement over her last appearance in Montreal. This time around, femme exhibits a more definite act and routining that has form and finesse.

The obvious planning has given her more confidence and although still in need of polishing and a better sense of timing on the special material items, thrush should be okay for the Continental-type of room.

Of medium height and wearing a close-fitting black gown that accents her physical attributes, Miss Renay offers a varied songalog that covers all tastes. Patter, still not a strong point with this songstress, is limited. More attention to her intros and a better showcasing for two of her best numbers, a calypso via China and a parody on "You Came a Long Way from St. Louis" would strengthen overall presentation immeasurably. *Newt.*

RAY ALAN
Ventriloquism
11 Mins.
Empire, Glasgow

Ventriloquist scores with slick technique and new material. He uses offbeat positionings, such as opening with his page-boy dummy standing center-stage while he himself enters from side. Later, he places his dummy in chair with back to audience, throwing voice back at himself from the wood-and-plastic 'stooge.' Second dummy is a parrot, whose voice he simulates with authentic screech and lilt.

Alan winds with customary duet with his dummy. *Gord.*

ALIS LESLEY
Songs
28 Mins.
Chaudiere, Ottawa

In Alis Lesley's stint only the high heels and ponytail are her own, and she discards the heels before her second number. The rest is Elvis Presley's as closely as the name (she says it's really Alice Leslie). Introduced as a femme Elvis, she works the whole stanza in the Presley manner except the screeching is probably in a higher soprano.

This 19-year-old rock 'n' roller gives evidence of ability in both pipes and showmanship and, with routining and original material, it is possible she could handle an act distinctively her own. Meantime, it is also possible she's riding an established track for showcasing. Should she switch she could probably manage well. She has plenty of time. *Gorm.*

Vaude, Cafe Dates

Continued from page 80

the Empire Room of the Waldorf Astoria . . . **Olga James** to open at the Moulin Rouge, Paris, May 1 . . . **George Tapps** postponed his Palmer House, Chicago, stand to take eight weeks at the Tropicana, Las Vegas, starting June 11.

Chicago

Sheila Reynolds opens at Chi's Camellia House Friday (2) . . . **Eydie Gorme** the next topliner at the Empire Room here, opening May 8. **George Tapps** also on the bill . . . **Kay Martin & Bodyguards** have a two-weeker at the Berghof Gardens, Ft. Wayne, as of May 19. . . . **Richie Brothers** current at the St. Paul hotel, and open at Reno's Holiday hospice May 22 . . . **Howard & Hayden** set for two frames at Eddy's in K. C. starting May 31. . . . **Eddie Barnes** goes into Peoria's private Showboat May 2 for two. . . . **Tony Bennett**, with **Rowan & Martin**, relight the Chi Chez Paree May 16. **Jimmy Durante** opens there June 4 . . . **Ginny Simms** at Monteleone, New Orleans, currently . . . **Betty O'Neil**, of the Las Vegas "Pajama Game" company, into the Dallas Statler-Hilton July 24 . . . **Bobby Van** due there Aug. 7 . . . **Bob Lewis & Ginny** set for the **Roberta Sherwood** show June 12 at the Roosevelt hotel, New Orleans . . . **Marge Cameron** does a fortnight at the Houston Crescendo starting May 28, and is booked for a pair at Eddy's (along with the Playmates), opening June 27 . . . **Jim Arness**, tv's "Gunsmoke" star, working the St. Louis Police Circus through May[illegible]

Figure 11 Shows to Span Summer On B'way; 10 Made Grade Last Year

A minimum of 11 shows are figured likely to continue on Broadway this summer. That's one more than ran through the warm-weather period last year and takes in mostly entries currently selling out.

The summer shrinkage in shows is based on the normal seasonal bowout of marginal offerings. It's generally accepted in the trade that only the powerhouse entries are in a position to buck the traditional June-September slump. Continuation of the present economic recession isn't expected to help matters, but it's not yet regarded as a major factor in knocking productions off the boards.

As has been the pattern in recent years, there will also be some layoffs during the summer months. Thus far, "Bells Are Ringing" and "Jamaica" have scheduled vacations. The former will go dark for two weeks from July 21-Aug. 9, while the latter will suspend for six weeks from June 30-Aug. 9. Because of the length of its layoff, "Jamaica" is excluded from the lineup of summer spanners.

"Bells," however, is included in the list along with "Dark at the Top of the Stairs," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Oh Captain," "Say, Darling," "Sunrise at Campobello," "Two for the Seesaw," "West Side Story" and "Who Was That Lady I Saw You With?" Some of these are, of course, questionable prospects.

"Auntie Mame" is scheduled to end its Broadway run at the end of either May or June, depending on when Greer Garson exits her starring assignment. The company is then slated to move to the Coast for an Aug. 4 opening in San Diego with Eve Arden in the title role.

Closing dates have already been

(Continued on page 92)

Sharon (Conn.) Barn Secures New Finances; Future Now Looks Up

The Sharon (Conn.) Playhouse will be back in the running this summer. That wasn't definite until early last week when response to an emergency call for funds resulted in enough coin coming in to cover another season's operation. Around $16,500 was raised via a membership drive that was extremely slow in getting off the ground.

A letter pointing up the operation's dire financial situation was sent to Playhouse patrons several weeks ago by Willard Swire, president of the Sharon Creative Arts Foundation, which sponsors the summer theatre. The dispatch stated that unless response to the membership drive improve by last April 22 the barn would not reopen for the coming season.

As noted, the letter paid off and the new season is scheduled to begin June 30 with "Thieves Carnival." A 10-week run is slated, with a different show each stanza. Atwood Levensaler will handle the production reins and will also direct about five of the produc-

(Continued on page 92)

Anna Deere Wiman Takes 'Strip the Willow' Option

London, April 29.

Anna Deere Wiman has acquired an option on Beverley Cross's second play "Strip the Willow." His first, "One More River," a drama of 12 angry merchant seamen, is to be presented at the New Shakespeare Theatre in Liverpool which she runs in association with Sam Wanamaker.

"One More River" will be the first new play to have been staged at the New Shakespeare and, if successful will be transferred to London and subsequently presented in America.

"Dark of the Moon," which has been selected as an American presentation for the Brussels Exposition, will have a two weeks' run at the New Shakespeare before its Belgian opening on Oct. 6. It is being presented by the U.S. State Department in collaboration with Miss Wiman as a New Shakespeare co-production.

Marilyn Taylor as 'Lady'; Anne Rogers in London

Chicago, April 29.

Anne Rogers, costar with Brian Aherne in the touring company of "My Fair Lady," is taking a two-week vacation in England with her husband, actor Michael Hall. They'll attend the opening of the British production of the musical tonight (Wed.) at the Drury Lane Theatre London.

During Miss Rogers' absence, standby Marilyn Taylor is subbing as femme lead at the Shubert Theatre here.

RKO 2,800-Seater In Mpls. Turns To Touring Legiters

Minneapolis, April 29.

The legit has found a new home here, RKO Theatres' 2,800-seat RKO Orpheum, which, starting next season, will interrupt its regular film policy to book in the touring attractions when they're available.

This season has brought only six such shows to the Lyceum which, after many years was lost to the legit when Bennie Berger refused to renew his lease at a substantial rental advance and the theatre was sold to an evangelistic group that will convert it into a tabernacle. Last season there were only five legit bookings.

It's anticipated that RKO Theatres will handle the project without any association with Berger whose offer to buy the Orpheum was refused. Berger told RKO Theatres it was immaterial whether it goes with him or alone—all that he's primarily concerned about is that Minneapolis have a theatre to house the shows.

Minneapolis this season had more than 2,000 Theatre Guild subscripers and it's known that the Guild will retain it as one of its season subscription cities.

JERSEYITES PUT UP COIN FOR LES BALLETS

The current presentation of "Les Ballets de Paris" at the Broadway Theatre, N. Y., involves a $75,000 investment. Most of the coin for the offering, financed under a limited partnership arrangement, was put up by New Jersey residents and was apparently raised by Mac A. Kaplus, a general partner in the venture.

Kaplus, a Newark attorney, shares the responsibilities of general partner with Arthur Lesser, who's billed as sole sponsor of the presentation. The legalite is also listed as a backer with a $10,000 stake. Among the other investors in the presentation is Jack Small, New York theatre booker for the Shuberts. He's credited with a $7,250 contribution.

The terp troupe, headed by Jeanmaire and Roland Petit, was originally booked into the Broadway for a six-week stand. The run, however, is being cut short by two weeks and will end next Saturday night (3), with a tour scheduled to follow.

ATPAM Roll Unchanged; Same As Last Year

The Theatrical Press Agents & Managers membership during the year ending last March 31 held even with the previous semester. The count was 573, with the breakdown of members taking in 444, overall; 72, local area; 22, music field; 32, road show pictures, and 3, outdoor.

Of the 573 members the previous year, 16 died, one was dropped and three withdrew. Making up for that loss last year were five local area admissions, four road show entries, two in the music field, plus eight completed apprenticeships and one reinstatement.

Uncompleted Sudermann Play Set for Edinburgh

Glasgow, April 29.

An unfinished play by the late Herman Sudermann, adapted by Basil Ashmore from the original German, will be presented Aug. 27 at the Edinburgh Festival by the Rutherglen Repertory Theatre, a local stock company. The work, titled "A Quiet Corner," has already been waxed by BBC for future airing.

The Rutherglen Theatre will take over the Epworth Hall at Edinburgh for three weeks during the Festival. "Corner" is set in Bavaria in 1912.

What Price (50c) Race Relations?

Actors Equity has had a setback in its campaign to eliminate hotel discrimination against Negro performers. Ironically, the situation stems from headway made recently by the union in persuading the Congress Hotel, Baltimore, to take in Negro actors.

Equity had been led to expect that once its members were informed of the hotel's non-segregation policy they would go along with a recommendation to patronize the establishment, which is within walking distance of the Ford's Theatre. However, Milton J. Firey, owner of the Congress, predicted that even the more liberal white actors would shy away from the hotel because its daily rate is 50c higher than at other nearby spots.

Firey turned out to be right. The cast of the next touring company to play Baltimore cancelled its reservations at the hotel. This action on the part of a segment of the Equity membership and a scathing letter from Firey spurred an editorial on the subject in the current May issue of Equity, the union's official magazine. The editorial, which ended with the comment, "Ladies and gentlemen, just what is it we're fighting for?" was headed, "Of course I'm a Liberal (But How Much Does it Cost?)."

The editorial also reprinted part of Firey's letter, which read "No hotel likes cancellations after rooms have been reserved and other business turned away. In this case it seems that the Congress Hotel was good enough for the members of this company until they found something cheaper . . . We naturally expected other hotels in Baltimore to fall in line on the Negro question after we stuck our neck out."

The hotel man concluded, "In the future I am certain that you won't blame us if we are not enthused over theatrical business and/or the Negro question."

Holtzmann Sets Staffs For 2 Mass. Tunetents

Staffs and schedules have been set by David Marshall Holtzmann for his two tents, the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. The Cohasset spot begins a 10-week season June 23, while the Hyannis operation launches a nine-week season June 30.

William Longbridge has been upped from business manager to general manager at Cohasset, and others on the staff will include Lawrence Carra, director; Arthur Norris, musical director, and Walter Pierce, pressagent. At Hyannis the general manager will be Arnold Goodman, with Ernest Sarracino as director, John Morris as musical director and Frank Bollinger as pressagent.

A straight play, "No Time for Sergeants," will be the opening bill at Cohasset, while "Happy Hunting" and "Most Happy Fella" are among the new releases on the schedule. The two musicals are also slated for production at Hyannis, where the slate also includes "Wish You Were Here" for the third time.

Negro-singer members of Actors Equity will be auditioned for the upcoming summer touring package of "Porgy and Bess" tomorrow (Thurs.) at noon (men) and 2 p.m. (women) at the Showcase Studio, N.Y. An open call will be held Friday (2).

Actors Equity Tags Frederick O'Neal As First Negro Candidate for Prexy

Frederick O'Neal has been selected by the Actors Equity nominating committee as the regular ticket's candidate for president in the union's annual election, to be held in June. It's the first time a Negro has been nominated for that post and is consistant with Equity's traditional disregard of a color line in choosing its officers.

O'Neal, a longtime officer of the union, is the incumbent 3d vice president. Of the other current officers, only three are up re-election. They're Frank Maxwell, John Effrat and Paul Dulzell. Maxwell, the incumbent 2d vice-president, is running for 1st veepee, while Effrat and Dulzell are candidates to hold their respective posts as recording secretary and treasurer.

New candidates on the officer roster include James Schlader, 2d v. p.; Hiram Sherman, 3d v. p., and Lois Wilson, 4th v.p. Under the terms of the Actors Equity-Chorus Equity merger, the post of 5th v. p. is being dropped and the 2d v. p. spot goes to a chorus rep, in this case Schlader. Those not running for re-election include Ralph Bellamy, president; Raymond Massey, 1st v. p.; Margalo Gillmore, 4th v. p. and Donald La Mon, 5th v. p.

Principals nominated for five-year terms as council members include incumbents Peggy Cass, Nancy Devlin, Larry Gates, Jeff Warren and Robin Craven. New candidates in that division include Bernard Gersten, Richard Kiley, Ruth White, Jean Stapleton and Chester Morris.

Two principals, Miss Gillmore and Edith Meiser, both incumbents, were nominated for two-year terms as council members. Miss Gillmore being an officer is automatically a council member. Chorus reps selected to serve on the council for five years include incumbent May Muth and Arthur Rubin and Eddie Weston, both new.

The entire slate is regarded as being fairly well rounded politically. However, there's a possibility a partial independent ticket may be put up in opposition to some of the council candidates. In the case of Weston, he ran for council on a partial opposition ticket last year and was defeated.

ATPAM Wants to Start League, Shubert Talks

The Assn. of Theatrical Press Agents & Managers has notified the Shuberts and the League of N. Y. Theatres that the union would like to start negotiations for a new contract. The two present pacts, negotiated separately because the Shuberts don't belong to the League, expire Aug. 31.

The current contract with the League covers a three-year period, while the Shubert agreement is for one year.

Road Profit Vs. Broadway Loss On 'Methuselah'

Profit earned by "Back to Methuselah" on its extensive pre-Broadway tour was more than enough to cover operating losses on its unsuccessful New York stand. The Theatre Guild-Arnold Moss production of Moss' condensation of Bernard Shaw's marathon play is expected to wind up with approximately $13,000 profit on the final accounting.

The producton, which costarred Tyrone Power, Faye Emerson and Arthur Treacher, had originally been scheduled for a "limited" six-week Broadway run. Poor business, however, resulted in the show folding last April 19 after four weeks at the Ambassador Theatre, N. Y.

The venture was financed at $42,500, with provision for 15% overcall, which would have brought the investment to $48,875. It's understood, though, that the cost of getting the show on the road exceeded that amount.

LONDON GROUP FINED ON CENSORABLE SHOW

London, April 22.

Members of the Theatre Workshop Company, a group operating at the Royal Theatre, a neighborhood house in Stratford, E. London, pleaded guilty last week to unlawfully presenting parts of a new stage play, "You Won't Always Be On Top," which had not been passed by the Lord Chamberlain.

Those involved were Gerald Raffles, general manager; John Bury the theatre licensee; Joan Littlewood, the producer; Henry Chapman, the author, who also appeared in the play, and Richard Harris, another actor.

Raffles was fined $14, plus $8.40 costs, while Bury was fined $14 and Miss Littlewood $5.60. Chapman and Harris were provisionally discharged on payment of $1.63 each in costs. On two visits to the theatre, it was testified, the Lord Chamberlain's representative found "a very wide divergence between the script as passed and the play as presented to the public."

Particular exception was taken to extracts from the play "which might be described as vulgar or not in good taste," and concerned a character who altered his voice to an accent alleged to be an imitation of Winston Churchill. Raffles denied that the voice was intended as an impersonation of Churchill and claimed that the Lord Chamberlain's alterations had been posted on a notice board for all the cast to see.

'Paris Virgin' to Follow 'Pajama Tops,' Civic, L.A.

Los Angeles, April 29.

"Paris Virgin," by Mawby Green and Earl Feilbert, will be presented May 9 at the Civic Playhouse here, following the April 27 windup of the same authors' "Pajama Tops."

"Tops" will have played 80 weeks here, including 38 at Forum Theatre and 42 at Playhouse.

15 Actors-Under-Grant Due for Cleveland's Ford-Financed Project

Cleveland, April 29.

Talent search by Cleveland Play House, sparked by $130,000 grant from Ford Foundation, rolled into its finals last week when nearly 60 nominees were screened by a panel of theatrical judges.

The 15 winners to be awarded three-year paid acting fellowships on staff of the 42-year-old community repertory theatre will be disclosed within a couple of weeks by K. Elmo Lowe, who becomes its new managing director effective in September.

Some 56 candidates who entered the finals were picked from a list of about 300 applicants in ten regional zones covering the nation from coast to coast.

Prelim auditions were supervised by Howard Lindsay, Alan Schneider and Joseph Papp of New York; Glenn Hughes of Seattle, Jules Irving of San Francisco, Daniel Mann of Los Angeles, Kendrick Wilson of Omaha, Nina Vance of Houston, Rita Fisch Andier of

(Continued on page 92)

British Arts Council Continues Author Help

London, April 29.

The Arts Council of Great Britain has decided to continue aiding dramatists by giving limited guarantees against loss to repertory companies and other managements for the production of new plays. Scripts will have to be passed by a drama panel of the Council.

The Council will also continue direct financial help to certain authors in the form of grants to enable the recipients to concentrate on writing for the theatre during a limited period.

Stock Reviews

A Waiter Not Named Julius

Dallas, April 16.

Ramsey Burch production of three-act (six scenes) comedy by William Walden. Stars Bruce Hall. Bob Mullen, Pat Young; features Richard Kennedy, Charles Braswell, Ronnie Claire Edwards. Staged by Burch; technical direction, James Pringle. At Margo Jones Theatre '58, Dallas, April 15, '58; $3.50, top.

Mike Finch ..... Bob Mullen
Tina Finch ..... Pat Young
Jerry Noonan ..... Bruce Hall
Eddie ..... Laurence Bahler
Millie Noonan .. Ronnie Claire Edwards
Regan ..... Charles Braswell
Detwiler ..... Thomas Ruisinger
Pasuda ..... Richard Kennedy
Walsh ..... Clyde Waddell
Geri ..... June Bray
Saudell ..... Joseph Cranshaw
Ted Flaherty ..... James Barbosa
Bobby Soxer ..... Jane Slaughter
Autograph Hounds .. Jerry Carter, Whitey Nesbit, Billy Britt
Bar Customers Dick Duff, Fred Hoskins

Current season of Margo Jones Theatre '58 has been dominated by comedy tryouts and has another to wind up a shortened schedule May 4. William Walden's comedy, "A Waiter Not Named Julius," is the swan song production by Ramsey Burch, who has resigned after being with the arena theatre seven years, having succeeded the late Margo Jones as managing director.

"Julius" is a weak comedy about an obscure cafe-and-bar waiter who craves notoriety, becomes involved in a murder case through mistaken identity and decides that he prefers anonymity. The occasional laughs, including a few real yocks, don't add up to enough.

Bruce Hall, as the waiter, underlines the humor in the part. As a gangster, Richard Kennedy also gets laughs. Others in the cast are limited by innocuous material. James Pringle's triple sets, abetted by expert lighting, add visual interest to the production. *Bark.*

Caught in the Act

Hollywood, April 11.

Scot-Horn production of two-act (20 scenes) revue, with sketches and lyrics by Robert Scothorn and music by Al Walker; staging, Carol Scothorn. Stars Carol Scothorn, George Stern, Ed Stroll, Wyn Nissen, Buddy Farnan, Jay Carroll. At Beverly Hills Playhouse, April 11, '58; $2.85 top.

There are occasional gems in this revue, but the prospecting is rough and the nuggets rougher. The sketches by Robert Scothorn and the music by Al Walker would be only so-so at best and this Scothorn production is minimal.

There are 20 sketches, six performers and an off-stage piano. Carol Scothorn, who has also staged, gets off an amusing and original bit of dancing.

Ed Stroll, as "Mike Malice," interviews George Stern as "Oedipus." Buddy Farman salvages some scenes with his rubber face and adroit timing. Joy Carroll sings moderately well and Wyn Nissen turns in good characterizations.

But most of the sketches wander around their subjects without exploiting them. The acting often shows want of rehearsal or professional polish. Walker's music usually sounds like harmony exercises. *Glen.*

Spring Thaw '58

Toronto, April 8.

New Play Society production of two-act (27 scenes) revue Written by Pierre Berton, John Aylesworth, Frank Peppiatt, Allan Maings, Frank Tumpane, John Wayne, Marian Grudeff, Lynn Howard, Bud McCreery; dance and musical staging, Alan Lund; vocal music direction, Andrew MacMillan; sketch staging, Stan Harris; settings, Jack McCullough; lighting, Alan Bessell; costumes, Suzanne Mess; musical arrangements, Raymond Jessel; orchestra director, Gordon Kushner. At Radio City Theatre, Toronto, April 8, '58; $3.50 top.

Cast: Barbara Hamilton, Andrew MacMillan, Corinne Conley, Paul Kligman, Barbara Franklin, Peter Mews, Sandra O'Neill, Don Francks, William Yule.

The 11th annual edition of "Spring Thaw" is notable for its sophisticated slickness and its dropping of the former more local topicalities. This season, the directorship has been handled by Alan Lund, Andrew MacMillan and Stan Harris, with no evident over-lapping.

Not everything can please everybody in a 27-scene melange ranging from short animated cartoon blackouts for backstage changes to lengthier sketch build-ups, but this latest "Spring Thaw" has highlights that out-shine the darker comedy attempts. Among the portions that could be cut are "Night the Hurricane Struck," a tasteless jest about storm disaster, and certain clowing aspects of "Woman's Place is Not in the Home" or "Are They Likely to Go Bach."

However, the writers generally deserve a bow. Pierre Berton, as last season, leads the roster for his imaginative and clever lyrics of "The Royal Commission Lament" and his "Mayor and Supermayor," with music by both by Raymond Jessell. Other writers have come up with twists and ironic flashes; and some of the sketches should be excellent tv or radio material.

Though sometimes hampered by material, Barbara Hamilton is again a worthwhile comedienne, with Barbara Franklin also in the applause-bracket. Two newcomers to legit are the personable Corinne Conley, who has a singing voice, and Sandra O'Neill, the latter particularly in a lavish "Supermarket" number.

Among the lampooned subjects are Boy Scouts, the Mounties, the proposed Toronto subway extensions, a trans-Atlantic phone call, life in posh apartment buildings, and "personality tailoring." There are also share comments on juvenile delinquency, the State-operated Canadian Broadcasting Corp.

However, "Spring Thaw" is most notable for its swift-paced cheeriness, the introduction of new faces, the colorful costuming of Suzanne Mess and the staging of the producing trio. *McStay.*

Shows Abroad

Truth to Tell

Glasgow, April 14.

Citizens Theatre presentation of two-act (six scenes) comedy by Alexander Scott; staging, Peter Duguid; scenery, David Jones; costumes, Dorothy Marshall. At Citizens Theatre, Glasgow, April 14, '58.

Socrates ..... Martin Heller
His Wife ..... Irene Sunters
His Friends Fulton Mackay, Frank Wylie
Executioner ..... John Grieve
Plato ..... John MacGregor
Slaves Iain Cuthbertson, Harry Walker, Peter Rowland
Guard ..... Kalman Glass
Undertakers Harry Walker, Alex McAvoy
Arete ..... Annette Crosbie
Jailer ..... Kalman Glass
Tubal ..... John Grieve
Fergus ..... Iain Cuthbertson
Queen of Caledonia ..... Edith Macarthur
Shona ..... Irene Sunters
Amazons Fiona Cumming, Janet Michael
Caledonians John Grieve, Harry Walker, Alex McAvoy, John MacGregor

There's probably native appeal but not much general interest in this comic fantasy about how Socrates, instead of being fatally poisoned in ancient Greece, was merely doped, to be shipped to Carthage and ultimately turn up on the coast of Scotland. It's a fairly amusing knockabout edition of the battle of the sexes.

Iain Cuthbertson turns in a lusty performance as a simple-minded, amorous giant who takes over the throne from the Queen of Caledonia, the latter role being played with spirit by good-looking Edith Macarthur. John MacGregor is an effective Plato in the first act and a light-headed Caledonian in the second, while John Grieve makes good use of his voice as the Executioner, a slick trader and a havoc-crying highlander.

Peter Duguid's staging is brisk and the scenery and costumes properly colorful. *Gord.*

The Iceman Cometh

(WINTER GARDEN, LONDON)

London, April 22.

Emile Littler has transferred this marathon Eugene O'Neill drama from the Arts Theatre Club, where it opened two months ago as a non-public offering, into the Winter Garden Theatre, where it operates on a commercial basis. Whether it will be successful is open to question. Not only is this a heavy drama, but its undue length makes unusual demands on the audience and, unlike the Arts Theatre (which has its own restaurant), there are only limited refreshment facilities at the Winter Garden. That could be a decisive factor for a play that runs four-and-a-half hours.

Apart from daring to make the transfer, Littler has shown good taste in keeping to the original cast. The Winter Garden has a larger stage than the Arts and the decor has been correspondingly adjusted, but in other respects, this is the identical show reviewed in VARIETY, Feb. 12. On that occasion *Rich.* commented that much of the play is repetitious, and noted that "only the skillful playing prevents it from lapsing into tedium." That observation more than holds good in its new setting. *Myro.*

Gretch Wyler's Summer To Include 3 Musicals

Gretchen Wyler will keep busy on the stock circuit this summer. She's booked into a number of outdoor theatres over an 11-week spread.

Her appearances will be split between three musicals, in which she previously performed on Broadway. They are "Silk Stockings," "Guys and Dolls" and "Damn Yankees."

LAUGHTON'S NEW PLAY

'The Party' Opens in Edinburgh—New Author

Edinburgh, April 29.

Charles Laughton and Elsa Lanchester are set to open at the Lyceum Theatre here tomorrow (30) in preem of "The Party," Oscar Lewenstein-Wolf Mankowitz presentation of a first play by Jane Arden, young Welsh authoress.

Playwright has written until now exclusively for radio and television. Laughton is directing.

Cast includes Joyce Redman, Ann Lynn, John Welsh and Albert Finney. Decor is by Reece Pemberton.

Opera Review

Good Soldier Schweik

Having asked for and gotten only $100,000 subsidy from the Ford Foundation, owing to a habitual modesty which need not afflict the N.Y. City Center another spring, it was definitely a risk and a luxury for the Julius Rudel regime to add a "world premiere." But it was the sporty thing to do. Hence "The Good Soldier Schweik." This made item nine in a 10-item special spring cycle of "American" operas.

The hero, of course, is a Bohemian of the Austria-Hungarian Empire, but the composer, Robert Kurka, was a Czech-American and the adaptor (from Jaroslav Hasek's novel) is Lewis Allan. Past tense is used for Kurka, who died last December, a victim of leukemia at 34.

"Schweik" is not likely to be a hardy perennial in repertory. Though often "interesting" and occasionally "exciting," it is very thin and sometimes strident musically (no strings used) and its book, in one scene, exceeds the vulgarity of this house's embarrassing (though not unprosperous) "Orpheus" of two seasons ago.

Soldier humor in any war and in any army is preoccupied with bodily functions. But opera has never been. Certainly an aria literally revolving around the enema bag (with half a dozen of them used as part of the hospital ward decor) is perhaps, to pun, off-limits. Be that as it may, the audience is entertained, and indeed medical inspection is integral to the whole comic art of malingering, at which Schweik, though beautifully self-described as "a half-wit, fair and square," is nonetheless instinctively a genius.

Here is a "world premiere" to truly manufacture history, for there are more changes of scenery (19) than musicians in the pit (16), and one quintet includes a dog to render obligato and another scene has a repulsive military chaplain who drinks whisky in the pulpit. The zig-zag of the so-called plot moves from beerstube to insane asylum, from police station to boudoir. Along the way it is mocking the pretensions of patriotism, piety, bureaucracy, secret police and goldbricking. There are 37 in the cast, though only a few really sing and, truth to tell, this is an "opera" with hardly any serious singing.

It is not possible to say that this enterprise is wholly successful. It rates mostly as a novelty and novelty is often not enough. Though amusing, and inordinately fast in tempo as paced by Carmen Capalbo, this musical farce keeps recalling those 'B' comics, Abbott & Costello.

Rudel took the stick this time himself and his firm control helps keep the harum-scarum score on course. The stagehands were having beaucoup difficulties opening night and at a guess stagemanager Hans Sondheimer, 55th St.'s saint-with-vocabulary, must have used up three days quota of adrenalin.

The stagecraftmanship of Capalbo, the scenic imagery of Andreas Nomikos (trained in Athens, now a member of the Designers Union in N.Y.), the costuming of Ruth Morley and the Robert Joffry choreography all brought a tricky and trying venture to competent realization. Credit is also owing David Stone Martin for his projection sketches.

The show opens with rear screen projection of World War I films while George S. Irving in a corny tuxedo of yesteryear introduces Schweik. An added sequence shot in Central Park shows Norman Kelly wandering in that setting before he appears on stage.

It is, of course, as an actor rather than as a singer that Kelly imposes a strongly favorable impression upon the audience. He is a first-class farceur, always more astonished than anyone else.

And this show is pretty astonishing in all things weighed in the balance. *Land.*

Shoulder-to-Shoulder for Culture

Paris, April 22.

Operators of some of the more specialized theatres here are on a culture vs. commercialism campaign. They're in the process of forming an organization in which member theatres would help each other financially in addition to pitching for more government aid.

Those interested in setting up such an outfit include Andre Barsacq, Theatre Atelier; Andre Guinsburger, Theatre D'Aujourd'hui; George Vitaly, Theatre La Bruyere, and Maurice Jacquemont, Studio Des Champs-Elysees. Their aim is to be able to put on arty shows instead of having to rely on more popular b.o. entries where the payoff prospects are better.

The program would call for a reduction in production overhead, pooling of publicity, increased touring presentations to perk hinterland interest in legit and the issuance of questionnaires to get a line on what the public wants to see. The plan also takes in keeping some theatres open during the summer when most are shuttered.

The warm-weather presentations would be targeted primarily at those tourists look for more heavyweight entertainment than the nudist shows.

Dance Reviews

Polish Ballet Slask

Paris, April 21.

Jane Breteau and Spectacles Lumbroso presentation of the Polish Ballet Slask in 25 songs and dances. Artistic director, Stanislaw Hadyna. Staging and choreography, Elwira Kaminska; orch directed by Hadyna; music, Hadyna; lyrics, Zdzislaw Pyzik, Hadyna. At Alhambra, Paris, April 19, '58; $3 top.

This Polish entry misses the more general interest and prowess of Big Brother Moiseyev from Moscow. It is mainly of ethnic appeal sans the needed exuberance and real show qualities for U.S.

There is too much singing to call this a ballet company, though this is pleasing and harmonic. Dances remain "folksy" on level of a country fair. Can't stand the big time comparisons.

Costumes are colorful and the girls are graceful and charming sans eclat. The men lack the theatrical vitality so evident in the Russo entries. Here and there a beguiling choreographic number develops but total is lacklustre. *Mosk.*

Martha Graham Co.

(Second Series)

The second novelty the Graham company presented last week was in a lighter and gayer vein than "Clytemnaestra" which opened. "Embattled Garden" (of Eden) presents Adam, Eve, Lilith and the Stranger (who could be either the serpent or Satan). They make a very attractive foursome who dance, act and display virtuoso acrobatics which rate high praise.

Choreography is witty, intriguing and lyrical and wonderfully inventive. A help is Noguchi's original idea of Eden which includes a highly stylized tree and a tipped ramp with a forest of moving poles. Miss Graham invents brilliantly to the sensualities and rhythmic qualities of the score. Glen Tetley as The Stranger dances with bravoura and dramatic force. B. Ross as Adam has stage presence and Yuriko as Eve is alluring, flirtatious and exiting. Matt Turney is convincing as the cynical Lilith.

Balance of second program presented "Seraphic Dialogue" (Joan of Arc reflecting on her past) to a good score by Norman Joio and a stunning decor by Noguchi. Ethel Winter is a radiant Joan and Bertram Ross' performance of St. Michael is a little masterpiece of style.

Miss Graham's only appearance is in "Death and Entrances" a fantasia on the Bronte sisters, an interesting work which provides Miss Graham with a great role to music by Hunter Johnson and a set by Arch Lauterer. *Goth.*

Ballet de San Juan

Ballets de San Juan is outfit dedicated to development of ballet and Spanish dancing in Puerto Rico. Founded in summer of 1954 by Gilda Navarra and Ana Garcia, sisters. From the beginning company was made up exclusively of Puerto Rican dancers. It's had a financial assist from the local legislature via the Institute of Culture and its current performances are tied in with the Festival Casalin on alternate nights when long-haired musickers are relaxing. This provides visitors with an additional local attraction.

Current bill comprises three numbers, first of which is titled "Designs and Devices," abstract musical visualization in a highly stylized neo-classic form. Arnold Taraborelli, choreographer also did sets and spacemen type costumes.

Second, "L'Amour Sorciere" is a fantasy treatment of the de Falla score, "El Amor Brujo," provides the principals Gilda Navarra and Pedro Lorca with a vehicle for their talents and in which they are ably supported by the younger dancers in the Spanish tradition. Colorful wardrobe and background by Fernando Rivero set off the piece.

Final item, "Belle of Loiza" is a Puerto Rican ballet based on a folk legend gathered by Ricardo Alegria, head of the Institute of Culture. Ballet features 3 stereotype blackface female comics. (It's a revised version of original 1956 production.) Choreographed by Ana Garcia, native musical themes have been woven with dramatic value into Jack Delano's score with which are merged engaging performances by Ana Garcia, Juan Anduze, Alma Concepcion and the guest artist Ernesto Gonzalez. (Latter appeared in B'way version of Camino Real.) Legend provides an amusing picture to close the program. Costumes by Guillermo contributed to the gaiety and colorful sets were done by Jack Delano.

Charles H. Blake of Hollywood has been retained as an overall consultant to the company in both the artistic and business departments for its current Festival dates and its projected tours. Company has made substantial strides since first organized but still needs funds and more bigtime knowhow. Hence Blake. *Rein.*

Show Out of Town

The Irresistible Male

Hollywood, April 14.

Masquers production of three-act comedy by Freeman Lusk. Stars George Beatty, Jay Jostyn, Marjorie Stapp, Louise Sherrill, Brad Johnson. Produced and directed by Harry Antrim; set, Willard Scott. At Masquers Theatre, Hollywood April 14, '58; $1.25 top.

Mr. Harrington ..... George Beatty
Jerry Von Stallmeister ..... Jay Jostyn
Miss Wells ..... Marjorie Stapp
Mrs. Harrington ..... Louise Sherrill
Wilson W. Wilson ..... Brad Johnson

Freeman Lusk's new play, "The Irresistible Male," is a comedy obviously meant for entertainment only. It lacks enough character, plot or even length merit consideration as serious theatre. Cleaned of its borderline humor, it might do for video.

As a 90-minute offering, Lusk's creation succeeds in part. Scattered through the Malibu beach cottage set are numerous jokes that are little more than throwaways that do nothing to promote the storyline or the slight situation involving a 50-year-old millionaire and his estranged 30-year-old wife.

The wife takes her horsey great Dane to bed; hubby roosts his pigeons in the bedroom; she recites the soliloquy from "Hamlet"; he expounds "The Charge of the Light Brigade." She's smitten with a headwaiter and a bartender, and the husband, wanting to keep his wife, is prodded into making her believe he's the irresistible male.

Jay Jostyn, as the unhappy husband's best friend, turns in the most professional work, soundly delivering some of the better lines. The husband, George Beatty, is overly stiff but comes across as oddly charming. Marjorie Stapp, as a female attorney, is pretty and capable, with okay work from Louise Sherrill as the wife and Brad Johnson as a male lawyer.

Producer Harry Antrim has staged the show affectionately. *Ron.*

Col. Centennial Drama Set for Central City

Central City, Colo., April 29.

"And Perhaps Happiness," written by Thomas Hornsby Ferrill to mark the Colorado Centennial, will open July 26 for a 35-performance run at the Opera House here.

The play was the winner of a $10,000 contest conducted by the Denver Post.

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BROADWAY THEATRE ALLIANCE, INC.

ANNOUNCES FOR SEASON 1958-1959

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BOWDEN, BARR & BULLOCK
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SYLVIA DRULIE
present
The ROBERT FRYER and LAWRENCE CARR Production of

Sylvia Sidney

as

"Auntie Mame"

A New Comedy
by
JEROME LAWRENCE *and* ROBERT E. LEE
Based on the novel by PATRICK DENNIS

Sets Designed by OLIVER SMITH
Costumes by NOEL TAYLOR
Lighting by PEGGY CLARK
Miss Sidney's gowns by TRAVIS BANTON *of Marusia*

Based on Original Staging by
MORTON DA COSTA

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Winner of the Pulitzer Prize, and Drama Critics' Circle Award

KERMIT BLOOMGARTEN'S
PRODUCTION OF

"The Diary of Anne Frank"

with FRANCIS LEDERER

Dramatized by FRANCES GOODRICH AND ALBERT HACKETT
Directed by GARSON KANIN

Production Designed by BORIS ARONSON
Costumes by HELENE PONS
Lighting by LELAND WATSON
Assistant to Garson Kanin, KIP GOOD

FOR DATES WRITE OR WIRE

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BROADWAY THEATRE ALLIANCE

A SUBSIDIARY OF COLUMBIA ARTISTS MANAGEMENT

113 West 57th Street, New York, N. Y.

Road Spotty; 'King' Sock 71G, L. A.; 'Fella' 53G, S. F.; Cornell 34½G, Hub; Lunts 36G, N. H.; 'Eyre' Lean 8G, D. C.

Business on the road ranged from bad to bullish last week. The pickup and drop in receipts from the previous frame was split about evenly among the holdover shows. There were 19 entries on tour three more than the prior session.

The overall take for the week was boosted substantially by the opening of the Civic Light Opera subscription seasons in San Francisco and Los Angeles. Of the three tryouts, "Firstborn," with Katharine Cornell and Anthony Quayle, and "Visit," with Alfred Lunt and Lynn Fontanne, did sturdy business in Boston and New Haven, respectively.

The other tryout, "Jane Eyre," starring Eric Portman, failed to get off the ground in its second Washington stanza. The three entries have moved on to New York, where "Firstborn" opens tonight (Wed.) and "Eyre" tomorrow night (Thurs.). "Visit" is offering previews prior to preeming officially next Monday (5) at the new Lunt-Fontanne Theatre.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any; but as in Broadway, grosses are net; i.e., exclusive of taxes.

BOSTON

Diary of Anne Frank, Wilbur (D) (3d wk) ($4.95; 1,241; $32,699). Almost $20,000. Previous week, $23,000 on Guild-ATS subscription at same theatre.

Firstborn, Colonial (D-T) (2d wk) ($5.50-$4.95; 1,500; $39,950) (Katharine Cornell). Nearly $34,500 on Guild-ATS subscription. Previous week, $26,200 on subscription at same theatre.

NEW HAVEN

Visit, Shubert (D-T) (single week) ($4.80; 1,650; $42,000) (Alfred Lunt, Lynn Fontanne). Nearly $36,000. Previous week, $38,500, at Shubert, Boston.

WASHINGTON

Jane Eyre, Shubert (D-T) (2d wk) ($4.95-$4.40; 1,550; $23,500). Almost $8,000. Previous week, $4,000 in five performances at same theatre.

No Time for Sergeants (Nat'l Co.), National (5th wk) ($4.95-$4.40; 1,667; $39,500). Over $20,000. Previous week, $24,800, same theatre. Closes next Saturday (3).

CHICAGO

My Fair Lady (2d Co.), Shubert (MC) (25th wk) ($7; 2,100; $72,979). Almost $66,500. Previous week, $68,500, same theatre.

Visit to a Small Planet, Harris (C) (4th wk) ($4.95-$4.40; 1,096; $39,000) (Cyril Ritchard). Over $16,800. Previous week, $19,800 on Guild-ATS subscription at same theatre.

LOS ANGELES

King and I, Philharmonic Aud (M) (1st wk; ($6; 2,670; $73,500) (Cameron Mitchell, Giselle MacKenzie). Smash $71,000 on Civic Light Opera subscription. Stays through May 24, with "Most Happy Fella" following May 26.

Tunnel of Love, Hartford (C) (3d wk) ($4.95-$4.40; 1,024; $29,600). Nearly $14,800. Previous week, $19,100 on Guild-ATS subscription at same theatre. Run extended two weeks through May 17.

SAN FRANCISCO

Most Happy Fella, Curran (MD) (1st wk) ($5.40-$4.95; 1,758; $58,-000). Almost $53,000 on Civic Light Opera subscription. Previous week, $20,000 in five performances at Victoria, Kansas City.

Long Day's Journey Into Night, Geary (D) (3d wk) ($4.95-$4.40; 1,550; $42,000) (Fay Bainter). Almost $22,000. Previous week, $22,-000 on Guild-ATS subscription at same theatre.

NEW ORLEANS

Happiest Millionaire, Civic (C) (single wk) (Walter Pidgeon). Nearly $21,900. Previous week, $13,600 in eight-performance split.

LOUISVILLE

Auntie Mame (Nat'l Co.), Memorial Aud. (C) (single wk) (Constance Bennett). Almost $42,100 on Guild-ATS subscription. Potential capacity was $46,000, but some seats were not on sale because of limited sight lines. Previous week, $45,270, at Murat, Indianapolis.

SEATTLE

No Time for Sergeants (N.Y. Co.), Moore (C) (single wk) ($5; 1,700; $48,000). Almost $31,700. Previous week, $27,100 in five-performance split.

DETROIT

Marcel Marceau, Shubert (Panto) (1st wk) ($3.85; 2,050; $30,000). Almost $14,500. Previous week, $13,-800 at Royal Alexandra, Toronto.

TORONTO

My Fur Lady, Royal Alexandra (R) (1st wk) ($3.50; 1,525; $30,000). Nearly $12,200.

SPLIT-WEEKS

Damn Yankees (MC). Totaled over $29,000 in seven performances, as follows: three Monday-Tuesday (21-22), Munic. Aud., Shreveport, $8,200; four Wednesday-Saturday (23-26), Music Hall, Houston, $20,800. Previous week, $33,300 in seven-performance split.

Auntie Mame (2d Nat'l Co.) (C) (Sylvia Sidney). Totaled around $34,200 in seven performances, as follows: two Monday-Tuesday (21-22), Proctor's, Schenectady, $11,-200; two Wednesday (23), Loew's State, Syracuse, $6,100 (includes flat $5,000 guarantee for evening performance); single Thursday (24), Stanley, Utica, $10,100; two Friday-Saturday (25-26), Veterans' Memorial Aud., Providence, $6,800. Previous week, $7,100 for two performances April 19 at Stratford (Conn.) Shakespeare Festival.

Cat on a Hot Tin Roof (D) (Victor Jory). Totaled around $8,600 in five performances, as follows: single, Tuesday (22), Civic Aud., Albuquerque; two, Wednesday (23), Liberty Hall, El Paso; single, Friday (25), Sports Palace, Tucson; single, Saturday (26), H. S. Aud., Phoenix.

British Shows

(Figures denote opening dates)

LONDON

Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Brass Butterfly, Strand (4-17-58).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30-58).
*Dear Delinquent, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Iceman Cometh, Wint. Gard. (3-29-58).
Lysistrata, York's (2-18-58).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Not in the Book, Criterion (4-2-58).
Plaisirs De Paris, Wales (4-30-57).
Pajama Shed, Globe (3-5-58).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Rear Like a Dove, Phoenix (9-25-57).
Sailor Beware, Vaudeville (9-5-56).
*Share My Lettuce, Garrick (9-25-57).
Simple Spyman, Whitehall (3-19-58).
*Touch of Sun, Princes (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
*Transferred.

SCHEDULED OPENINGS

Something to Hide, St. Mart. (4-29-58).
My Fair Lady, Drury Lane (4-30-58).
Quaint Honor, Arts (5-1-58).
Birthday Party, Lyric Hamm. (5-6-58).
Variation on Theme, Globe (5-8-58).

CLOSED LAST WEEK

Kidders, St. Martin's (3-18-58).

Touring Shows

(April 28-May 11)

Auntie Mame (Nat'l Co.)—Pabst, M'wkee (28-3); Lyceum, Mpls. (5-10).
Auntie Mame (2d Nat'l Co.)—Masonic Temple, Scranton (28); Community, Hershey (29-3); Jaffa Mosque, Altoona (5); Municipal Aud., Charleston (7); Municipal Aud., Canton (8); Paramount, Toledo (9-10).
Cat on a Hot Tin Roof—Civic Aud., San Bernardino (28); Aud., Long Beach (29); Russ Aud., San Diego (30-1); Granada, Santa Barbara (2); Roosevelt H.S., Fresno (3); Geary, S.F. (5-10).
Damn Yankees—Municipal, Tulsa (28-29); Aud., Denver (1-3); Municipal Aud., Oklahoma City (5-6); Forum, Wichita (7); Aud., Topeka (8); Paramount, Omaha (9-10).
Diary of Anne Frank—Wilbur, Boston (28-10).
Happiest Millionaire—State Fair Aud., Dallas (28-30); Music Hall, Houston (1-3); Robinson Aud., Little Rock (5-6); Convention Hall, Tulsa (7-8); McMahon, Lawton, Okla. (9); Municipal Aud., Oklahoma City (10).
Long Day's Journey Into Night—Geary, S.F. (28-3); Biltmore, L.A. (5-10).
Marcel Marceau—Shubert, Det. (28-3); Hanna, Cleve. (4-10).
Most Happy Fella—Curran, S.F. (28-10).
My Fair Lady—Shubert, Chi (26-10).
No Time for Sergeants (N.Y. Co.)—International Cinema, Vancouver, B.C. (28-2); Stampede Corral, Calgary, Alberta (3); Jubilee Aud., Edmonton, Alberta (5-6); Playhouse, Winnipeg, Manitoba (9-10).
No Time for Sergeants (Nat'l Co.)—National, Wash (28-3, closes).
Tunnel of Love (Coast Co.)—Hartford, L.A. (28-10).
Visit to a Small Planet—Shubert, Cincy (28-3); American, St. L. (6-10).

HER MAJESTY'S FUTURE

New Owner But Montreal's Phil Maurice Continues House

Montreal, April 29.

Her Majesty's Theatre, last of Consolidated Theatre's straight legiters has been sold to local interests for $360,000. Theatre, however, has been leased back to Consolidated for a reported $20,000-a-year and will continue as a legit house for the next five-and-a-half years.

Phil Maurice of Consolidated will continue to handle bookings and all arrangements for this 1,704-seater which had its preem in 1905 and has been under Consolidated's operation for past 30 years. At the end of lease house will be torn down to make way for an office building.

For a Hit in Germany, Produce a U.S. Success; But No Exclusive Deals

By HAZEL GUILD

Frankfurt, April 22.

The best way to have a successful play in Germany is to produce an American hit. Second best way is to put on a German classic. That's the formula recommended by Stefani Hunzinger, head of the theatre division of S. Fischer Verlag, one of the biggest publishers of plays and books in West Germany.

Fischer, which had 298 plays on its repertoire for the 1956-57 season, was responsible for 60% of all the play business in Germany during that period. Two-thirds of all the plays included on their listings were American.

One of Miss Hunzinger's prime jobs, however, is to uncover new plays by promising German authors to release along with the latest Broadway productions. Fischer has first refusal rights for Germany on all plays agented by Music Corp. of America, besides buying from other American play agents.

The process, says Miss Hunzinger, herself a former actress, is to read a play and decide if it's suitable and appealing for a German audience, arrange the translation into German, and then offer it to theatres, radio and television stations, and to leading actors who might want to play in it.

With 182 theatres in West Germany and 75 in East Germany (under Russian control) providing the primary market for the Fischer plays, there is no such thing as an "exclusive" rights for a play for one theatre. A script may be performed on a city stage and also in the same city's tv station.

Some of the leading American dramatists refuse to allow their plays to be performed in East Germany. Arthur Miller, (whose "A View from the Bridge" has had 459 performances and "The Crucible" has played 731 performances in West Germany; William Faulkner, whose "Requiem for a Nun" has had 253 West German performances; Thornton Wilder, whose "Matchmaker" has run 919 times in West Germany, and Tennessee Williams have all refused to have their plays done in East Germany.)

Theatres in both East and West Germany generally buy rights to perform a play on a percentage basis. Most theatres are municipally supported, and select from six to 12 plays for their winter or summer cycle, alternating from the group of plays each night. Ticket prices run from 48c to $2.40.

The usual royalty is 10%, of which 6% goes to the American agents, 2½% to the translator, and the remaining 1½% to Fischer. For a one-time television performance the fee is usually about $1,250.

"Friedrich Durenmatt and Carl Zuckmayer are the two top contemporary dramatists who are writing in German," says Miss Hunzinger. Durenmatt is Swiss, and Zuckmayer is German-born, but now an American resident.

SCHEDULED N. Y. OPENINGS

BROADWAY

(Theatres Set)

Visit, Lunt-Fontanne (5-5-58).

OFF-BROADWAY

Bonds Interest, Sheridan Sq. (5-7-58).
Sign of Winter, Theatre 74 (5-7-58).
Playboy West'n World, Tara (5-8-58).
Electra, Fan Hus (5-6-58).
Shaw Series, Downtown (5-12-58).
Judge, Theatre Marquee (5-13-58).
Sat. Night Kid, Provincetown (5-13-58).
Comic Strip, Barbizon Plaza (5-14-58).
Ulysses, Rooftop (5-27-58).

B'way Up 'n' Down; 'Captain' $58,400, 'Bells' $54,900, 'Story' 50G, 'Girl' 37G, 'Remembered' $33,500, 'Denim' $19,500

Broadway was uneven last week. Some shows picked up over the previous week, while others dropped. The powerhouse entries held steady, while twofers have been a b. o. stimulant for a few entries.

Of the 22 productions on tap, those selling out or playing to virtual capacity business included "Dark at the Top of the Stairs," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Oh Captain," "Say, Darling," "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (72d wk; 565 p) ($6.90; 1,214; $46,-500) (Greer Garson). Previous week, $43,100; last week, around $44,000.

Bells Are Ringing, Shubert (MC) (74th wk; 588 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $54,800; last week, nearly $54,900. Performances will be suspended July 21-Aug. 9.

Blue Denim, Playhouse (D) (9th wk; 68 p) ($5.75-$6.90; 996; $31,500) Previous week, $15,700; last week, over $19,500.

Dark at the Top of the Stairs, Music Box (D) (21st wk; 164 p) $5.75-$6.90; 1,010; $33,000). Previous week, $33,000, with parties; last week, nearly $32,600, with parties.

Entertainer, Royale (CD) (11th wk; 81 p) ($7.50; 1,050; $43,500) (Laurence Olivier). Previous week, $33,000 on twofers; last week, almost $31,800 on twofers. Closes May 10.

Fair Game, Longacre (C) (25th wk; 201 p) ($5.75-$6.90; 1,101; $32,-000) (Sam Levene). Previous week, $15,300; last week, $15,200.

Jamaica, Imperial (MC) (26th wk; 204 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Previous week, $49,000; last week, over $47,500. Performances will be suspended June 30-Aug. 9.

Li'l Abner, St. James (MC) (76th wk; 604 p) ($8.05; 1,614; $58,100). Previous week, $42,000, on twofers; last week, nearly $42,200 on twofers.

Look Back in Anger, Golden (D) (30th wk; 239 p) ($5.75; 800; $25,-152). Previous week, $14,400; last week, nearly $12,900.

Look Homeward, Angel, Barrymore (D) (22d wk; 172 p) $6.90); 1,076; $40,716) (Anthony Perkins). Previous week, $41,200; last week, same. Perkins withdraws from the cast June 28, with Andrew Prine set as his successor.

Music Man, Majestic (MC) (19th wk; 148 p) ($8.05; 1,626; $68,658) (Robert Preston). Previous week, $69,100; last week, almost $69,400.

My Fair Lady, Hellinger (MC) (111th wk; 883 p) ($8.05; 1,551; $68,210). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70 cents a ticket.

New Girl in Town, 46th St. (MD) (50th wk; 399 p) ($8.06-$9.20; 1,297; $59,085) (Thelma Ritter). Previous week, $36,700 on twofers; last week, nearly $37,000 on twofers.

Oh Captain, Alvin (MC) (12th wk; 95 p) ($8.35-$9.20; 1,331; $60,-000). Previous week, $57,200, with parties; last week, almost $58,400, with parties.

Romanoff and Juliet, Plymouth (C) (29th wk; 228 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $22,200; last week, nearly $24,600.

Rope Dancers, Miller's (D) (23d wk; 181 p) ($5.75-$6.90; 994; $27,-850) (Siobhan McKenna, Art Carney). Previous week, $12,300 on twofers; last week, over $13,800 on twofers. Closes next Saturday (3).

Say, Darling, ANTA (MC) (4th wk; 28 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Previous week, $49,000, with parties; last week, nearly $49,100 with parties.

Sunrise at Campobello, Cort (D) (13th wk; 100 p) ($6.90; 1,155; $36,-000) (Ralph Bellamy). Previous week, $36,200; last week, same.

Time Remembered, Morosco (C) (24th wk; 191 p) ($9.60; 946; $43,-000) (Helen Hayes, Richard Burton). Previous week, $35,100; last week, almost $33,500. Closes June 28.

Two for the Seesaw, Booth (CD) (15th wk; 116 p) ($6.90; 780; $31,-700) (Henry Fonda). Previous week, $31,800; last week, over $32,000.

West Side Story, Winter Garden (MD) (31st wk; 244 p) ($8.05; 1,404; $63,203). Previous week, $47,500; last week, over $50,000.

Who Was That Lady I Saw You With? Beck (C) (8th wk; 64 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Previous week, $42,200; last week, nearly $39,800.

Opening This Week

Le Theatre du Nouveau Monde, Phoenix (C) ($4.60; 1,150; $29,382). The Canadian company, booked for a two-week stand as the final Phoenix presentation this season, opened at the house last night (Tues.) with its French-language presentation of Moliere's "Le Malade Imaginaire." The play will run through next Sunday (4), with the group switching to three Moliere one-acters the following Tuesday-Sunday (6-11).

Firstborn, Coronet (D) ($6.90; 1,101; $35,040) (Katharine Cornell). Miss Cornell and Roger L. Stevens presentation of a play by Christopher Fry; begins a limited six-week run tonight (Wed.).

Jane Eyre, Belasco (D) ($5.75; 1,037; $31,582). Courtney Burr, in association with Sterling Productions, presentation of Huntington Hartford's adaptation of Charlotte Bronte's novel; opens tomorrow night (Thurs.).

Off-Broadway Shows

Ardele, Cricket (4-8-58).
Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).
Crucible, Martinique (3-11-58).
Dark of the Moon, Carnegie Playhouse (2-26-58); closes May 10.
Enchanted, Renata (4-22-58).
Garden District, York (1-7-58); closes May 25.
One Act Musicals, Sullivan St. (4-23-58).
Threepenny Opera, de Lys (9-25-55).

CLOSED LAST WEEK

Brothers Karamazov, Gate (12-6-57).
Clerambard, Rooftop (11-7-57).
Endgame, Cherry Lane (1-28-58).

LUCIA CHASE BALLET INTO 11 COUNTRIES

American Ballet Theatre, which dates from 1940, is off on another European swing—21 cities in 11 countries. Range will be from Ireland to North Africa to the Brussels World's Fair. Lucia Chase heads the staff of 15 which administers affairs of company of 50.

Featured dancers: Nora Kaye, John Kriza, Erik Brahn, Violetye Verdy, Scott Douglas, Michael Lland, Royes Fernandez, Ruth Koesun.

Tom Curtiss Is Adapting Achard Play for Sherek

Edinburgh, April 29.

London producer Henry Sherek is lining up two Paris plays for presentation in Scotland in late fall prior to the West End. Robin Maugham is preparing an English adaptation of "Oscar," by Claude Moniet.

The second item, Marcel Achard's "Domino," now at the Comedie Francaise, is being adapted by Thomas Quinn Curtiss, Paris correspondent of the N. Y. Herald Tribune and VARIETY.

Barn 'Sgts.' Good $17,200 In 3d wk., Paper Mill, N.J.

Robert Weiner's strawhat-touring production of "No Time for Sergeants" continued strong at the Paper Mill Playhouse, Milburn, N. J., last week. The take for the third stanza was $17,200.

The show remains at the barn this week and another fortnight.

Legit Bits

The producing team of **Barbara Wolferman** and **James Hammerstein** have optioned an untitled comedy by **Roger Price.**

William Landis and **Del Tenney** will double as cast members in their upcoming off-Broadway production of **Bernard Shaw's** "The Philanderer."

Jerome Kilty has gotten the okay to produce "Dear Liar," his adaptation of the Bernard Shaw-Mrs. Campbell letters. He also intends to direct the presentation, which is planned for Broadway after a lengthy cross-country tour. Kilty and his wife, **Cavada Humphrey,** appeared in a one-performance tryout of the vehicle last summer at Massachusetts Institute of Technology, Cambridge.

Sarita Hernandez, a personal manager, and **Theodore Curtis,** a tv playwright, plan making their Broadway managerial bow next season as co-producers of "Madam Thirteen," a new play with music by **Howard Richardson** and **Hugh Ruth Rawson** is directing **Norman Forman's** upcoming off-Broadway production of "Comic Strip." **William C. Whitman** is associate to the producer and **Leonard Soloway** is general manager.

The U. S. rights to **Sylvia** and **George Leeson's** adaptation of **Jean-Paul Sartre's** "Nekrassov" are controlled by London producer **Laurier Lister.**

The Vernon Rice Memorial Awards, sponsored by the Drama Desk, and given annually for "outstanding achievement" off-Broadway, were presented by the N. Y. legit organization recently to performers **Gerry Jedd** and **George C. Scott** and **director Stuart Vaughan.**

The film rights to **Samuel Taylor** and **Cornelia Otis Skinner's** "Pleasure of His Company," which the Playwrights Co. and **Frederick Brisson** plan presenting on Broadway next season, have, reportedly, been purchased by **George Seaton** and **William Perlberg** for Paramount presentation.

Charles Olsen is **John O'Shaughnessy's** successor as director of the upcoming off-Broadway production of "Sign of Winter."

Lyricist **Larry Holofcener** has purchased the legit rights to the 1946 film, "It's a Wonderful Life," which he plans transforming into a musical for Broadway production next season. Holofcener intends providing the adaptation and lyrics himself and is currently negotiating with a producer to take over the managerial reins.

"Not in the Book," which preemed earlier this month in London, is planned for Broadway production in 1959 by **Gilbert Miller** and **Roger L. Stevens,** in association with the play's West End producer, **Henry Sherek.**

Luclenne Hill's adaptation of **Armand Salacrou's** "No Laughing Matter," which **Ron Rawson** presented last summer at his **John Drew Theatre,** East Hampton, L. I., has been optioned for Broadway production next fall by Rawson and **Marshall Earl.**

Otis Bigelow's comedy, "The Marriner Method," which had been planned for Broadway production by Maurice Evans, has been taken over for London presentation by **Robert Morley** and **Robin Fox.** Morley may also figure in the venture as star and director. The author, incidentally, is an actor, currently touring with the **Constance Bennett** edition of "Auntie Mame."

An adaptation of **William Owens'** book, "Slave Mutiny," is planned for Broadway production by **Roger L. Stevens** and **Emmett Rogers.**

Ben Edwards and **Iri Mowery** have extended their option on **Robert Thom's** "Sailing to Byzantium" through next November.

Jay Glick's "The Trial of Marie Antoinette" is planned for Broadway next fall by **Worthington Miner** and **Kenneth Wagg.** The production team, incidentally, has dropped plans to produce "Extra Man" by **Thomas W. Phipps** and **John McClain,** drama critic for the N. Y. Journal-American.

The Phyllis Anderson Theatre, N. Y., formerly known as the Public Theatre, will revert to Yiddish legit for a limited period next season with a musical to be presented by **Jacob Jacobs** and **Benjamin Rothman.**

David Long and **Lee Paton,** who are partnered in operation of the Sullivan Street Playhouse, N. Y., where they've been co-producing plays since last August, will branch out into solo presentations at the house next fall. Long will initiate the independent production policy with "Shield for the Medusa," a new play by **William Packard,** which he plans opening at the theatre Sept. 23.

Irving Cooper, general manager of "Long Day's Journey Into Night," will ditto in that capacity on the forthcoming Broadway production of "The Disenchanted."

Aaron Frankel, new managing director of Margo Jones Theatre '58, this fall will have Dallas preems of 'October Gal," by **Charles Robinson,** and "Willie Stark: His Rise and Fall," dramatized by novelist **Robert Penn Warren,** in collaboration with Frankel.

Lyn Austin, who's on the production staff of the Playwrights Co., is due back in New York today (Wed.) from London after making arrangements for the Broadway presentation next season of several West End productions.

The American Shakespeare Festival Theatre & Academy presented its fifth annual Shakespeare Awards last week to **Laurence Olivier, Katherine Hepburn, B. Iden Payne,** of the U. of Texas; **Lyn Ely,** head of Theatre in Education, Inc., and **William F.** and **Elizabeth S. Friedman** for their book, "The Shakespearean Cyphers Examined."

Jimmy Komack has been signed by personal manager **Hillard Elkins.**

Michael Ries of Broadway Theater Alliance in Tulsa to talk subscription series.

Carmen Alvarez and **Chad Block,** who are appearing on Broadway, respectively, in "West Side Story" and "Li'l Abner," will be married next Sunday morning (4) at the Woodhaven (L.I.) Congregation of Jehovah's Witnesses.

The files of the Theatre Guild, including correspondence, scripts and records, have been presented to the Yale U. Library.

A French production of **John Osborne's** "Look Back in Anger," adapted by **Constance Coline,** preemed in Paris at the Theatre Mathurius last Thursday (24) under the title "Le Faix de Dimanche" ("Sunday's Peace").

Burgess Meredith will direct the upcoming off-Broadway production of "Ulysses in Nighttown."

Jerome Robbins will be involved as choreographer, director and co-producer of two upcoming Broadway productions, a musical version of the French film, "Holiday for Henrietta," and an untitled musical, based on old Roman comedies. He'll be partnered with **Leland Hayward** and **David Merrick** in the production of "Henrietta," which will have a book by George Axelrod, and with Hayward on the other project, which has a book by **Larry Gelbhardt** and **Burt Shevelove** and music and lyrics by **Stephen Sondheim.** Robbins, who'll be making his managerial bow with those two productions, is also slated to choreograph and direct "Gypsy," which Hayward and Merrick plans as a joint presentation.

Chosen as winners last week of the $500 **Clarence Derwent** awards for the best performances this season "in non-featured" were **Collin Wilcox** for her portrayal in the Broadway production of "Day the Money Stopped" and **George C. Scott** for his stint in the N.Y. Shakespeare Festival Theatre production of "As You Like It."

"Cyrano," a musical adaptation of "Cyrano de Bergerac," is scheduled for a May 13 evening performance at the Phoenix Theatre, N.Y. The tuner, written by **Richard Maltby Jr.** and **David Shire,** both juniors at Yale U., will be initially presented at the university next Friday-Sunday (2-4) by the Yale Dramatic Assn. A May 9 performance is also scheduled for the American Shakespeare Festival Theatre, Stratford, Conn.

Maria Fein will appear May 12 and May 19 at the York Theatre, N.Y., in a program of "European Theatre" readings.

A Broadway production of **Jess Gregg's** "A Swim in the Sea" is planned for next fall by **Robert E. Griffith, Harold S. Prince** and **Shirley Ayers.** A Florida tryout of the play winds up next Saturday (3) at the Royal Poinciana, Palm Beach.

Recent additions to the membership roster of the Assn. of Theatrical Press Agents & Managers include **Richard Mooney,** music field and **Ralph Hathaway** and **William Miller,** both road show picture division.

Maxwell Anderson's new play, "The Golden Six," preems tonight (Wed.) at Boston U., where it runs through next Saturday (3).

The Arena Stage in Washington is presenting the first production by an American company of "Summer of the 17th Doll." The offering, directed by Alan Schneider, opened last night (Tues.) and is the final entry of the current season.

A musical version of "The Egg and I" is scheduled for presentation by the Harlem Showcase at the Little Theatre of the YMCA, 135th St., N. Y., beginning June 6.

A legit production, based on **Dan Jacobson's** novel, "The Price of Diamonds," is planned for 1959 Broadway presentation by **Edward Padula.**

Charles Korvin will costar with **Burgess Meredith** in the upcoming Broadway production of "Enrico IV."

Irving Jacobson, Irving Grossman and **Julius Adler** have leased the Downtown National Theatre, N.Y., for the presentation of a Yiddish musical next season.

The off-Broadway Cricket Theatre is going after moppet audiences on Saturday afternoon with a presentation of "Sleeping Beauty," written and produced by **Blanche Marvin.**

The Helen Hayes Equity Players have been booked by the Nassau-Suffolk County Civic Theatre for a June 11 appearance at the Port Washington (L.I.) Junior High School.

A French adaptation by **Jean Pierre Aumont** of **Irwin Shaw's** novel, "Lucy Crown," is scheduled for Paris production next September, with **Edwige Feuillere** and **Bernard Blier** heading the cast.

A double-bill, comprising **Bernard Shaw's** "Overruled" and **Sean O'Casey's** "Bedtime Story," is planned for presentation next September at the Gate Theatre, N.Y., by **Lily Turner,** who also operates the off-Broadway house.

Director **Herbert Machiz** will lecture on legit production at U. S. Army bases in Europe this summer. He'll be accompanied by **Vicki Cummings** and **Hurd Hatfield,** who'll appear in scenes from various plays.

"Shadows in the Court," a new play by **Barnes Connable,** will be preemed next Wednesday-Saturday (7-10) at the YWCA Actors Workshop, New Haven.

Joseph Stein and **Will Glickman** have been tagged to handle the dramatization of **Carl Reiner's** novel, "Enter Laughing," which **David Merrick** has acquired for Broadway production.

N.Y. Ballet in Japan

Continued from page 2

cial Sunday afternoon performance when the entire house was offered at $1.39 to students, uniformed youngsters were queued up from dawn to fill the house.

Fujinei says that he intended to begin his big bally as early as last December when tickets went on sale, but did not get the publicity material he had requested. He feels that because the N. Y. City Ballet was unique to Japan, pictures and visual displays should have been a key factor in his campaign. But, he charges, he received only driblets of material from the Ballet management and it was only three days before opening day that he received the requested material.

Asked how his office was able to prepare the sleek souvenir program sold at performances, Fujinei said the info was culled from old Paris programs and pictures from those available in Japan. He claims that much of the material he sought was pigeonholed at the U. S. Information Service here and not forwarded to him.

A different attitude is expressed by Paul Szilard, the go-between for NHK and the Ballet on the tour. He says the Ballet success here was "fantastic" and "estimated" the attendance at 90% to 100% for the first week, with a leveling off to "at least 70 or 80% at the Koma Theater and a spurt to full houses again when the company shifted to the smaller Sankei Hall. He denied that the house were papered, but admitted that prices were too high.

On the publicity complaint, he said, "It's not true. I left publicity material here with my local manager." Asked if it was delivered to NHK, he said he didn't know.

Speakeasy Grog In Brussels

Continued from page 1

into a "bar"—despite it's being so billed—for a whiskey-and-soda is academic, because wine and beer only are permitted, save only in the key hotels.

Outstanders at the Eve are The Lugosis, humorous panto mixed trio, a cinch for the States.

The Moulin Rouge's "Night and Day Follies," produced by Paul and Josy Delme, has Rolant Truchot as "animateur," fancy for emcee. Pamela & Roland Truchot have a naughty but funny routine, "Les Pieds," showing only the feet obviously very boudoir. It is in the idiom of George LaFaye's "Marcia-John" recording showing the flirtation between a fedora hat and a lady's furpiece. For the rest it's strip stuff.

The Pavillon of Brussels

One of the great restaurants of Brussels, near the Grand' Place, is the Chantraine, perhaps better known as "L'Epaule de Mouton" (Shoulder of Mutton), founded in 1660, with the present Chantraine family taking it over in 1907. It's the Pavillon-Colony-"21" of Brussels, seating only 20, must be booked in advance, with the uncle of the bossman, who lends his "sauce de mon oncle" to the menu's billing, serving as chef.

Meanwhile Back At The Fair

The strikingly modernistic Vatican has as an annex a three-story, pop-priced restaurant including $1 blueplate specials for the cafeteria-style of self-service. "Holy mackerel" and kindred gags have sprung up already.

Brass Rail's Smart Idea

Smartest stunt is by Ed Levine, prez of The Brass Rail restaurants in N.Y., whose hot dogs, hamburgers, Pepsi and Coke already are getting beaucoup biz. The Yanks can't compete gastronomically, without becoming a U.S. road company of haut French cuisine, so by staging in the indigemously American idiom the competition is minimized and the authenticity intact. Souvenir menus translate what clam chowder, griddle cakes etc. mean.

There are 43 listed International Pavilions, which are reduced to 39 considering that the Arab states (Egypt, Iraq, Jordan, Saudi Arabia and Syria) are combined into the Egyptian pavilion.

American firms occupying private pavilions, separate and part from General Motors, Westinghouse, Sylvania (both latter in the Atomium), Philips International, include International Business Machines, Coca-Cola, Eastman Kodak, Pan American Airways, Philip Morris Overseas (Ltd.), Bell Telephone (Antwerp) and Singer Sewing Machine.

An American, Maurice Ball, stands to mop up with his Baltour setup of girl guide—chaufferettes, all of 'em lookers and multilinguists. He has also sewed up rooms in the Hotel Plaza, in the new de luxe motels which were specially built for the Expo, and in residential hostelries. (American industrialists like Bruce Gimbel have done ditto, for the duration, on the theory of constant traffic).

A new wrinkle are the Hotels de Jour (Day Hotels), for in-between Expo rest-and-napping for the tired, weary and indigent. Expo feet is a No. 1 complaint.

While the hotels were permitted a 25% tilt the locals point to $7 rooms now commanding near $20. Taxidrivers seem to be quickest on the gyp-and-take, frankly telling passengers off, "The ride is so short so why not 10 francs more," etc. Taxis are cheap; it's about $1 from midtown to the Expo. Getting a cab back will be the big headache, and may present a tourist deterrent.

Local shopping is limited to lace and crystal, now both very expensive, and the souvenirs are of the "Woolworth" nature — dominantly ashtrays etc., either with an Atomium symbol or of the mannikinpic motif.

Members of auto clubs, trade associations and the like, which just about take in most workers in Belgium, can buy a 350-franc ($7) season ticket, another for $6 for his wife, and children at 100 francs ($2) each—children under six admitted free—as against the 60c straight admission.

Most Belgians act as if they have time to get there. They were still charged up by the expectancy and the catering to the first-weekers' inrush, but it is noticeable that many Dutch and Germans are in, along with the GIs from Germany —no mistaking the latter, they make themselves heard plenty. (This is a common Belgian complaint about our service men—their noise. The French are bombastic in another way but, likewise, make their presence unduly noticed, say the locals).

11 Summer Shows

Continued from page 85

announced for three of the current entries Those are "Rope Dancers" (May 3), "Entertainer" (May 10) and "Time Remembered" (June 28). The balance of shows, now running on the Main Stem, are figured to fall out as the hot weather arrives. These include "Blue Denim," "Fair Game," "Li'l Abner," "Look Back in Anger," "New Girl in Town" and "Romanoff and Juliet."

"Firstborn," which opened last night (Tues.), is in for a limited run through June 7, while "Visit," which bows next Monday (5), is also booked for a limited stay through July 5. The only other opening scheduled for the balance of the season is "Jane Eyre," which debuts tomorrow (Thurs.).

Sharon Barn

Continued from page 85

tions. He's been active as a stager at the house in past seasons.

The letter also pointed out that legal steps taken to change the name of the Foundation to the Housatonic Arts Foundation have been dropped in favor of a public contest for a new tag. Gordon Reid, incidentally, is executive director of the Foundation.

The Sharon barn was slated to fold several years ago, but producer Judson Phillips was persuaded to continue when a group of local residents raised a fund to underwrite the operation. Swire, besides being president of the Sharon Creative Arts Foundation, is managing director of the American National Theatre & Academy, in New York.

15 Actors

Continued from page 85

Washington, Henry Boettcher of Pittsburgh, Monroe Lippman of New Orleans and Lowe and Frederick McConnell of Cleveland.

Most of them served on panel of judges during four day meeting here.

Under the Ford Foundation grant the 15 winners are guaranteed a starting salary of $60 weekly during first year, $70 per week the second year. During third year their stipends will average the then prevailing professional standard minimum for road tours, with steady work promised for a period of 36 weeks in each of three years.

Plan worked out by Lowe, who sold idea to W. McNeil Lowry, director of Ford Foundation Humanities and Arts division, is to use newcomers as nucleus of a touring professional company in their final season. Troupe is slated to go on a shakedown safari of Middlewestern smaller towns that have not seen "live" drama since the days of B. T. (before television).

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Peron Vise Off Argentine Press

Buenos Aires, April 15.

Peron's press empire is now entirely dispersed, and new owners are running the 10 newspapers and four printing shops, which the dictator had acquired mainly by muscle. Meanwhile the Provisional Government has so insisted on strict legality and investigation of each case that "Prensa" has only just recovered possession of an unused HOB Streamline press, imported for its use just prior to Peron's seizure of that great daily.

This press was never set up under the dictatorship because Gainza Paz' loyal staff removed the instruction manuals and when the Peronistas wrote to HOB asking for repeat copies, the reply was that no record existed of a press having been sold to *them*. The Provisional Govt. delayed while a probe was conducted to make certain that the press had been imported in legal form and not through any trumped-up import deal.

General Luis R. Gonzalez has acted as Chief of the Commission Liquidating the Peron Press "estate." The turbulent evening newspaper "Critica" is now run by Santiago Nudelman, a former victim of the dictatorship. Dr. Nudelman is a physician with a law degree, and he only started practicing law to defend citizens persecuted under the dictatorship. His editorship of "Critica" is expected to prove an asset to local journalism. Severance pay to workers who refused to stay on under his management amounted to $675,000, paid out of State funds.

The "Critica" rival, "Noticias Graficas," is now owned by a workers' cooperative, managed by Martin Puentes. There was a hitch in proceedings when the Cooperative which took over "La Epoca" (formerly ultra-Fascist) afternoon paper failed to keep up with monthly installments, requiring cancellation of title-deeds, and issue of a new tender to dispose of this paper.

The Editorial Haynes daily tabloid "El Mundo" is now recovering former readability under the editorship of Jose P. Barreiro, who works in close tie with Radio Mundo. The radio outlet is run by Carlos A. Taquini and Raul Medna, former heads of the radio's News Dept., which ensures renewed focus on news events in the web's programming policy.

During the period of the Mundo's "peronization," a new tabloid made its appearance under the guidance of Roberto J. Noble, dubbed "Clarin," which quickly gathered in the "Mundo" readers and many of the old Mundo staff. "Clarin" has now achieved a 343,000 circulation and is ready to operate new presses, which make it a formidable competitor for the Haynes tabloid, which was the first organ of that format published in this country (Started 1928). Prior to Peronization the Mundo circulation was 380,000, and it is now around 160,000 according to reliable advertising agency information. Authentic figures are not available as the paper is not a member of the Institute of Public Opinion which checks circulations. Competition between the two tabloids will become intense if "Clarin" is successful in securing a Radio and TV license. At the present time "Clarin" is on top even without the help of a radio tie-in, but the "Mundo" may well gain ascendancy once more under stable and efficient management.

Literati

Award Whodunit Did-Its

Some eight "Edgars"—the Mystery Writers of America's counterpart of the Academy Award Oscars—were distributed Friday (25) by the MWA before more than 300 persons who attended the presentation ceremonies at Toots Shor's Restaurant in New York. Four scrolls, representing honorable mention, were also awarded.

Winners of the Edgars, symbolized by busts of Edgar Allan Poe, include Ed Lacy for the best novel, "Room to Swing"; William Rawle Weeks for the best first novel, "Knock and Wait a While"; Gerald Kersh for the best short story, "The Secret of the Bottle"; Reginald Rose for the best screenplay, "Twelve Angry Men."

Also Harold Danforth and James Horan for the best true crime story, "The D. A.'s Man"; Jay McMullen for the best radio script, "The Galindez-Murphy" via CBS; Harold Swanton for the best tv script, NBC's "Mechanical Manhunt," and Vincent Starrett for his "great service over the years to the field of mystery writing and mystery criticism."

Those rating scrolls were Marjorie Carleton, the team of Lenore Glen Offord and Joseph Henry Jackson, Charlotte Armstrong and Patrick Pringle. Presiding over the affair, which marked the MWA's 13th anniversary, was MWA prexy Rex Stout.

Outdoor Book Fair

Book fair in Puerto Rico is an elaborate 15-day event and because of the climate can be and is staged outdoors in the Rio Piedras Plaza, near the U. of Puerto Rico. In some respects its flavor is reminiscent of New York City's outdoor Washington Square art show. Exhibitors in booths are only on hand toward evening when numerous festivities such as folk-dancing, outdoor concerts, poetry readings, ballet, and experimental university theatre groups exhibit their specialties.

For the last night (26) the U. S. Tenth Naval District sent its Steel Band, Admiral Gallery's Pandeoniacs. Domingo Delgado is prexy of the Book Assn.

Family Weekly's 'Suburbia'

Growing suburbs of the nation's urban centres will be tapped next year by a new color gravure supplement which Leonard S. Davidow, prez and publisher of Family Weekly mag, is grooming for a January, 1959, bow. Aptly called Suburbia, it will be circulated in "selected" dailies and in some cases, weekly newspapers, which reach "high income" residential suburbs.

Family Weekly, a Sunday supplement in 173 intermediate markets, will make part of its staff available for Suburbia. Idea and plans for the new supplement were outlined by Davidow last week in a champagne breakfast for national advertisers and agencies at the Hotel Waldorf-Astoria, N. Y.

Order That Helps Negroes

Edward F. Murphy, S.S.J., a priest in the Josephite Order, which devotes its life to Negroes, keeps digging rich story material from the soil of New Orleans. His latest is called "Angel of the Delta," Hanover House, Garden City, N. Y. ($3.95).

It's the story of Margaret Gaffney, the angel of the orphans, and the best bread-maker in that land of top cooks. There's a statue to her at Crescent Bend with only one word: Margaret.

Father Murphy traces her birth in Ireland, her exciting and romantic days in Baltimore, her choice in marriage of the physically weaker of two brothers, the death of her child and later of her sick husband who goes back to Ireland to die, and her devotion thereafter to running the biggest bakery and an orphanage in New Orleans.

It's an inspiring story of a great and good woman who could be tapped for sainthood with some pushing. David Selznick keeps threatening to make Father Murphy's "The Scarlet Lily," which he bought years ago. Some rival producer might beat him to it with the "Angel of the Delta." Definitely for pictures. *Scul.*

Footnotes on Robert Burns

Death of James Barke, 52-year-old Scot novelist, whose semi-fictional biographies of Robert Burns, the peasant poet, zoomed to the bestseller class, recalls fiery controversy which raged throughout the world as a result of his frank and realistic writings, Barke died in Glasgow, Scotland, March 20.

He wrote ardently and admiringly about Burns in five volumes. The first two, "The Wind That Shakes the Barley" (1946) and "The Song in the Green Thorn Tree" (1947), aroused worldwide controversy. He delved deeply, research-wise, into Burns' life prior to penning his novels. Shortly before he died he had completed a novel "Bonnie Jean," set for publication in the fall.

Barke's novels were eagerly followed in the U. S. He nixed several Hollywood film offers, and was an outspoken opponent of the Burns Society cult, which he dismissed as "sentimental and hypocritical." *Gord.*

Another Copyright Symposium

Law and Contemporary Problems, publication of Duke University Law School, devoted its entire Winter 1958 issue to a symposium on radio and television. Articles, by numerous show biz legal eagles, are a followup to the Autumn 1957 issue, also wholly confined to radio and tv.

Among show biz attorneys represented in the most recent issue are Herbert T. Silverberg, who reps many producers and performers; David Miller, v.p. and general counsel of Young & Rubicam; Harry P. Warner, resident counsel Paramount Television Productions; Harry R. Olson, senior attorney NBC; Charles H. Towner, manager, National Assn. of Broadcasters employer-employee department, and Robert W. Gilbert, Coast attorney for labor unions and guilds in the entertainment field.

'The Astor Place Riot'

"The Astor Place Riot" by Richard Moody (U. of Indiana Press; $5), is a thorough recap of the celebrated N.Y. City fracas which occurred May 10, 1849, in front of the Astor Place Opera House. Sparked by supporters of the American actor, Edwin Forrest who was feuding with English actor William Macready, rival factions met in front of the theatre where Macready was playing and precipitated a "demonstration" which turned into the riot that eventually involved 100 police and militiamen, and in which 31 people were killed and 150 wounded.

Book is important for illuminating strong position of theatre in 19th century America, and revealing the extent to which public opinion could be stirred on show biz matters. Volume contains excellent illustrations, and is fine addition to stage historical collections as well as supplying brisk, offbeat reading. *Rodo.*

Williams Between Covers

"Suddenly Last Summer" by Tennessee Williams (New Directions; $2.50), is the longer of two plays currently offered off-Broadway at the York Theatre, Manhattan. Play deals somewhat sensationally with degeneration and cannibalism, and is dedicated to actress Anne Meacham, who plays the role of the unlucky heroine of the piece. Frontispiece shows a scene from the play.

Other script on the duo-bill, known as "Garden District," is entitled "Something Unspoken," but it is not included in present volume.

Bus Trip Through Soviet

Chi Daily News columnist Tony Weitzel chaperones his second Russian tour this summer, leaving July 12 for Copenhagen and Warsaw. Weitzel will lead a motley band of about 28, most of them experts in various fields. Group will make it all by bus once it leaves Warsaw, and is set, via Intourist (the Red tourist office), to visit about a dozen Soviet cities, including Moscow.

Weitzel will file for his paper en route, though his column won't appear daily. He'll also make tapes for his nightly WBBM, Chi, interview stanza, plus shooting still and 16 mm. films for projected tv and lecture use. He expects to be back at his desk by mid-August.

'Cartoonist of Year'

Hal Foster, creator of "Prince Valiant" comic strip, was named cartoonist of the year and awarded the National Cartoonists Society "Reuben" statuette last week. Silver NCS plaques went to Gus Arricla, who draws "Gorde"; Frank King, who does "Gasoline Alley"; Bill Crawford, Newark News editorial cartoonist; Herbert L. Block, Washington Post cartoonist; Willard Mullin, World Telegram and Sun sports cartoonist; Walt Disney, animations; Russell Patterson, advertising; John Gallagher, gags; Jimmy Hatlo, panels, and Wallace Wood, comic books.

Curtis Has 'American Home'

Curtis Publishing Co. has purchased the American Home Magazine at an undisclosed price. Mag, a monthly, is second in the home field with circulation about 3,330,000.

Robert E. McNeal, Curtis pres. and W. H. Eaton, chairman of the board of American Home Magazine Corp., said Curtis expects to retain current management and employes of "Home."

CHATTER

Vera Frank, assistant to Albert Erskine, managing editor of Random House, picked up her U. S. citizenship papers last week.

Otis Guernsey, drama editor of the N. Y. Herald Tribune, sailed for Paris last week on the Ile de France.

"Miss" Magazine goes bi-monthly starting with the September issue, per Victor F. Dee of Pines Publications, Inc.

Eddie Davis, author of "Fun Voyage," to confer with Jackie Barnett on converting the tome into a musical.

Edna Rider, make-up and production director of Good Housekeeping mag since 1924, retires this month. She'll be succeeded by Robert J. Rance, her assistant for the last six years.

Mrs. Marion McEniry, 61, columnist and for 19 years women's editor of The San Francisco Examiner, died last Monday (21) in Mill Valley, Cal. She retired three years ago.

Marvin Arrowsmith, White House correspondent for AP, has been chosen as new president of the White House Correspondents Assn., in Washington. Garnett D. Horner, of the "Washington Evening Star," was elected vice president.

Lillian R. Block, acting editor of Religious News Service, last week was upped to managing editor replacing the late Louis Minsky who died Dec. 30. RNS is an affiliated, but independently operated organization of the National Conference of Christians and Jews.

Clifford S. Parker, a professor of language at the U. of New Hampshire, has had his 14th book published by Dryden Press. It is an intermediate college French reader entitled "Contes d'Hier et d'Aujourd'hui" (Stories of Yesterday and Today).

M. J. Coldwell, leader of Co-operative Commonwealth Federation, Canada's socialist party (which may soon change its name to something simpler) started writing a Saturday column (26) in Toronto Star, Canada's largest daily. His son Jack used to be a reporter there.

Paul Wooton, "New Orleans Times-Picayune" was reelected secretary - treasurer. William Knighton, "Baltimore Sun," was reelected to the executive committee. Also named to the executive committee were Felix Belair, "New York Times"; and Robert Roth, "Philadelphia Evening Bulletin."

SCULLY'S SCRAPBOOK

By Frank Scully

Frank Sinatra stole a star-studded police association benefit, held outdoors in the highschool quadrangle here.

An annual affair that attracts more stars than if they were subpoenaed, Sinatra flew in from Manhattan with Walter Winchell, who emceed the ozoner, with hardly time for rehearsal with Les Brown's band. Even so, the Hoboken humming-bird sang seven numbers, including "All The Way," Academy Award winner of three nights previously. Jimmy Van Heusen, who wrote the song with Sammy Cahn, was yanked from the audience to accompany Sinatra for the number.

Dean Martin, who sang it at the Academy show, stayed away from it at the cop clambake, sticking to "Man of Affairs," "Gonna Sit Right Down and Write Myself A Letter" and "That's Amore."

Real Spartans at the show were the gals. Though the night was colder than a Dulles handshake, Marilyn Maxwell, Roberta Lynn, Peggy Lee and eight models from Dorothy Gray's shop appeared in evening frocks, some of them cut as low as the grass. In fact, the best acting of the evening came from models who, wrapped in furs, tossed them off to show their frocks.

The Ritz Bros. opened, costumed to prove that though they may clown they're no fools. All of them were wrapped in beautiful fur coats. Walter Winchell introduced them as the McGuire Sisters and Drags. The only comedy worthy of such a billing came from them. The p.a. system was not so hot, but they were and they got their laughs.

As last year, Winch introduced Cyd Charisse with Damon Runyon's definition of class, but all she did was accept the compliment and walk off, though it was a nice cool night for dancing. Her husband, Tony Martin, was in fine form. He appeared in a red flannel-lined Glen plaid topcoat, but tossed it to the feet of Les Brown before he began the beguine. He finished on a fine performance of "There's No Tomorrow."

Show opened with Brown and his band of renown doing a beautiful version of "Rhapsody in Blue," which seems to be destined to become an American classic. Then Winchell wearing a fedora and a trench coat introduced Chief Gus Kettman who was dressed in blue flannel coat and white flannels. In fact, he looked like an Ivy Leaguer, anno 1910.

A handsome and gracious cop, he met Winchell on arrival and escorted him back to the airport 24 hours later. He's the real secret behind a benefit which can attract such talent to a smalltown show. In Winchell's case it was a 6,000-mile jump just to be the traffic cop getting acts on and off a stage. Marilyn Maxwell needed his assistance because she stumbled up the stairs in a red evening gown that was form fitting but fringed in such a way to look like the sack dress of the day.

Charlie Farrell ran the models through their paces but being an exmayor he was dressed for spring, even with a new crewcut. Hoagy Carmichael came on similarly attired in a dark silk summer suit, tried out "Buttermilk Sky" and then rushed off for something warmer than buttermilk.

Roberta Lynn, long a favorite of this show, appeared in a harem skirted frock, one of those jobs that balloon out and are gathered in at the hem. She sang "Lucky, Lucky," "Mr. Wonderful" and two other numbers. Peggy Lee faced the brisk night air with the lowest cut dress of all. But it was beautiful. She sang as if it were a warm summer's night, which it certainly wasn't.

Ukie Sherin did short skit with Peter Lawford, the little green house bit, and they were followed by Phil Harris, who did three numbers including "Row, row, row," and enough gymnastics to warm him up and the crowd too, so that Sinatra's entrance was ripping. Though he appeared, like Winchell, wearing a fedora, Sinatra decided he was among friends and tossed the dicer behind him. His locks are thinning but he's still far from being a Crosby, or for that matter, a Winchell.

He opened with "Come Fly With Me," followed with "The Lady is A Tramp" and "Just One Of Those Things." Then he got Jimmy Van Heusen on stage, who is balder, if that's possible, than Yul Brynner. They went through "All The Way" all the way and got the biggest hand of the evening.

For an encore Sinatra tried "How Are You Fixed For Love?" and felt so happy with the results he tried "Witchcraft" and finished on an oldie, the "Road to Mandalay," which showed how full of confidence this sparrow was on this night, for this is a song for belters like Reinald Werrenrath or Paul Robeson.

Show grossed $16,000, which goes to the Boys' club, and construction started 48 hours after the benefit, which must be a record in itself. There was plenty of double parking, but nobody got a ticket, all the cops being busy ushering people to their seats.

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Broadway

Leopold Stokowski will conduct three concerts this summer in Soviet Russia, preceded by a date in Paris.

Fred Lynch, ad-publicity chief at N.Y. Music Hall, back at desk last week after being laid up with infected foot for more than a week.

Duncan MacGregor, prez of Pathe Cinema, operators of the Paris Theatre, sailed for Europe Saturday (26) on the Ile De France.

Rossano Brazzi, Robert Montgomery and bandleader Enoch Light all in from Europe yesterday (Tues.) on the S.S. United States.

Seig Bart, prexy of Urania Records, planed to Europe yesterday (Tues.) for huddles with conductors in Paris, Vienna and Rome on new stereo recordings.

Goldman Band set for 50 concerts this summer at Central Park, Manhattan, and Prospect Park, Brooklyn, thanks to Dan Guggenheim Foundation funds.

Catapulted to U.S. fame via his winning of a Soviet Russian prize, Van Cliburn, 23-year-old Yank pianist, is greatest demand ticket of the present concert season.

"Vanessa" will be done in Salzburg this summer with the Met Opera costumes on loan and the Met cast including Eleanor Steber, Rosalind Elias, Nicholai Gedda and Georgio Rozzi. In English.

Hofstra College in Hempstead, L.I., is getting into the summer festival thing, starting with a day-long event May 24 involving services of Daniel Nagrin, Louis Krasner, and a new Elie Seigmeister opera.

Hurok's soprano, Victoria de Los Angeles did two concerts last week in Cuba, will also participate in Pablo Casals Festival at Puerto Rico May 1 and 4. For second date Casals himself will accompany, but at piano.

William Morris' George Wood and ingenue Lois O'Brien playing to an SRO "booking" at their wedding reception last Wednesday (23) with a complete cross-section of show biz among the 300-plus invitees. It was a civil wedding at City Hall.

Antioch College at Yellow Springs, O. is latest with an "arts festival," via its music faculty. Evan Whallon of Columbus Symphony is set for four concerts with a pickup ensemble. Antioch has for six years past had a Shakespeare-Under-the-Stars event each summer.

Bill Miller, first assistant manager at the Roxy, supervising the addition of some 350 seats at the Roxy. Additional seating was devised by National Theatres prexy Elmer Rhoden when he was here for the preem of "Windjammer," first Cinemiracle production. Will give the house 2,800 seats when completed.

Las Vegas

By Forrest Duke
(*DUdley 2-6100*)

Mrs. Kathryn Godfrey, Arthur's Mom, here visiting her pals Grace Hayes and Billie Geller.

Esquire Magazine interviewing El Rancho's Charlie Kahn about whys and wherefores of desert resort living.

At Morgan, the 88er, a click in Dunes lounge, has been given a long-term contract by impresario Major Riddle.

Monte Proser dickering with Hilton hotel chain about booking his "Tropicana Revues" into all Hilton show rooms.

Eddie Bracken at the Sands to show Frank Sinatra a movie script he's written called "Women's Barracks." MGM wants Sinatra to do film.

Madrid

By Ramsay Ames
(*Castellana Hilton; 57-22-00*)

Salvador Dali planning a film in and about his home in Cadaques in which principal characters will be himself, his wife Gala, and a rhinoceros.

Robert Stack and Erin O'Brien arrived for top role in John Farrow's "John Paul Jones"; and Brigitte Bardot ditto, to film Julien Duvivier's "La Femme et le Patin," with Antonio Vilar as costar.

Joaquin Salvo-Sotelo's "La Muralla" (The Wall) will be presented at Theatre fur Vorarlberg in Vienna in a new version by Richard Wegeler. First of Calvo Sotelo's works to be presented in Austria.

Mexico's Ana Maria Gonzalez into the J-Hay; Wilbert Bradley Dancers at Fontoria: Trini Alon o and Dick Landi at the Rex; Delta Rhythm Boys and Perla Cristal at Pasapoga; the trio Gipsis at Parrilla del Alcazar; Murio and Sheila at Morocco; Elda Barber back into Micheleta; and Bernard Hilda introduced "The Calypsos," a quartet of dancers and musicians from Trinidad, at the Rendezvous at the Castellana Hilton.

Director Jose Maria Elorrieta says his "La Habanera" will star Fernando Lamas, with exteriors in Havana, interiors here. Lamas was originally slated for Antonio Vilar role opposite Brigitte Bardot in "La Femme et le Patin."

Luis Escobar, author and director of "Te Espero en Eslava" (I'll See You at the Eslava), will direct Buero Vallejo' "En la Asrdiente Oscuridad" (In the Flaming Darkness) in London. "Darkness" preemed recently in Paris.

Two Spanish films will go to the film fests this year: "La Violetera" (Benito Perrojo production, starring Sara Montiel, directed by Luis Cesar Amadori) will represent Spain at Brussels. "La Venganza" (The Vengeance), starring Carmen Sevilla and Raf Vallone, at Cannes.

Palm Springs

By A. F. Scully
(*FAirview 4-1828*)

Bill Frawley in town.

Harry Oliver, now 70, feted.

Rose Marie in Chi Chi for five days.

Jack Ross's orch in Thunderbird for dancing.

The Kings IV booked into Lyons Prime Rib sans pickets.

"Long Hot Summer" opened at Village with outside temp of 95 degrees.

Peggy King in "Champagne Complex" followed Richard Reeves in "Born Yesterday" into the Playhouse.

Phil Harris ran the kangaroo court for the town's charity circus. Parade had 20 bands. Biggest ballyhoo for Texas including a p.a. tour of picture stars through Texas. But not many crossed the borders to return the compliment.

Eva Gabor and her niece Francesca Hilton, Esther Williams and her three moppets; Alice Faye, Phil Harris and their two offspring; Hoagy Carmichael, Virginia Field and Joan Davis managed to squeeze in the parade of Circus Week which was a salute to Texas.

Dub Imports for TV

Continued from page 1

remains uncertain to say the least. TV coin in the future could easily spell the difference between profit and loss on many imports. Apart from that, its' likely to convince the independent distributors to take the risk of pouring an additional $15,000 to $20,000 into dubbing films.

Some feel that, if and when the tv market looms for big money on imports, foreign producers will have a tendency to tighten up on their demands, particularly where tv rights are involved. At the moment, such rights are part of the general license and they're of course part of any outright deal. Thus Richard Davis is in a position to sell his "Diabolique" and "Riffi" to tv without further reference to the French producer.

TV buyers, for a long time, shied away from imports, excepting the British. At the start, right after the war, Jules Weill offered a batch of cheap, dubbed pix and tv, needing film, snapped them up. Then the market dried up. Now, with foreign films gaining greater stature and overseas stars beginning to be known via their appearances in Hollywood pictures, situation is changing again.

Variety Bills

Continued from page 80

Crest Lounge
Pete Daily Orc
Fack's II
Frances Faye
Fairmont Hotel
Dorothy Shay
E. Herkscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Ada Moore
Marsh Bros.
Gateway Singers
Jazz Showcase
Paul Bley 4
Purple Onion
Lil Greenwood
Lou Gottlieb
365 Club
Paul Gilbero
Joy Healy Dncrs
Alex Duchin Orc

SAN JUAN

Intercontinental
Betty Reilly
Bruni Roque
Joaquin Banegas
Bobby Hicks Orc
Lito Pena Orc
Club Caribe
Pepe Lara
Olga Guilot
Pino Baratti
Los Riviera
Miguelito Miranda Orc
Joe Blanco Orc
Escambron
M. A. Ortiz
Cleytons
Voodoo Orc
Cotillion Room
Tobaco Muniz
Flamboyan Club
Pepe Miller
Kiko Mendive
Zafra Garcia
Anne Carol
Cesar Conception Orc
Joe Vallejo Orc

RENO

Harolds Club
Wiere Bros.
Carl Ravazza
Kenny Knox & Konrad
Harrah's Club
Red Nichols
Joe Karnes 4
Marksmen
Deedy & Bill
Holiday
Harry Ranch
Sabres
Bud Cheek & Townsmen
Mapes
Goofers
Ed Fitzpatrick Orc
Golden
Billy Ward & Dominoes
Riverside
Andrews Sisters
Clark Kids
Starlets
Bill Clifford Orc

London

(*COvent Garden 0135-6-7*)

Leslie MacDonnell to N.Y. on talent prowl.

Mario Zampi setting up new film comedy, "Too Many Crooks."

May 29 marks the 25th anni of Columbia's independent operations in UK and Eire.

The Dagenham Girl Pipers, just back from U.S., signed to appear at Brussels World Fair in August.

Anna Neagle's new Frankie Vaughan film, "Wonderful Things," set for Warner Theatre London run.

"West Side Story" will play the West End only for a limited season, as part of a goodwill European tour.

Johnnie Ray, prior to his two-week stint at the London Palladium, planed to Tel Aviv on Sunday (27) for eight concerts in four days.

Princess Margaret gives the royal nod to Carl Foreman's pic, "The Key." She will attend the preem May 29 in aid of Children's Charities.

James Lawrie, first topper of the National Film Finance Corp., turned indie producer, succeeds Ian Dalrymple as chairman of the British Film Academy.

Top Yank jazz stars, including Ella Fitzgerald, Oscar Peterson and Coleman Hawkins, arriving Friday (May 2) for "Jazz at Philharmonic" show at Kilburn State Theatre that night.

Scotland

By Gordon Irving
(*Glasgow, BEarsden 5566*)

Cinemas report better biz following milder weather.

Olsen & Johnson to Empire, Glasgow, for week's vaude.

Al Hibbler off to moderate notices at Empire vaudery, Glasgow.

Tommy Morgan, recovered from recent brain surgery, talking of pantomime appearance next Christmas.

Robert Wilson, kilted singer, launched resident show at Gaiety Theatre, Ayr, with comedian Aly Wilson.

Stanley Baxter, young Scot character comedian, opens in "Five-Past Eight" revue at Alhambra, Glasgow, May 19.

Jimmy Logan, comedian, vacationing in new cabin cruiser off West Scotland prior to summer season at King's, Edinburgh.

Colin Hicks, rock 'n' roller (he's kid brother of Tommy Steele), doing stint at Metropole, Glasgow, before planing to Europe for tour.

Jeannie Carson and Donald Sinden headed thesping unit that planed in to Isle of Barra for lensing of new comedy "Rockets Galore" (Rank).

Miami Beach

By Lary Solloway
(*1755 Calais Dr.; Union 5-5389*)

Fisher's personal manager, Milton Blackstone, houseguesting with Jennie Grossinger.

Monte Proser skied in from Las Vegas on look-around for showgals and acts for his Tropicana productions.

Marion Colby back home after two-weeker at Havana Nacional, found contracts for Beverly Club, Cincy, and Rancho Vegas.

B. S. Pully, in third year at Place Pigalle, will return to Broadway next season. George S. Kaufman has set him for one of the leads in his new comedy.

Eddie Fisher brought Debbie and the baby along to the Americana, while he played a convention (Natl. Tobacco Dealers) date for sponsor, Liggett & Meyers.

Nat Hiken and attorney Art Hershkowitz at the Thunderbird visiting nightly at Murray Franklin's to laugh it up with Dick Havilland, who has featured role in new tv-series "Magnificent Montague."

Ireland

By Maxwell Sweeney
(*22 Farney Pk; Dublin 684506*)

Abbeyite Vincent Dowling hospitalized for surgery.

Film censorship fees will net govt. $19,500 this year.

Charles Mitchel named 1958 prexy of Irish Actors' Equity.

Strike threat by cinema workers in Limerick called off after wage negotiations.

Irish Actors' Equity seeking agreement covering artists working at Ardmore Studio, Bray.

Former Abbeyite Denis O'Dea to Hollywood for role in Disney's "Darby O'Gill And The Little People."

Govt. will cut grant to Abbey Theatre from $132,000 to $24,000 in current year as retrenchment measure.

Carlo Franci, Rome Opera conductor, will start six-month stint with Radio Eirean Symphony Orch next Fall.

James Neylin, back from U.S., playing lead in revue, "Caught In The Act," at Dun Laoghaire, seaside resort near Dublin.

Laurence Harvey set for personal appearance at Savoy, Dublin, to hypo Variety Tent 41 matinee of "The Silent Enemy" (Romulus).

Niall Sheridan, publicity manager, Irish Tourist Board, authored "Seven Men And A Dog," skedded for Abbey production this Spring.

Arthur Kennedy in from U.S. for role in Walter Macken's "Home Is The Hero" being lensed at Ardmore Studios with Fielder Cook directing.

Kevin Briscoe, secretary to Irish Kinematograph Renters' Society, named by Irish govt. to head new board to promote industries in Western areas.

Irish batoneer Dermot O'Hara conducted Hessen Radio Orch, Frankfurt. He changed places with regular conductor, Erich Boerschell who batonned Radio Eireann Light Orch for a like period.

Film Reviews

Continued from page 6

Fort Massacre

follows its unusual and honest story to a relentless conclusion. It will attract attention, and it has some spectacular visual values in CinemaScope and DeLuxe Color.

The Walter M. Mirisch production, directed by Joseph Newman, does not come off completely, however. It is one of those psychological stories in which the spectator is left with some unanswered questions when all details should have been tidied up. Apart from these reservations, it's safe to predict that "Fort Massacre" will do well as a superior program picture.

Joel McCrea is the sergeant of the U. S. Cavalry unit who takes over command when his superior officer is wounded and dies. McCrea leads the remnants of his men, against their better judgment and desire, through restricted Apache territory. He says his reason is to provide a shortcut to the nearest U. S. Army post. His real reason, as his men suspect and as proves to be the case, is that he is half-crazed with revenge because his wife and two children were killed by Indians. He is out to provoke an attack so he can kill as many Indians as possible, even if it means endangering the lives of his fellow cavalrymen. A few escape as McCrea is finally shot dead by one of his own men.

Martin N. Goldsmith's screenplay is excellent in its use of appropriate imagery in the dialog and in the creation of character, even escaping most of the cliches of such comrades-in-arms situations. His plotting is less successful. The underlying theme—McCrea's revenge—is not disclosed early enough and when it comes it is revealed more through dialog than action. Suspense and horror are lost in concealing or obscuring the motivation and it is never sufficiently clear to gain full value.

As a result, McCrea is not completely convincing as the ruthless Indian-killer, although he gives a characteristically strong performance. Forrest Tucker is interesting in a character role, and John Russell, Anthony Caruso, Bob Osterloh, Claire Carleton, Larry Chance, Walter Kray and Irving Bacon give good support. Susan Cabot, as an Indian girl, is a beaut but no Piute.

Newman's direction is skillful in limning the various characters and at taking advantage of the stunning backgrounds, excitingly photographed by Carl Guthrie. Technical credits are good, including the editing by Richard Heermance and sound by B. F. Remington. Marlin Skiles' music is also an asset.

Powe.

Savvy Jury

Continued from page 5

scripter and director; Jean De Baroncelli, film critic; Madelaine Robinson, film and stage actress, and Bernard Buffet, a painter who's done stage and film designing.

Foreign contingent includes the American director, Charles Vidor, Italy's Cesare Zavattini, Soviet director Sergei Youtkevitch, Japanese critic, Tomiko Asabuki, Spanish director Ladislao Vajda, West German director Helmut Kautner, and British scripter Budley Leslie. It's considered likely that Achard will be jury president.

Paris

By Gene Moskowitz
(*28 Rue Huchette; Odeon 49-44*)

Air France inaugurating an over-the-Pole flight which will make Paris, Anchorage, Alaska in 16 hours.

Tom and Marge McKnight in to looksee Paris nights as ditto L. Wolfe Gilbert and wife and Alex North and his wife.

Francoise Sagan and Jean-Paul Sartre planning a new weekly paper next season with Miss Sagan to be editor and Sartre the political director.

Misha Auer into Gallic comedy-science fiction pic, "A Pied, A Cheval En Spoutnik" (By Foot, On Horseback and In a Sputnik). He plays a Russo scientist in this.

Romy Schneider in for her first starring role in a Gallic pic "Christine." It is a remake of Max Ophuls' 1932 "Leibelei," which starred her mother Magda Schneider. Pierre Gaspard-Huit directs.

Japanese singer Hideo Koh in for radio stints and possible house appearances. Jap entry into regular film exhib outlets continues with "Juvenile Passions" opening in eight houses in dubbed version.

Swedish play producer Lars Schmidt wants Nobel prizewinner Albert Camus to adapt Regina'd Rose's film script of "Twelve Angry Men" into a play for next season. He also wants Camus to stage it and play Henry Fonda role. Camus has not yet accepted and is currently busy finding a theatre to mount his adaptation of Dostoievsky's "The Possessed."

French governmental film administration, Centre Du Cinema, expressed disapproval to producer Christine Gouze-Renal at price Brigitte Bardot is getting for her new pic, "La Femme Et Le Pantin" (The Woman and the Puppet). It is felt that Miss Bardot's $87,500 might lead to other star wage hikes, and overburden the already too costly production setup here.

Vancouver

By Jay Tomson

Cy Bassett awarded Vancouver Centennial PR account.

Calgary tv put Al Johnson into CKLG deejay slot with name change to John Jay.

"God Created Woman" (Col) is only flicker currently on British Columbia banned-list.

Doug Smith exits Al Williamson Ltd. for PR executive spot with Cockfield Brown ad agency.

Jim Tyson, engineer at Majestic vaudefilm house, retires May 1, at 64, after 50 years backstage.

Aida Broadbent on annual audition of hopeful hoofers for Theatre Under The Stars' summer season.

Jacques Singer, onetime maestro of Vancouver Symphony, to Buenos Aires to conduct 20-week season.

Bert Williams ankles deputy boniface spot at Arctic privatery for same function at Pacific Athletic Club.

Doug Nixon ankles Vancouver CBC as program director—for a high-brass network position in Toronto, starting June 1.

Charmaine Klenman tabbed Ben Yost Royal Guards to headline Victoria Exhibition May 12-17 and Nanaimo trade fair Aug. 13-17.

A. F. M. Local 145 hiked sidemen rates by 15%, so Public Hall Operators upped dancehall admish from 60c to 75c weeknights.

Bill Ellis, v.p. of McConnell-Eastman ad agency, has bought control of Howard Goodwin ad factory, with latter staying on as prexy.

Cleveland

By Glenn C. Pullen

Metropolitan Opera troupe at civic auditorium on annual one-week visit.

Count Basie orch with Joe Williams a two-nighter at Sam Firsten's Modern Jazz Club.

Chagrin Falls strawhat promoters kicking off third season June 10, probably with "Love Of Four Colonels."

Eddie Ryan, once pianist for Tommy-Jimmy Dorsey orch, shifted his jazz trio into Hotel Tudor Arms supper club.

Bob Hope, who grew up in Cleveland, returning May 8 to head benefit for widows and kids of cops and firemen killed in line of duty.

Cleveland Symphony under George Szell made tie-up with Palace's "Seven Wonders" in series of Cinerama-concert show-bus excursions from various key cities in Ohio.

Playwright Samuel Taylor coming here this summer for tryout of his "I Know My Love" by Baldwin-Wallace College strawhat group. William Allman staging drama, originally slated for Margaret Sullavan in 1948.

OBITUARIES

HERMAN HICKMAN

Herman Hickman, 46, radio-tv personality, and former Yale football coach, died April 25 in Washington.

Details in Radio-TV section.

CLARE B. KUMMER

Mrs. Clare Beecher Kummer, 85, composer, playwright and screen writer, died April 22 in Carmel, Cal. Although she wrote more than a score of plays, she first came into prominence in 1906 when she composed "Dearie." Later she wrote "Egypt" and other songs.

Her first stage success was "Good Gracious, Annabelle!" a Broadway production of 1916. Thereafter she turned out scripts more or less regularly for the next 30 years. Among her better known works were "Rollo's Wild Oat," 1920; "Annie Dear," a musical version of her earlier "Annabelle" which Florenz Ziegfeld produced in 1924, and "Her Master's Voice," a 1933 Broadway entry.

Mrs. Kummer, who was a cousin of noted actor-author William Gillette, also wrote "Three Waltzes" in collaboration with Rowland Leigh. Her last play was "Many Happy Returns," a 1944 production. In the 1920, she also wrote screenplays for the old Fox Studios.

MILTON BERGER

Milton Berger, 57, veteran agent and lately talent coordinator of "The Big Record" on CBS-TV, died of a heart attack April 25 in New York. He was stricken suddenly and died before aid could be administered.

Berger was one of the agents who had their genesis in Chicago, along with many who formed the backbone of the vaude industry in New York. He started in the publicity office of the Western Vaudeville Assn., and came to the attention of the industry when booker Charlie Freeman made him his assistant.

Upon shifting to New York, Berger was for years an independent agent, and at various times had been associated with the William Morris Agency, General Artists Corp. and Jack Davies. He also served as associate booker of the Paramount Circuit with Harry Levine. In recent years he had been operating independently and maintained his office while lining up talent for the television show.

Survived by wife, Dorothy, daughter and two grandchildren.

GEORGE E. CURRAN

George E. Curran, 55, retired stage manager of the Majestic Theatre, Boston, died April 26 in that city after several months' illness. A master stage mechanic, he was an inventor of many stage effects. He retired four years ago after years of service with the Shubert organization.

Curran went to Rome with "The Girl of the Golden West," reportedly the first time American-built scenery was sent abroad. He also traveled in Germany, Italy and France studying stage effects for the old Boston Opera House, now being demolished. The Majestic, with which he was long associated, has since been converted into the Saxon film house.

His wife survives.

THOMAS Y. BENYON

Thomas Y. Benyon, former manager of the King's Theatre, Edinburgh, Scotland, and an ex-thesper and play promoter, died April 19 in Edinburgh. He began his theatrical career in the U.S. before World War I when he toured with a vaude act. He later engaged in both auto racing and acting in South Africa.

One of Benyon's feats was a solo auto trip made as a result of a bet from London, Eng., to Calcutta, India, a distance of 8,600 miles, which he covered in 32 days. He later operated a concert party unit with the assistance of his wife, Joan, a writer of song lyrics and contributor to pantomime "books."

Survived by his wife.

PHILIP MOELLER

Philip Moeller, 78, playwright, director and a founder of the Theatre Guild, died April 26 in New York.

He directed the Guild's first play, "Bonds of Interest," in 1916 and most of the plays of Shaw and O'Neill, produced by the Guild. A graduate of Columbia University, he joined the Washington Square Players, which later became the Theatre Guild.

In 1934, he joined RKO-Radio pictures as a director. His films include "Break of Hearts" with Katharine Hepburn and Charles Boyer. He retired from the Theatre Guild in the late 1930's.

His sister survives.

ROBERT BENTLEY

Robert Bentley, 63, former stage and screen actor and a pioneer radio artist in Cincinnati, died April 19 in Benton Harbor, Mich., where he made his home with one of two sons. A character actor with the Stuart Walker Co., and National Players in dramatic stock in his early professional career, he also appeared in D. W. Griffith film productions and in plays with Otis Skinner.

He joined Cincy's WFBE, now WCPO, in 1930 as program director and doubled on parts in his own and other programs on the station until 1942. He then became radio editor of the Cincy Enquirer. Three years later he shifted to character acting with WLW, Cincinnati, and retired in 1954.

MRS. AGNES T. DAVIS

Mrs. Agnes Taylor Davis, widow of Dr. Harry Phillips Davis, radio broadcasting pioneer, died April 27 in Pittsburgh. Dr. Davis, vice-president and director of the Westinghouse Electric Corp. at the time of his death, was also the first board chairman of NBC. He worked in cooperation with the late Dr. Frank Conrad in establishing KDKA as the world's first broadcasting station in 1920.

As a memorial to her husband, Mrs. Davis sponsored the Radio Announcers Award, which for years was given annually to outstanding radio announcers in this country and in Canada.

Her daughter survives.

ELISA PEDROSO

Elisa Baptistas de Sousa Pedroso, Viscountess of Carnaxide, 84, pianist-writer known professionally as Elisa Pedroso, died April 19 in Lisbon. A top Portuguese concert artist, she had toured both Europe and the Latino countries.

Founder and subsidizer of the Circulo Cultura Musical, Miss Pedroso authored many books on music. She also was noted for her generosity to less affluent musicians.

Surviving is a son.

NICOLE LADMIRAL

Nicole Ladmiral, 27, French stage and screen actress, died last week in Paris when she either fell or jumped under a subway train. She suffered a recent nervous breakdown and was said to have been despondent. She left no note.

Miss Ladmiral almost hit stardom seven years ago in the film, "The Diary of a Country Priest." But later few roles materialized and she turned to journalism.

DON KAYE

Don Kaye, 30, musician whose real name was Donald Kaufman, was killed in an airliner crash near Las Vegas April 21. He was en route to join the Nick Esposito nitery band in Pueblo, Colo.

Parents and two children survive.

MARGARET BURKE-SHERIDAN

Margaret Burke-Sheridan, 69, former prima donna, died April 16 in Dublin. Born in Mayo, Ireland, she was orphaned at four and sent to Convent School where nuns first trained her voice.

Later noted teachers helped her and in Italy she reached prima donna rank in La Scala, Milan, for nine seasons. While there Puccini rated her the "best ever" in role of "Madame Butterfly." In recent years she had lived in retirement in Dublin.

ELSIE M. RICE

Mrs. Elsie M. Rice, wife of U. K. Rice, city manager in Winston-Salem, N.C., for the Wilby-Kincey circuit, died of a heart attack April 21 in that city. Her father, A. F. Moses, founded the Piedmont Amusement Co. Theatres some 40 years ago.

Her husband, who recently celebrated his 50th year in show business, survives.

LEWIS W. SHORT

Lewis W. Short, 83, retired actor who started his screen career with the old Biograph studios in New York in 1910, died April 26 in Hollywood. Going to the Coast in 1912, he joined the original Universal studio and appeared with such silent serial stars as Francis Ford and Grace Cunard. He retired four years ago.

Surviving are his daughter, actress Gertrude Short, and a son, agent Antrim Short.

JOHN B. COOLEY

John B. Cooley, 70, president of Minot, N. D., Broadcasting Inc., which operates Minot radio station KLPM, died of a heart attack April 26 in that city. He was a Grand Forks, N. D., and later Minot newspaperman until 1930 when he became KLPM's sole owner in which enterprise, however, he later was joined by three partners.

His wife and two daughters survive.

MARGARET M. ELDRIDGE

Mrs. Margaret Marnell Eldridge, 37, manager of literary rights for the American Broadcasting Co. since 1948, died April 25 in New York. Prior to joining ABC, she was a commentator - scriptwriter with the Canadian Broadcasting Co. from 1946-48. She also served in various assignments with radio station CHRC, Quebec, from 1942-48.

Her husband and parents survive.

RUPERT HAZELL

Rupert Hazell, 72, veteran vaude and concert party comedian, died April 18 in Hampstead, London. He wrote many comedy songs especially for George Robey. Latter's celebrated number, "I Mean Ter Say," was authored by Hazell.

Surviving is his wife, Elsie Day, who was a partner in her husband's act.

HARVEY HARDING

Harvey Harding, 46, radio-tv singer, organist, pianist and composer, died April 23 in New York. He sang and played the organ for 10 years on Mutual's radio program, "Faith in Our Times"; on his own show, "Harvey Harding Sings," and in numerous tv shows.

Two sisters survive.

CLAUDE SWEETEN

Claude Sweeten, 62, musical director of KFI, Los Angeles, from 1938 until 1950, died April 26 in Hollywood. Prior to joining KFI, he was musical director of the Golden Gate and Orphum Theatres in San Francisco.

His wife, son and daughter survive.

WILLIAM CLARK

William Clark, 59, a retired tenor who sang with La Scala of Milan, died April 20 in New York. A brother and six sisters survive.

Gilbert E. Gustafson, 52, v.p. in charge of engineering for Zenith Radio Corp. and a pioneer in the development of shortwave radio, died April 24 in River Forest, Ill. Survived by wife, daughter and three sons.

Alfredo Asensi, 74, impresario and scenic artist, died April 13 in Barcelona. Surviving is a son, Amadeo, owner of the firm of Asensi & Bartoli, makers of scenery and costumes.

Sigmund Anker, 66, first music teacher of violinist Yehudi Menuhin who taught music in San Francisco for more than three decades, died April 23 in that city. Wife, son and daughter survive.

Father, 83, of Mrs. Elmer Hasley, who operates theatres with her husband in Pittsburgh and Conneaut Lake, Pa., died April 10 in Pitt.

Mother, 65, of Mrs. Lou Hanna, whose husband is a partner in Cooperative Theatres indie booking combine in Pittsburgh, died there April 22 after a brief illness.

Albert F. Kinzeler, 73, retired operator of the Elite Theatre, Dayton, and former president of the North Dayton Amusement Co., died in that city April 20. Three daughters and two sons survive.

Louise Spencer, 44, radio-tv writer since 1936, died of a heart attack April 22 in Hollywood. Surviving are her parents and two brothers, Berkeley Spencer, actor, and Robert, tv costumer.

David K. Grant, 55, former New York stage producer, died April 24 in Hollywood. At the time of his death he was a real estate broker. His wife, daughter and mother survive.

Ernest T. Kimball, 67, onetime manager of the Modern and Queen Theatres and owner of the Granite State Theatre, all in Manchester, N. H., died April 23 in that city.

Jose Santugini, 45, screen writer who authored many scripts for Spanish films, died April 10 in Madrid. His wife survives.

Wife, 23, of Charles Pearson, announcer with station KOLE, Port Arthur, Tex., was killed April 13 in a Beaumont, Tex., auto accident.

Father-in-law, 85, of Donald Steinfirst, music critic of Pittsburgh Post-Gazette, died April 9 in that city.

Wife, 63, of vet ad-pub exec Arch Reeve, died April 24 in Hollywood. Her husband and three sons survive.

Father, 79, of editor, publicist, lyricist Morris Alin, died April 13 in New York. Wife, three daughters and three other sons survive.

Mother, 86, of Metro producer Lawrence Weingarten, died April 25 in Los Angeles.

Ted Hunt, 39, former newscaster with KROD, AM-TV, El Paso, Tex., died April 17 in that city.

Father, 75, of Milton Fenster, independent public relations counselor, died April 26 in New York.

Maria Santoncha, 85, retired actress and onetime operetta star, died April 17 in Madrid.

Ida Givanelli, 90, retired concert harpist and former coloratura soprano, died April 2 in Milan.

Mother of Marty Krauss, disk jockey at WAMO in Pittsburgh, died April 16 in that city.

Brother, 54, of the late Harry Gordon, Scot comedian, died recently in Aberdeen, Scotland.

Father, 83, of composer-conductor D'Artega, died recently in St. Louis.

Mother, 70, of actress Susan Hayward, died of a heart ailment April 14 in Hollywood.

Father of George Lee, head of Zodiac Music, died April 19 in New Haven.

Luis Porredon, 76, longtime stage and screen actor, died April 7 in Madrid.

Mother, of legit pressagent Mary March, died April 25 in Lexington, Ky.

Mother, 80, of Jack Shaindlin, musical director for Fox-Movietone News, died April 16 in New York.

MILTON BERGER

April 25, 1958

A Credit to His Profession

THE BIG RECORD STAFF

Big Response

Continued from page 4

and Canada and $52,987,463 for abroad. Last year, the respective totals were $60,299,658 and $52,481,211. Net for the year ended Dec. 28, 1957, was $6,511,218 or $2.49 per share against $6,198,419 or $2.34 in 1956.

Report showed that, late in 1957, 20th increased the borrowing under the bank credit agreement from $14,000,000 to $15,000,000, i.e. the full amount of the facility. The $1,000,000 of new money was added to working capital. The $15,000,000 debt is repayable quarterly during the years 1958 through 1962 at 3½% for the first $10,000,000 and 3⅝% for the remaining $5,000,000.

As to oil development, the report said 20th completed five additional wells in 1957 and two additional wells were started in 1958, bringing the total to 18. Royalties paid to 20th from oil drilling amounted to $309,254 in 1957. Total production value was $2,731,216.

Proxy statement proposed the same slate of directors as last year. It showed all officers and directors of 20th getting total remuneration of $1,105,795 (which includes 23 persons). Skouras gets $233,841, Moskowitz $148,119, Murray Silverstone, 20th-International prexy, $148,960, and W. C. Michel, executive v.p., $100,360.

MARRIAGES

Carol Ann Treuhaft to Al Rosenberg, New York, April 26. Bride was formerly a United Artists secretary; he's a UA publicist.

Shirley Colker to David Wander, Pittsburgh, April 20. Bride is secretary to booking agents Zeke and Tony Nicholas.

Maria Teresa Robim to Rogerio Paulo, Lisbon, April 6. He's an actor in the Teatro Nacional, Lisbon.

Joselita Alvarenga to Raul Solnado, Lisbon, April 12. Bride's a Brazilian legit actress; he's a comedian in Teatro Variedades.

Julia Barroso to Dr. Joao Xara Brasil, Lisbon, April 19. Bride's a radio-tv singer; he's an athlete-sports writer.

Mai Zetterling to David Hughes, Oxford, Eng., April 23. Bride is an actress; he's a writer.

Dorothy Vallie to Reid Lefevre, Manchester, N.H., April 18. He's owner of the King Reid Shows.

Dorothy Dean to Alex Milroy, Glasgow, Scotland, recently. Bride's a tv and stage actress.

Bea Shaw to Bruce Hayes, Dallas, April 19. She's a tv and legit actress; he's a d.j. at KFWB, Hollywood.

Mrs. Martha Michael to James Rhelos, Athens, Greece, recently. Bride owns the Rex Theatre, nabe house in Pittsburgh.

Lois Sarkin to Sherman Frank, Pittsburgh, April 19. Bride's with National Screen Service's Pitt office.

Pat Franz to Bob Colligan, New York, April 19. Bride is secretary to Jack Schneider, general manager of CBS-TV spot sales.

Barbara Roberts to Myron K. Weinberg, New York, April 27. Bride is production assistant to producers Carmen Capalbo & Stanley Chase; he's general manager of the St. John Terrell tent operations.

BIRTHS

Mr. and Mrs. Varela Silva, daughter, Lisbon, April 2. Mother is fado singer Celeste Rodrigues; father is an actor.

Mr. and Mrs. Dan Edelman, son, Chicago, April 20. Father is publicist there.

Mr. and Mrs. William Krasilovsky, daughter, Mamaroneck, N.Y., April 25. Father is legal partner of John Schulman, attorney for Songwriters Protective Assn.

Mr. and Mrs. Harry Claff, daughter, Orpington, Kent, Eng., April 24. Mother is Joan Regan, vocalist; father is London Palladium box-office manager.

Mr. and Mrs. Sanford Gibbons, son, Burbank, Cal., April 24. Father is emcee at L.A. Theatre Mart.

Mr. and Mrs. Art Nelson, son, Hollywood, April 11. Father is a deejay at KABC there.

Mr. and Mrs. Eugene Kash in Montreal, a daughter, their second. Mother is the concert lieder singer, Maureen Forrester. Father is violinist-conductor.

Mr. and Mrs. Joseph J. New, son, Philadelphia, April 11. Mother is Ruth Lindsay, former secretary to John H. Harris, "Ice Capades" producer; father is a hotel man who becomes manager of Sheraton-Jefferson in St. Louis June 1.

Mr. and Mrs. Morton Silverman, daughter, Pittsburgh, April 16. Father's the son of Dave Silverman, AA exchange manager in Pitt.

Mr. and Mrs. Mike Douglas, daughter, Chicago, April 22. Father is singer-emcee on WNBQ in that city.

Mr. and Mrs. Stan Gottstein, son, Chicago, April 23. Father is producer of Marty Faye's tv-er on WBKB in the Windy City.

Mr. and Mrs. Walter Binkneys, son, Galveston, Tex., recently. Father is a staff member of KGUL-TV in that city.

Mr. and Mrs. Gene Edwards, son, Houston, Tex., recently. Father is a disk jockey on staff of KILT there.

Mr. and Mrs. Gene Levitt, son, Los Angeles, April 24. Father is a screen-tv writer.

Mr. and Mrs. Thomas Chamales, daughter, New York, April 22. Mother is vocalist Helen O'Connell, new women's editor of NBC-TV's "Today" program; father is an author.

Mr. and Mrs. Jerome Levy, daughter, New York, April 27. Father is son of Arch Levy, box-office treasurer at Radio City Music Hall, N.Y.

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